

Dance On!

A man in a Scottish kilt and jacket is dancing. He is wearing a dark jacket with a red vest and a white lace collar. He is also wearing a green and white checkered kilt and a black sporran. The background is blurred, showing other people dancing.

Dumfries Homecoming Ball

**Scottish Country Danceathon • Hobson's Choice
Tam O'Shanter Dancers • The Dancie
Home Thoughts from (Almost) Abroad**

R.R.P. £2.25
Issue 40

Scottish Country Danceathon



Michael Nolan & David Cordes



Angela Young leads the dancers

Photographs © London Branch RSCDS

Take The Floor

2 May: Repeat Double Bill
Cullivoe Band
Ian Cruickshanks

9 May: Ian Holmes SDB
(Gareth & Deryck Mitchelson)

16 May: Susan MacFadyen SDB

23 May: Wayne Robertson SDB

30 May: OB from Crail Community Hall with
Gary Sutherland SDB

Saturday Evenings 19.05-20.30
BBC Radio Scotland 92-95 FM 810MW Freeview Digital 719
www.bbc.co.uk/radioscotland

Dance On!

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Danceathon

Royal Scottish Country Dance Society London Branch

London's Red Nosed Scottish Country Danceathon

It was a night of "Dance Funny for Money" as members of the London Branch of the Royal Scottish Country Dance Society turned their weekly Kensington class into a hilarious non-stop dance marathon lasting one and a half hours without a break.

Brainchild of teacher Angela Young, the sponsored event raised at least £523 (and increasing) for Comic Relief and was a complete hoot for everyone taking part. She said, "This has been a fantastic effort and we've been happy to be able to support Comic Relief. The dancers have really shown what stamina they have and how Scottish Country Dancing is not only great fun but keeps you really fit."

The London RSCDS Demonstration Team has continued to share its skills and promote Scottish Dancing at various functions, care homes and schools in London throughout the year. They took part in the Newcastle Scottish Country Dance Festival on Saturday 14th February and plan to travel North again in July to take part in the White Rose Scottish Country Dance Festival in Leeds.

RSCDS London lists details of the many Scottish Country Dancing events in and around the London area on its Website, www.rscdslondon.org.uk.

The Royal Scottish Country Dance Society (RSCDS) has been promoting Scottish Dance all over the world for over 75 years. Its London Branch (founded in 1930) was the first to be formed outside Scotland. Today the Branch runs classes and dances where you can join in the fun of Scottish Dance. It also holds classes and dances for young people to introduce them to Scottish Dancing. Our prize-winning demonstration team gives displays of Scottish Dance all over the South East at events, Ceilidhs and private functions. In 2010 the London Branch will celebrate its 80th anniversary with a series of special dances and events. For more info go to www.rscdslondon.org.uk or call 07813-363 076.

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The Corries "21st Anniversary Concert"
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 (As seen on BBC) DVD £18.00
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 Branch RSCDS) BOOK £5.99

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What is Homecoming Scotland 2009?

By Pia Walker

As it is the 250th Anniversary of the birth of Robert Burns this year, Visit Scotland and the Scottish Government decided to have a year long event which they named Homecoming Scotland. It started at the end of 2008 year, and their Website: <http://www.homecomingscotland2009.com> shows a long list of events to be held throughout this year. Dance wise it was kicked off in Glasgow during the Burns Night celebrations and the RSCDS showcased a dance in Glasgow during this.

What is happening in Scotland for Homecoming?

We are featuring in this issue an event which has already taken place (Dumfries Homecoming Ball) plus a number of dances which were created with the Homecoming in mind but apart from that it has not been easy to find specific dance events.

I am still awaiting a reply from RSCDS for more information. Having a look at their sit, www.rscds.org/homecoming-2009, I can see that there will be a Homecoming Ball to coincide with Dance Scottish Week 2009. This ball will be held in Edinburgh on the 18th of September, music supplied by David Cunningham and his Band. It sounds as if it is going to be a great, grand affair. Keep an eye on their Website. Apart from that the Website doesn't mention much yet – perhaps people haven't notified them of their special events, however I have tried to locate and extract info elsewhere. So far I have found that there will be a Homecoming Ceilidh

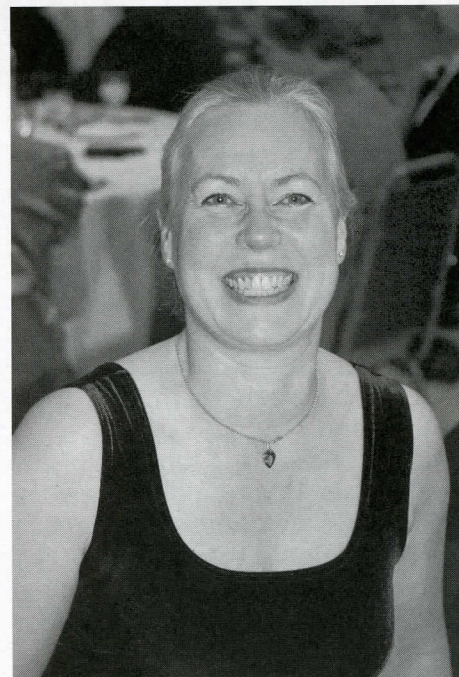
in the Town Hall in Forres on the 3rd of July, organised by Forres Branch.

On the 22nd of July, RSCDS Peterhead has a Homecoming Dance in The Palace Hotel – F. Thomson and his Band is supplying the music here.

Dundee Branch will hold their Homecoming Dance on Saturday 3rd of October, with a return visit by The Highlands of Durham Dancers (Toronto Branch). As the newsletter says: What better excuse than to have the chance to dance with them again? Details are still in preparation, but keep an eye on: www.rscds-dundee.org.uk

The International Branch decided to hold its second weekend workshop in Scotland this year – and team up with not only the Dunfermline Branch, but also the local Home Coming arrangers – their first workshop was held in Tallinn approximately two years ago and was a great success, with over a hundred people attending from all over the world – so naturally the Committee hopes that this year will be the same.

It will be held with Dunfermline Branch as co-host in Dunfermline, Fife, Scotland from 2-4 October, and with a couple of days of sightseeing ahead of that for those who wish to make a holiday of it. The teachers and musicians are all but one members of the International Branch. The teachers are Stella Fogg, David Queen and Patrick Chamoin – all very well known and extremely experienced. The musicians are John White and Andrew Lyon, who also were our musicians in Tallinn. The other two musicians (who don't yet know what will hit them)



are fiddler Andrew Knight, well known to many dancers in Scotland, and Phillippe Kocian from Switzerland, one of the IB's young and talented musicians. However, it is hoped that more of the many brilliant IB musicians will join in the fun during the weekend. On the evening of Thursday 1st of October, there will be a chance to hear the Dunfermline Strathspey & Reel Society, followed by a Ceilidh. The Committee is hoping to expand the programme to include more dancing, playing and more fun for all as the time progresses. The uptake for the weekend has already been very positive, with the first application form coming back twenty minutes after the information was e-mailed out and more coming in every day. Keep an eye out for up-to-date info: www.rscds-ib.org

So far this is all I have been able to find, but no doubt this will open the flood gates and I look forward to receiving more information about what is going to happen in your area.

Home Thoughts From (Almost) Abroad

By Finlay
Forbes

There is a theory, supported by strong anecdotal evidence that the degree of Scottishness displayed by Scots scattered across the globe is in inverse proportion to the number of miles that lie between them and their native land.

Thus a Scot in Dunedin, New Zealand is much more likely to celebrate Saint Andrew's Night in full tartan finery than a compatriot who resides in the original Dunedin, which now goes under its somewhat less Celtic title of Edinburgh.

Americans of Scottish descent living in the multitude of Glasgows in the United States are more likely to push out the boat on Burns Night than are the Scots-born inhabitants of the original City of St. Mungo. In fact, many Glaswegians, including those much given to folksy guitar twanging, seem to go to enormous lengths to pretend that they are Americans. It's a funny old world!

As a fiercely nationalistic Scot who now lives in England and has spent a large part of his life in even more remote foreign parts, I have experienced the sentiments and yearnings of the Scot abroad at first hand. We do not have to live in our native land to be in love with it, but absence from it can nurture strange and perhaps unfair expectations of what we hope to find when we "come home". Many exiles expect to return to the land they remember as home. This is understandable, even if it is unrealistic, yet sometimes they find themselves coming back to a land that they hardly recognise at all.

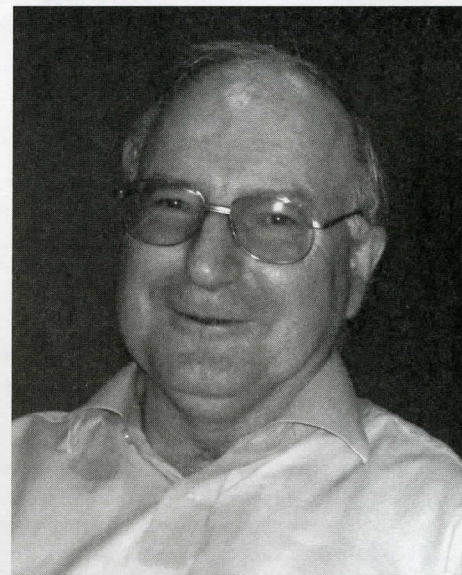
Perhaps returning exiles notice the changes more than the permanent residents for whom any change is more gradual and therefore easier to absorb in small doses. It is a

bit like the experiment with the frog in the bath. Apparently it is possible to kill a frog by placing it in a bath and slowly raising the temperature of the water until the frog's blood boils and it dies. The frog is free to leave the water whenever it chooses but its body keeps adjusting to the small temperature changes to so that it does not notice when the water temperature approaches the point where it becomes fatally high. I must stress that I have never tried this, but I have it on good authority that it works!

In the same way, a nation's character can alter and its culture become diluted by a series of minuscule alterations that are scarcely perceptible in themselves but have a devastating cumulative effect over a long period.

For the homecoming Scot, Edinburgh Castle still stands proudly on its crag. The Spey still glides its majestic way through world-renowned distilleries and the great bens of the Highlands maintain their remote and lofty grandeur. Strathyre, Glenfarg and the banks of Loch Lomond are still bonnie even if the Wells o' Wearie aren't, but then those famous wells (where bonnie lassies bleach their claes) probably never were much of a treat for the aesthetically sensitive onlooker. Such famous national landmarks remain and are likely to remain for years to come (although this could be an overconfident prognostication given the capacity of property developers and planning authorities to bring about tasteless destruction) but one or two other features of the country give the returning exile fewer grounds for elation and may even fail to convey any real sense of homecoming.

Each time that I return, Scotland seems just that bit less Scottish. High street shops that are not



occupied by outposts of the great British retail empire are taken over by worldwide chains dispensing characterless fast foods and featureless beverages to far from discerning consumers. Dreary, developer-designed housing estates just like those that strew the landscape south of the Border anywhere between Penzance and Carlisle now cover the once green acres near any town of any size. A passing car's "sound system" is more likely to blast forth the bland strains of Britpop than the lilting charms of a good-going reel. In short, Scotland is becoming just another part of a globalised faceless Britain where everywhere is a clone of everywhere else.

Some would argue that this is the spirit of the age. Scotland either has to fit into the global village voluntarily or be absorbed into it anyway. There is some merit in the "no country is an island" argument, but it is still possible for a nation to play its part in the world's affairs without subjugating its cultural heritage to the questionable values of the mass market. Perhaps our bankers should have given this idea more consideration before embarking upon their recent and as we now know disastrous attempts to

embrace the ethos of the much vaunted global economy. As something of an onlooker in my own country, I am left with a sense that the Scots in Scotland are feeling progressively less and less at ease with their own cultural heritage and long to embrace another more widespread or more widely accepted one. In my view, to give in to such an urge would be a mistake.

A true sense of national identity is important to a nation's status on the world stage. I am not talking about the kind of aggressive nationalism that seeks to promote itself by devaluing other cultures or imposing its values on the rest of the world. What I am talking about is a nation that takes pride in its own cultural heritage while recognising the values of others. In the world of the arts, a strong sense of nationalism is often paradoxically the key to global recognition. This idea is not as daft as it looks.

After all a fine Gorgonzola, Pouligny or Brique de Larzac is much more likely to appeal to a cheese buff claiming to be a "sophisticated citizen of the world" than is a lump of tasteless, plastic supermarket "cheddar" synthesised in some faceless factory many miles from that famous gorge in Somerset that gave real Cheddar its name and its unmistakable tang.

National cultural identity is an important feature of most great works of art. Monet achieved world renown by painting scenes in his own locality in a style that came to be seen as unmistakably French. Nobody needs to visit Argenteuil or even know where Argenteuil is to appreciate Monet's depictions of it from his time there. In fact, if you were to visit Argenteuil now, you would recognise very little of what Monet painted because the place has changed so much.

Antonin Dvorak achieved international acclaim after he turned to his Bohemian roots for inspiration. Had he continued playing at being Brahms, it is unlikely that his music would have come to epitomise his native Bohemia to global audiences in the great concert halls of the world. Even those giants of the Austro-German musical tradition

were hardly followers of global trends. The Landler clumps its oh so Austrian way happily (and sometimes enigmatically) through the symphonies of every great master of the form from Haydn to Mahler. Even the revered Johann Sebastian Bach was not averse to following Martin Luther's advice and raising the music of the German alehouse to divine heights with a bit of masterly counterpoint. The repertoire created by the great German speaking composers may be viewed as the bedrock of an international classical tradition, but it is a lot more Germanic than some members of the British musical establishment would have us believe. Germanic composers won the hearts of the musical world by being unashamedly German (or Austrian) not by being blandly multi-national. Their musical language undoubtedly has the capacity to touch people of all races and cultural backgrounds but that cannot be because it draws on influences from those cultural backgrounds.

Such cultural nationalism works well as long as it has enough confidence and belief in itself not to resort to the denigration of other cultures in order to boost its own self-esteem. Accepting other cultures does not equate with apologising for our own or treating our own as something inferior. There is no absurdity in liking Beethoven and Scott Skinner and liking one most certainly does not preclude liking the other. Only a total snob would make so ridiculous an assertion.

At this point, it is worth looking at why Scots are or at least give the appearance of being so lukewarm towards their own cultural heritage, particularly the music and dance part of it.

Public broadcasting policy has undoubtedly contributed to the decline by taking certain aspects of the tradition off the air but there must be more to it than that. Perhaps the guardians of tradition have become a little too possessive and inward looking. The prospect of Scots not wishing to dance their own national dances is sad, but Scots discouraging fellow Scots from taking part is an inexcusable self-inflicted tragedy.

Dancing is an integral part of the Scottish psyche yet so much dancing that is overtly Scottish has been pushed to the nation's cultural fringe and supplanted by mass market shuffling and wiggling. Has Scottish dancing become too specialised and therefore too difficult to master? Can a dance programme filled with quarter reels of three and contrapuntal "meanwhiles" really be a social occasion rather than a combination of memory test and initiation ceremony? Has being in the right place at the right time in a complex web of figures become more important than having fun or dancing with real passion? Should experienced "top set" dancers stop turning their collective noses up at "The Dashing White Sergeant" and "Strip the Willow" and get stuck into those simple dances that they consider to be so *infra dig*? Do experienced dancers dislike simple dances because they get people on to a floor that they would like exclusively for themselves?

I don't know the answers, but in my view, answers are required. For Scotland to become a dancing nation again, it needs to get its people up and reeling instead of drifting off to the local Salsa club in disappointed bewilderment at the form and content of what purports to be Scottish traditional dancing.

Scottish Country Dancing should be fun, and is fun when done in the right spirit. The trouble is, so many of the dyed in the wool pas de Basquers go to enormous lengths to prove otherwise. Being guardians of a tradition involves growing the tradition not smothering it to death by a surfeit of possessiveness, misplaced affection and the invention of rules of doubtful validity.

If Scotland loses its national identity as expressed through music and dance or any other manifestation of its cultural heritage, all the political rhetoric in the world will not save it from becoming an obscure and amorphous corner of some characterless global megastate and homecoming exiles will find that there is no longer a Scotland left to come home to.

Ceilidh & Old Time Dances							
Regular Weekly Events							
Date	Town	Hall	Band	Time	Cost	Contact	Comments
Every Saturday	Fife, Largo Ward	Large Ward Village Hall	t.b.c.	8pm -11pm No Bar	£3.50 (tea)	Door	Different bands each week.
Every Sunday	Fife, Cupar	Old Parish Church Hall, Kirk Wynd	-	2pm-5pm	£3 (tea)	Door (Owen & Catherine Harrison) 01383 415 142 Door or tel :- 01355 230 134 or 228 407 Text dance to 07886 771 364	Ceilidh, Old Time & Social Dance Club
Most Sundays	East Kilbride	Girl Guide Hall, Dundas Place	-	7.30 -10pm	£2 (tea)		Ceilidh & Old Time Club
Every Tuesday	Glasgow University	Student Union, University Avenue.	-	7.30-10pm Bar	£5		Dance Club. Age 25-69½
	Humble, East Lothian	Village Hall	- (Tuition Given)	7.30-10pm	£3 B.Y.O.B.	Door (Owen & Catherine Harrison) 01383 415 142	Ceilidh, Old Time and Social Dance Club
Every Wednesday	Newtongrange	Dean Tavern	Live Music	7.30-10pm	£3/£1.50	Door (Jennifer Cowie)	Ceilidh & Old Time Club
	Glasgow	St Andrews in Square	Live Music	8pm -9.30	£5 Bar	Door (Tricia Matthews)	Ceilidh & Old Time Class
Every Thursday	Penicuik	Town Hall	-	8pm-9.30	£2.90/£1.50	Door (Annabel Oates) 01968 672 631	Ceilidh Class

Ceilidh & Old Time Dances							
May 2009							
Date	Town	Hall	Band	Time	Cost	Contact	Comments
2 nd	Penicuik	St Mungo's Ch Hall	Neil Hardie	7.30-11.30	£5 No bar	01721 723 468	Old Time & few set dances
4 th	Kirkwall	St Magnus Centre	Live	8pm -	£2 & 50p	01856 873 534	Old Time, Ceilidh and Country
6 th	Midlem	Village Hall	Live Music	8pm-10pm	£2	01835 870 244	Monthly Club Meeting
	Ellon	Station Hotel	Wayne Robertson	8pm-11pm	£2.50 Bar	Door	Food available to purchase
8 th	Foulden	Village Hall	George King	8pm-12mn	£5 [No Bar]	01289 386 400	Supper - Soft Drinks available
	Uddingston	Masonic Hall	Johnny Duncan	8pm-11.30	£8 Bar&Food	0131 552 5383	Charity Dance
9 th	Glencarse	Village Hall	t.b.a.	8pm-11pm	£4 (No Bar)	01738 860 331	Set & Couples Dances
	Beauly	Phipps Hall	Donald MacLeod	7.30pm - ?	£5.50	Door	Old Time/Ceilidh
10 th	Arbroath	Café Project	George Rennie	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
11 th	Kinellar	Comm. Hall	Gavin Piper	7.30-10pm	£2.50	01224 713 674	Pay at Door
15 th	Ellon	Station Hotel	Johnny Duncan	8pm-12mn	£6 Bar	01358 720 781	Heart Foundation Trust
	Blackford	Village Hall	Joyce Ramsay Trio	7.30-11.30	£8/£4	Advance Ticket	Parish Church 150 th Anniv.
16 th	Partick	Burgh Hall	Donny & Diane	8pm-11.30	£5 per month	Door	Highlanders Club £35 year
	Black Isle	N. Kessock Hall	Steven Carcary	8pm-12mn	B.Y.O.B.	Door	Social Dancers
	Elgin	Bishopmill Hall	Jock Fraser	8pm-12mn	£5 Bar	01343 543 655	Pay at door - Old Time dance
17 th	Montrose	Park Hotel	Marian Anderson	2pm-5pm	Door	01241 879 487	A & F Club ceilidh
	Arbroath	Café Project	Marian Anderson	7.30-10pm	£3	01241 879 487	Old Time, Ceilidh & Set Dances
18 th	Kirkwall	St Magnus Centre	Live	8pm -	£2 & 50p	01856 873 534	Old Time, Ceilidh and Country
20 th	Ellon	Station Hotel	Dennis Morrison	8pm-11pm	£2.50 Bar	Door	Food available to purchase
23 rd	Portree	Gathering Hall	Scott Harvey	8.30pm -?	£7	01478 612 153	Skye Music Festival Dance
24 th	Arbroath	Café Project	Rosely	7.30-10pm	£3	01241 879 487	Old Time, Ceilidh & Set Dances
	Glencarse	Village Hall	D. Husband Sound	7.30-10pm	£2.50	01738 860 331	Set & Couples Dances
27 th	Dufftown	Memorial Hall	-	7.30-10pm		01542 887 616	Monthly Social
28 th	Windygates	Greig Institute	Bruce Lindsay	7.30-10.30	£3	01333 351 127	Monthly Dance-Tea & Eats
29 th	Helensburgh	Commodore Inn	Neil MacEachern	8pm-12.30	£7 Bar	07766 390 570	Highlanders - AGM Dance
30 th	Pumpherstoun	Village Hall	David Wilson	7.30-11.30	£5 (Supper)	01506 205 051	or 01506 417 512 - (BYOB)
	Black Isle	N. Kessock Hall	James Coutts	8.30-12.30	B.Y.O.B.	Door	Social Dancers
	Elgin	Bishopmill Hall	Colin Garvin	8pm-12mn	£5 Bar	01343 543 655	Pay at door - Old Time dance
31 st	Arbroath	Café Project	Ian McCallum	7.30-10pm	£3	01241 879 487	Old Time, Ceilidh & Set Dances

Scottish Country Dances							
May 2009							
Date	Town	Venue	Band	Time	Cost	Contact	Remarks
1 st	Comrie	White Church	Colin Dewar	7.30pm	£5	01764 679 717	Comrie Club Dance
	Isle of Islay	Bowmore Hall	David Ross Trio	Classes & Dances		01496 850 558	Weekend of Dance.
2 nd	Isle of Islay	Bowmore Hall	David Ross Trio	Pre Book			Teacher: Fiona MacDonald
	Dunblane	Victoria Halls	Colin Dewar	7.30pm	£6	01786 822 853	Summer Dancing
4 th	Troon	Concert Hall	Ian Muir	7.30pm	£3/£2	01292 315 558	Summer Dancing
5 th	Dufftown	Memorial Hall	-	7.30pm - 10pm		01542 887 616	Summer Dancing
6 th	Kirkwall	King Street Hall	Live Music	7.30pm	£2/50p	01856 873 534	All ages welcome
	Stewarton	Standalane C.C.	Ian Muir	7.30pm	£7	01560 483 740	Annual Charity Dance
8 th	Beauly	Phipps Hall	Donald MacLeod	8pm	£7	01463 782 496	Pay at Door
	Edinburgh	Freemasons Hall	Alastair Wood	7.30pm	£27/£30	0131 552 7657	Ball - Dress Formal
	Kirkcaldy	Philp Hall	James Coutts	7.30pm	£5	01592 745 160	Kirkcaldy Branch Dance
9 th	Pitlochry	Town Hall	Glencraig	7.30pm	£6.50	01796 473 488	Summer Dancing
	Tarbert, Argyll	Village Hall	Ian Muir Trio	7.30pm	£10/£5	01880 820 304	Annual Club Dance
	Edinburgh	Edinburgh Academy	Colin Dewar	7.30pm	£8/£6	0131 447 1645	Trinity Club
11 th	Troon	Concert Hall	Sandy Nixon	7.30pm	£3/£2	01292 315 558	Summer Dancing
15 th	Portree	Community Centre	Colin Dewar	8pm		01470 532 747	Skye Weekend. Pre Book
	Portree	Community Centre	Colin Dewar	7.30pm	£20	01470 532 747	Inclusive w/e Ticket
16 th	Hexham	Queen Eliz School	David Hall	7.30pm	£8.50	01434 602 431	Tynedale Club (Supper)
18 th	Troon	Concert Hall	Liam Stewart	7.30pm	£3/£2	01292 315 558	Summer Dancing
22 nd	Blairgowrie	Town Hall	Sandy Nixon	7.30pm	£5	01250 884 315	Ericht Club
23 rd	Stirling	St Ninians Hall	Gordon Shand	7.30pm	£6	01786 822 853	Summer Dancing
25 th	Troon	Concert Hall	Kenny Thomson	7.30pm	£3/£2	01292 315 558	Summer Dancing
	Edinburgh	Princes St Gardens	Alastair Wood	7.30pm	£3.50/£1	0131 661 1768	Summer Dancing
26 th	Edinburgh	St Georges Ch Hall	-	7.30pm	£3.50/£1	0131 337 4197	Indoor Summer Dancing
29 th	Dunfermline	Glen Pavilion	Marian Anderson	7.30pm	£15	01383 731 935	80 th Anniv. Dance
	Bearsden	Burgh Hall	Kenny Thomson	7.30pm	£7	0141 942 6850	Glasgow Branch Dance
30 th	Pitlochry	Town Hall	David Oswald	7.30pm	t.b.a.	01796 473 488	Summer Dancing



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

Ceilidh & Old Time Dances

June 2009

Date	Town	Hall	Band	Time	Cost	Contact	Comments
3 rd	Midlem	Village Hall	Live Music	8pm-10pm	£2	01835 870 244	Monthly Club Meeting
	Ellon	Station Hotel	Graeme Mitchell	8pm-11pm	£2.50 Bar	Door	Food available to purchase
6 th	Penicuik	St Mungo's Ch Hall	Webster Craig	7.30-11.30	£5 No bar	01721 723 468	Old Time & few set dances
	Elgin	Miltontduff Hall	Glenfinnan	8pm-12mn	£9.50/£6	01343 542 086	Moray Ceilidh Club Dance
	Elgin	Ashgrove Hall	Colin Donaldson	8pm-12mn	£5 Bar	01343 543 655	Pay at door - Old Time dance
8 th	Kinellar	Comm. Hall	Charlie Esson	7.30-10pm	£2.50	01224 713 674	Pay at Door
12 th	Foulden	Village Hall	Ian Hutson	8pm-12mn	£5 [No Bar]	01289 386 400	Supper - Soft Drinks available
13 th	Glencarse	Village Hall	Alan Doig	8pm-11pm	£4 (No Bar)	01738 860 331	Set & Couples Dances
	Black Isle	N. Kessock Hall	Lindsay Weir	8.30-12.30	Ticket only	Tonight	Social Dancers
	Banff	Bowling Club	t.b.a.	7.30-11.30	Ticket	01261 812 209	Arthritis Research
14 th	Arbroath	Café Project	Tommy Newcomen	7.30-10pm	£3	01241 879 487	Old Time, Ceilidh & Set Dances
	Glencarse	Village Hall	Allan Doig	7.30-10pm	£2.50	01738 860 331	Set & Couples Dances
17 th	Ellon	Station Hotel	Charlie Esson	8pm-11pm	£2.50 Bar	Door	Food available to purchase
20 th	Partick	Burgh Hall	Charlie Kirkpatrick	8pm-11.30	£5 per month	Door	Highlanders Club £35 year
21 st	Montrose	Park Hotel	John White	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 th	Dufftown	Memorial Hall	-	7.30-10pm		01542 887 616	Monthly Social
25 th	Windygates	Greig Institute	Bruce Lindsay	7.30-10.30	£3	01333 351 127	Monthly Dance-Tea & Eats
27 th	Black Isle	N. Kessock Hall	Ian Anderson	8.30-12.30	Ticket only	Tonight	Social Dancers
	Elgin	Bishopmill Hall	Marian Anderson	8pm-12mn	£5 Bar	01343 543 655	Pay at door - Old Time dance
28 th	Arbroath	Café Project	Scott Carnegie	7.30-10pm	£3	01241 879 487	Old Time, Ceilidh & Set Dances
	Glencarse	Village Hall	Steven Carcary	7.30-10pm	£2.50	01738 860 331	Set & Couples Dances

Scottish Country Dances

June 2009

Date	Town	Venue	Band	Time	Cost	Contact	Remarks
1 st	Troon	Concert Hall	Lothian	7.30pm	£3/£2	01292 315 558	Summer Dancing
	Edinburgh	Princes St Gardens	Callum Wilson	7.30pm	£3.50/£1	0131 661 1768	Summer Dancing
2 nd	Dufftown	Memorial Hall	-	7.30pm - 10pm		01542 887 616	Summer Dancing
	Edinburgh	St Georges Ch Hall	-	7.30pm	£3.50/£1	0131 337 4197	Indoor Summer Dancing
4 th	No Summer dance at Alva tonight [European Elections]						
6 th	Dunblane	Victoria Halls	Nicol McLaren	7.30pm	£6	01786 822 853	Summer Dancing
7 th	Culzean Castle	Walled Garden	Ian Muir & David Ross	2pm Grass surface Dancing Free		01292 316 358	Park Admission (NT Members free & spec. rate for RSCDS)
8 th	Troon	Concert Hall	Colin Dewar	7.30pm	£3/£2	01292 315 558	Summer Dancing
	Edinburgh	Princes St Gardens	Alastair Wood	7.30pm	£3.50/£1	0131 661 1768	Summer Dancing
	Dundee	Broughty Ferry	Marian Anderson	??	??	01382 642 131	Summer Dancing
9 th	Edinburgh	St Georges Ch Hall	-	7.30pm	£3.50/£1	0131 337 4197	Indoor Summer Dancing
10 th	Kirkwall	King Street Hall	Live Music	7.30pm	£2/50p	01856 873 534	All ages welcome
	Tarbert, Loch Fyne	Village Hall	C.D.'s	7.30pm	-	01880 820 304	Summer Dancing
11 th	Alva	Cochrane Hall	Alan Ross	7.30pm	£	01324 559 793	Summer Dancing
12 th	Newcastleton	Village Hall	Stuart Adamson	7.30pm	£6 T	01387 375 605	Book Tickets - Limited Space
13 th	Pitlochry	Town Hall	Colin Dewar	7.30pm	£?	01796 473 488	Summer Dancing
	Dingwall	Town Hall	David Bowen Duo	7.30pm	£7/£5	01997 423 373	Club Rally
15 th	Troon	Concert Hall	Roy Hendrie	7.30pm	£3/£2	01292 315 558	Summer Dancing
	Edinburgh	Princes St Gardens	Alan Ross	7.30pm	£3.50/£1	0131 661 1768	Summer Dancing
	Dundee	Broughty Ferry	Colin Dewar	??	??	01382 642 131	Summer Dancing
16 th	Linlithgow	Marches	John Carmichael	am		01506 845 698	Marches Parade
	Edinburgh	St Georges Ch Hall	-	7.30pm	£3.50/£1	0131 337 4197	Indoor Summer Dancing
18 th	Alva	Cochrane Hall	George Meikle	7.30pm	£	01324 559 793	Summer Dancing
20 th	Dunblane	Victoria Halls	Iain MacPhail	7.30pm	£6	01786 822 853	Summer Dancing
22 nd	Troon	Concert Hall	Donald MacLeod	7.30pm	£3/£2	01292 315 558	Summer Dancing
	Edinburgh	Princes St Gardens	Marian Anderson	7.30pm	£3.50/£1	0131 661 1768	Summer Dancing
	Dundee	Broughty Ferry	Neil Copland	??	??	01382 642 131	Summer Dancing
23 rd	Edinburgh	St Georges Ch Hall	-	7.30pm	£3.50/£1	0131 337 4197	Indoor Summer Dancing
25 th	Alva	Cochrane Hall	Marian Anderson	7.30pm	£	01324 559 793	Summer Dancing
26 th	Dunfermline	Glen Pavilion	Marian Anderson	7.30pm	£6	01383 852 985	Charity Dance
27 th	Troon	Concert Hall	Colin Dewar			01292 315 558	Ayr Branch Summer Assembly
	Pitlochry	Town Hall	David Oswald	7.30pm	£?	01796 473 488	Summer Dancing
28 th	Milngavie	Mugdock Park	David Ross	2pm	Free	Glasgow Branch	Dancing in the Park [grass]
29 th	Troon	Concert Hall	Marian Anderson	7.30pm	£3/£2	01292 315 558	Summer Dancing
	Edinburgh	Princes St Gardens	Roger Crook	7.30pm	£3.50/£1	0131 661 1768	Summer Dancing
	Dundee	Broughty Ferry	Nicol McLaren	??	??	01382 642 131	Summer Dancing
30 th	Edinburgh	St Georges Ch Hall	-	7.30pm	£3.50/£1	0131 337 4197	Indoor Summer Dancing

Hobson's Choice

The fine art of being in the right place at the wrong time

So there I was standing in the middle of a crackling bat black wood, surrounded by candles as bright as Toc H glow-worms, thinking how easy it had been to get into the wood as twilight fell, but how hard it was going to be to regain the comfort of the barbecue. Then a voice as portentous as doom rang like a bell, if a little cracked, all about me, impossible to pinpoint. "Ere! That funny looking haggard old witch looks a bit like George, dunnit?" Coarse gnomic laughter echoed from the immemorial elms (well, they might have been sweet chestnuts) forcing me to shriek, "That funny looking old witch *is* George! Don't shoot, for the love of God!"

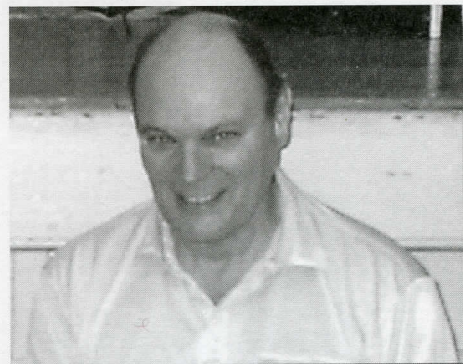
If there is one sport that seems more harmless and docile even than Country Dance, then it may be Archery. But in my case you could be wrong! Ridiculous things concatenate and, in the interests of variety and encouraging the young, I had been contracted to set up a "**coon shoot**". Right! Deep breath and one step back before I am PC contract-killed! The coon refers to raccoons and the old way of hunting them was by shooting them between their gleaming eyes in the light of a torch. Now two steps back and an even deeper breath before the animal rights activists rightly picket my abode. No! They are not real raccoons, but cardboard models to simultaneously celebrate the passage of barbaric times, much as bonfire night does,

and to cathartically channel any atavistic blood urges lurking in our bunny hugging bosoms. But you're quite right, nobody believes all of this, so we had substituted figures of fantasy, witches etc in the hope of some peaceful shooting. But you see the end result of this? Me standing there in the leafy darkness with my eyes tight shut in case anyone put an arrow between them!



I remembered all of this, as I stood in the middle of the set surrounded by dancers, whom I may have slightly misled, who seemed to be mistaking me for someone who knew what he was doing (or indeed even gave a damn whether he did or not). If long experience has taught me one thing, it is that the only big mistake you can make when lost in a dance or in a midnight English wood is to do nothing! Keep moving under calm control, and if you see a gap dash through it. It is very common here to dance one dance to the tune of another (do I hear intook breath all over the Highlands?), so why is anyone surprised that a man of my immense fixity of habit and tinyness of mind should dance the original? It nearly always works out, except as in this case, when I was the only one dancing the snake after teapots when everyone else was dancing corners set and change etc, as dancers turned

By George Hobson



and danced figure eights on side. The collisions were monumental. Ladies have many natural advantages, and their built-in double collision-crumple zones were giving me much cause for self-congratulation, when I was stingingly reminded that their personal space exclusion zones were identically shaped, but slightly larger! The animosity was tangible; indeed I think it was "tangibling" me!

Suddenly I was back in the playground, and the grotesque, distorted angry faces all around me all directing their spite and spleen at me, seemingly the pent-up frustrations legitimately poured upon me simply because I "*tagged*" when I should have "*ticked*" or whatever. In my tiny days tears flowed easily and all the ranting turned to the circle dance and chanting "*Cry baby bunting, dada's gone a' hunting, gone to get a rabbit skin to wrap poor baby bunting in*", nowhere to run and no release until one of my big cousins would kick their backsides and send them howling off. When a little larger I resorted very easily to boots and fists, and soon no one picked on me! But yer gonnæ dae neither in a Country Dance set and, if after all my years, I can get this

feeling from mere bufferdom, how are we surprised when newcomers feel frosted and rejected by tuttings at their all too predictable mistakes? Have we never made them? Donald's wise observation, "*You know George, Country Dancing can too easily become an excuse for putting comparatively intelligent grown-ups in the middle of a spotlighted group and making them feel like idiots*" and my own memories of childhood bullying were brought to mind again recently. At one dance I observed sets carefully contriving not to dance with unacceptable people; I heard it said that, "*They shouldn't come to dances if they don't know them*" (by implication – all) and noted with shame that whole groups of beginners were being allowed to wallow at the foot of the hall. I have been unable to dance now for some six months and, if doing my normal predation amongst the loose souls at the foot of the hall, I would never have noticed these things. I will draw a veil over the rest of the proceedings, but feel I must apologise to all those expert dancers whose evenings were ruined by the little fat man at the bottom of the hall noisily conducting a riotous group of the inexperienced through whatever dances they felt they wanted to attempt. This was all of them, and I thought they did very well, they all left happy, and I am still picking daggers out of my shoulder blades.

At long last we come to the finale of "The Smoking Slipper!"

Act three scene two

The search for Giorgiorella

For this scene a ridiculous mock dancing shoe is needed, the foot cut from a size

thirteen wellie might serve, suitably "Gillied" and laced. It is best if it can be arranged to be smoking; dry ice is safest, but if need be, with the help from one of our few remaining smokers. Giorgiorella needs a suitably padded enormous foot, in a white sock, with the charred (black) outline of the lace holes of a gillie.

Setting: Ice cream and raffle time at a Rally.

MC: (Baron Hornpipe) I've been asked to announce various dances at various venues all at ridiculously low prices. They seem to be the usual collection of old tat, so I can't be bothered, they're all lying here if you want to see them. Anything else?

Dame Rondel: (*Rising*) I've got just one thing, while we've got your attention. It's this: (*Raises enormous grey smoking shoe above her head*)

Dame Rondel: I really must find out who belongs to this shoe, there are three of us going around the Highland rallies with replicas of this shoe, we're determined to find him however long it takes. (*Reaches first man*) Is it you? (*Seizes foot, yanks him off chair, kilt akimbo, stuffs shoe on foot*). No it's not you, rattles like a pea in a drum, and not a trace of charring!

Goes down line trying one man after another, leaving a sprawling dishevelled company in her wake.

Giorgiorella: Le a p i n g up, It's not me, it's not me, two big boys stole my shoe and ran away, that's why I've only got one grey class dancing slipper! (*Runs about like headless chicken while the company try to catch him*) Yaroo! Rotters, lemeggio etc!

Dame: Hold him down there! Now then let's just see! It fits, and look! The burn marks on his sock match too! You are our wanted man!

Giorgiorella: I haven't done anything! Those policemen are probably lying to get their arrest rates up. Anyway I don't know any giant stripy grey pussies. (Gracie looks at him, double takes, and hisses.)

Dame: What are you on about? Stop your haverin' man! We just want to ask you if you'd consider teaching our class. There'll be a fee! (*Adds hastily*) A small one, of course.

Giorgiorella: Well! Why didn't you just say so! Of course I'll do it, when do I start?

Dame: Not so fast! We know you're beautiful, and a great dancer, but can you teach?

Giorgiorella: Of course I can! It's easy! Any fool can teach.

Dame: I'm not so sure, so perhaps you wouldn't mind demonstrating your skills on this group here (*waves to assembled throng*).

Giorgiorella: You don't need to see me teach, do you? (One last round of oh yes we do! Oh no you don't)

Act three scene three

Transformation: The perfect class. Audience up for a mini-rally. MC hands over to Giorgiorella

Programme:

Setons Ceilidh Band
Saltire Society Reel
Culla Bay

Montgomeries Rant to send them home happy

Merry Christmas and a Happy New Year to all who have managed to read thus far!

Scottish Country Dancing

Ross Bandstand, Princes Street Gardens

On Monday evenings 25th May - 3rd August 2009

(with the exception of 20th July)

7.30 - 9.30 pm (Weather permitting)

Admission Adults £3.50 Children £1

If in doubt about the weather please visit our website after 4.00 pm

www.psgdance.pwp.blueyonder.co.uk

Or contact Margaret Burns 0131 661 1768
Margaret Harris 0131 337 4197
Agnes Reed 0131 556 2140

Monday 25 th May 2009		Queensferry SCD Club		Alastair Wood	
R	Flowers of Edinburgh	1	S	Sugar Candie	26
J	Midnight Oil	Drewry	R	The Black Mountain Reel	Haynes
S	The Dues Tree	Drewry	J	The Luckenbooth Brooch	Dickson
R	Bratach Bana	Drewry	S	The Moray Rant	Drewry
J	Rothsay Rant	Birmingham	R	Shiftin' Bobbins	Clowes

Monday 1 st June 2009		Dunedin SCD Club		Callum Wilson	
R	The Highland Rambler	Goldring	S	The Flower of the Quern	Drewry
J	Miss Hadden's Reel	23	R	Portnacraig	36
S	The Silver Strathspey	44	S	The Duchess Tree	Drewry
R	Back to the Fireside	38	J	The Nurseryman	37
J	Pelorus Jack	41	R	Mairi's Wedding	Cosh

Monday 8 th June 2009		New Scotland SCD Club		Alastair Wood	
R	The Summer Assembly	35	S	Neidpath Castle	22
J	The Laird of Milton's Daughter	22	R	John of Bon Accord	33
S	Miss Gibson's Strathspey	RSCDS/L	J	Joe MacDiarmid's Jig	5/82
R	M. S. Johnstone of Ardrossan	Goldring	S	The Moray Rant	Drewry
J	M. Stewart's Jig	35	J	Follow Me Home	38

Monday 15 th June 2009		ET SCD Group		Alan Ross	
R	The Deil among the Tailors	14	S	Wisp of Thistle	37
J	The Hazel Tree	Drewry	R	Portnacraig	36
S	Butterscotch and Honey	Attwood	J	Quarries' Jig	36
R	Bratach Bana	Drewry	M	Schiehallion	Thurston
J	Napier's Index	45	R	The Montgomerie's Rant	10

Scottish Country Dancing

St Georges West Church Hall, Shandwick Place

Tuesday evenings 26th May - 4th August 7.30-9.30 pm

Tuesday 26 th May 2009			Tuesday 16 th June 2009		
RSCDS West Lothian					
J	C'est l'Amour	34	R	The Westminster Reel	45
R	Catch the Wind	45	J	The Last of the Lairds	22
S	Cuillins of Skye	4/78	S	Wind on Loch Fyne	Dickson
J	Airdrie Lassies	26	R	Wicked Willie	Ways
R	Sueno's Stone	RSCDS/L	J	The Wild Geese	24
S	Cape Town Wedding	39	M	Glasgow Country Dance	23
J	St Andrew's Fair	5/82	R	Swiss Lassie	39
M	Glasgow Country Dance	23	J	Joie de Vivre	39
R	Starlight	44	S	The Garry Strathspey	Cosh
J	It's Just for Fun	33	R	Polharrow Burn	Foss
S	Moment of Truth	37	J	Glavya	Drewry
R	The Irish Rover	Cosh	R	The Music Makers	33

Tuesday 2 nd June 2009				23 rd June 2009			
Harrison SCD Club				Morningside SCD Club			
J	Kendall's Hornpipe	Graded		R	Starlight		44
R	Anniversary Reel	36		J	The Jubilee Jig	RSCDS/L	
S	Miss Milligan's Strathspey	RSCDS/L		S	John McAlpin	RSCDS/L	
J	Pelorus Jack	41		J	Old Nick's Lumber Room		26
R	Blooms of Bon Accord	Drewry		R	Rest and Be Thankful	McConachie	
S	St Columba's Strathspey Sproule/Gillan	Drewry		S	Wisp of Thistle		37
J	Jennifer's Jig	Drewry		J	The Starry Eyed Lassie		23
R	The Sailor	24		R	The Saltire Society Reel	RSCDS/L	
S	S-Locomotion	41		S	Autumn in Appin		31
R	The Reel of the Royal Scots	RSCDS/L		J	Quarries' Jig		36
S	Cuillins of Skye	4/78		S	The Byron Strathspey	Drewry	
J	The White Heather Jig	Cosh		R	The Deil among the Tailors		14

Tuesday 9 th June 2009			Tuesday 30 th June 2009		
R	Catch the Wind	45	R	Mairi's Wedding	Cosh
J	Good Hearted Glasgow	Knapman	J	The Jubilee Jig	RSCDS/L
S	The Robertson Rant	39	S	Mrs Milne of Kinneff	RSCDS/L
R	The Homecoming Dance	RSCDS/L	R	Fife Ness	4/78
J	Ian Powrie's Farewell to Auchterarder	Hamilton	J	Good Hearted Glasgow	Knapman
S	Margaret Parker's Strathspey	31	S	The Cashmere Shawl	Boyd
R	The Plantation Reel	Moretti	R	Anniversary Reel	36
J	The Frisky	26	J	Joie de Vivre	39
S	The Winding Road	Cosh	S	Anna Holden's Strathspey	42
R	The Royal Deeside Railway	40	R	The Sailor	24
J	Joe MacDiarmid's Jig	5/82	R	College Hornpipe	20
J	Follow Me Home	38	J	The White Heather Jig	Cosh

Monday 22nd June 2009

RSCDS Stirling Branch		
Marian Anderson		
R	The Sailor	24
J	The Laird of Milton's Daughter	22
S	Balquidder Strathspey	24
R	Peggy Dewar	38
J	Scottish Reform	3
S	The Belle of Bon Accord	Drewry
R	The Saltire Society Reel	RSCDS/L
J	The Starry Eyed Lassie	23
S	The Silver Tassie	RSCDS/L
R	Lothian Lads	Drewry

Monday 29th June 2009

RSCDS Dunfermline Branch		
Roger Crook		
J	St Andrew's Fair	5/82
R	The Deil among the Tailors	14
S	Sands of Morar	45
J	Tribute to the Borders	RSCDS/L
R	The Australian Ladies	Campbell
S	The Minister on the Loch	RSCDS/L
J	Alan J Smith	45
R	The Earl of Mansfield	RSCDS/L
S	Cuillins of Skye	4/78
R	The Irish Rover	Cosh

Monday 6th July 2009

The Ochil SCD		
George Hood		
R	Maxwell's Rant	18
J	The Jubilee Jig	RSCDS/L
S	The Dream Catcher	45
R	Bratach Bana	Drewry
J	The Snake Pass	Churnside
S	Wisp of Thistle	37
R	Miss Johnstone of Ardrossan	Goldring
J	Joe MacDiarmid's Jig	5/82
S	The Gentleman	35
R	The Reel of the Royal Scots	RSCDS/L

Monday 13th July 2009

West Lothian Independent Dancers		
Bill Richardson		
R	Nice to See You	40
J	Pelorus Jack	41
S	The Byron Strathspey	Drewry
R	The Deil among the Tailors	14
J	Postie's Jig	Clowes
S	The Dream Catcher	45
R	The Reel of the 51 st Division	13
J	The Wild Geese	24
S	The Garry Strathspey	Cosh
R	Mairi's Wedding	Cosh

Monday 20th July NO DANCING

Monday 27th July 2009

Trinity SCD Club		
Iain MacPhail		
R	The Royal Deeside Railway	40
J	Hooper's Jig	MMM
S	Jean Martin of Aberdeen	RSCSD/L
R	The Earl of Mansfield	RSCDS/L
J	The Luckenbooth Brooch	Dickson
S	Fair Donald	29
R	Round Reel of Eight	27
J	Miss Allie Anderson	RSCDS/L
S	Cape Town Wedding	39
R	The Reel of the Royal Scots	RSCDS/L

Monday 3rd August 2009

Atholl SCD Club		
Alan Ross		
R	Ellwyn's Fairy Glen	Duthie
J	Milltimber Jig	41
S	Gang the Same Gate	36
R	Burnieboozle	Queen
R	The Falls of Rogie	Attwood
S	Jean Martin of Aberdeen	RSCSD/L
R	Inverneil House	35
J	The Bees of Maggiecknockater	Drewry
S	The Cashmere Shawl	Boyd
J	The Laird of Milton's Daughter	22

Tuesday 7th July 2009

Saughtonhall SCD Club		
R	The Westminster Reel	45
J	The Kelloholm Jig	RSCDS/L
S	Stuttgart Strathspey	33
R	Sueno's Stone	RSCDS/L
J	Quarries' Jig	36
S	The Dream Catcher	45
R	Blooms of Bon Accord	Drewry
J	The Snake Pass	Churnside
S	The Minister on the Loch	RSCDS/L
J	Seton's Ceilidh Band	Fordyce
S	The Silver Tassie	RSCDS/L
R	Mrs Macpherson of Inveran	Drewry

Tuesday 14th July 2009

St Fillan's SCD Club		
R	Anderson's Rant	MMM
J	Kendall's Hornpipe	Graded
S	The Flower of the Quern	Drewry
R	Scott Meikle	McLean
R	Catch the Wind	45
S	Seann Triubhas Willichan	27
R	The Cumbrae Reel	28
J	Haddington Assembly	Henderson
S	Oriel Strathspey	32
R	Festival Fling	44
S	Fair Donald	29
J	The Rothsay Rant	Birmingham

Tuesday 21st July 2009

Tuesday 21st May 2005		
Fairmilehead SCD Club		
J	The Luckenbooth Brooch	Dickson
R	Mairi's Wedding	Cosh
S	St Columba's Strathspey Sproule/Gillan	Foss
R	J B Milne	
J	The Bees of Maggiecknockater	Drewry
S	The Duchess Tree	Drewry
R	Round Reel of Eight	27
J	Hooper's Jig	MMM
S	Cherrybank Gardens	Drewry
J	St Andrew's Fair	5/82
S	Mrs Milne of Kinneff	RSCDS/L
R	Duke of Perth	

Tuesday 28th July 2009

R	Maxwell's Rant	18
J	Open the Door to Three	34
S	Rose of the North	Leeds
R	The Homecoming Dance	RSCDS/L
J	Rosclath Cross	41
S	Culla Bay	41
R	Peggy Dewar	38
J	Jennifer's Jig	Drewry
S	Autumn in Appin	31
R	Fraser's Favourite	RSCDS/L
S	Mrs Milne of Kinneff	RSCDS/L
R	Shiftin' Bobbins	Clowes

Tuesday 4th August 2009

J	The Machine without Horses	12
R	The Ladies of Dunse	26
S	Cape Town Wedding	39
J	The Bees of Maggiecknockater	Drewry
R	Cramond Bridge	London
S	The Dream Catcher	45
J	The Duke of Atholl's Reel	16
R	The Black Mountain Reel	Haynes
S	Sands of Morar	45
J	The Snake Pass	Churnside
S	Cherrybank Gardens	Drewry
R	Mairi's Wedding	Cosh

There will also be four nights in August and programmes for these will follow

Annual Meeting
Monday 7th September 2009

Welcome Home (Homecoming 2009)

The first eight bars represent all the people who are travelling home to Scotland, and bars nine to sixteen represent the arrival of travellers to their homeland.

Bars seventeen to twenty four represent the home-comers visiting places and people and the final eight bars are a celebration of meeting old and new friends and a successful homecoming year.

Reel 8x32

Bars

1- 4 Third couple, followed by second couple and first couple dance down the middle.

5-8 First couple followed by second couple and third couple dance up the middle finishing back in original places.

9-12 First couple turn with the right hand and cast off one place, second couple step up on bars 11 and 12.

13-16 First couple turn with the left hand and finish in second place own sides.

17-24 First lady dances a figure of eight round the second couple, giving left shoulder to second man to begin, *while* first man dances a figure of eight round third couple giving left shoulder to third lady to begin.

25-32 Second, first and third couples circle round and back

Repeat having passed a couple

© Sue Petyt, November 2008

The Gordon of Copenhagen Reel

32 bar Reel for 2 Couples

Devised by Knud Polycarp, Lyngby, Denmark for the Gordon Pipes and Drums of Denmark to be danced at a Night Ball on the 1st of November 2008

Bars

1-8 1st Couple turn with right hand and left hand back

9-16 1st couple dance down the middle and up again

17-24 1st and 2nd couple dance right hand across and left hand back

25-32 1st and 2nd couple allemande

The Reverse Reel

5 x 40 Bar Reel for 5 couples.

Music: Any good reel set.

Bars

1-8 1, 2, 3, 4, 5th Men dance across the set, passing partner right shoulder, all face down and 5th man leads the chase back to own side (5th man cast 1 place, then dances across to own side and up the men's side to first place). 4th, 3rd, 2nd, 1st men follow 5th man. (Finish in reverse order.)

9-16 1, 2, 3, 4, 5th Women repeat bars 1-8 except they pass the person opposite them by left shoulder to begin. All now on own side in reverse order. (5, 4, 3, 2, 1)

17-24 1st Couple in fifth place, joining both hands, slip step UP the middle and back. First couple stay in middle in fifth place and make an arch (bridge).

25-32 2nd couple followed by 3rd, 4th and 5th couples join nearer hands, face down and dance under the arch and cast up on own side. 1st couple stay in middle ready for 10 hands around and back.

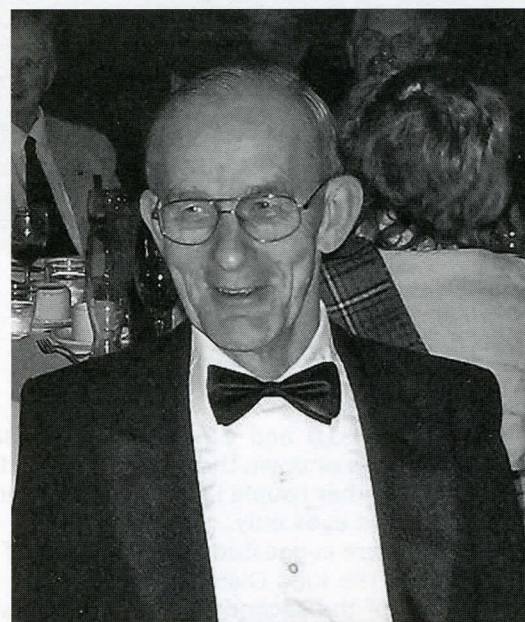
33-40 10 hands around and back. (Yes, to the RIGHT to begin. It's the Reverse Reel)

Repeat from new positions

PS While the instructions are for a 5 x 40 Dance, it can be danced in 3, 4, or 5 couple sets. If a 3 or 4 couple set, careful phrasing is required.

It can also easily be "converted" to a 32 bar reel by eliminating bars 17-24 (or 33-40)

© Jack Vlug



Jack Vlug

Wee, Tim'rous Beastie

The title is from the first line of Robert Burns' poem "To A Mouse"

"Wee, sleekit, cowrin, tim'rous beastie"

A three couple, 32 bar jig for four couples in a longwise set.

Recommended tune: Any suitable jig played AABB. Suitable recorded music: "The Chequered Court" recorded by Marian Anderson and her Band on "RSCDS Book 42", track 3 (CD).

Bars

1-8 First couple set once, cross over giving right hands, cast down behind second and third couples on opposite sides and dance up between third couple with nearer hands joined to finish in the middle in second place facing up.

Second couple step up on bars 5-6.

Second couple face down on bar 8.

9-10 First couple, with nearer hands joined, set to second couple.

11-12 First couple dance up the middle with nearer hands joined and cast to finish on the sidelines in top place facing down

while

second couple dance down to second place to finish in the middle facing up with nearer hands joined.

13-14 Second couple, with nearer hands joined, set to first couple.

15-16 Second couple dance up the middle with nearer hands joined and dance directly into the sidelines in top place to face partner across the set

while

first couple dance down to second place to finish in the middle facing down with nearer hands joined.

17-24 First couple dance down between third couple with nearer hands joined, cast up round third couple on opposite sides, lead up with right hands and cross over between second couple and cast down round second couple on own sides.

25-32 Second, first and third couples dance six hands round and back.

Repeat, having passed a couple.

©Iain Boyd 2005

Note

During bars **9-10** and **13-14**, first and second couples face directly up or down the set rather than face diagonally towards the other couple i.e. they acknowledge each other with head and eyes only.

Bars **9-16** were suggested by bars **17-24** of Roy Goldring's strathspey "The King Over The Water".

At the end of the second time through, first couple finish in third place. On bars **1-2** of the next repeat, first couple step down along the sidelines to fourth place *while* fourth couple step in and up to third place.

Anna's Homecoming

Devised by Lara Friedman-Shedlov (lfriedmanshedlov@gmail.com), as a possible entry for the RSCDS "Homecoming Scotland" dance competition, and dedicated in memory of Anna Laino, who left us far too soon. Anna, you'll always be part of the dance. Anna Laino, 1983-2009, was a member of the RSCDS Twin Cities Branch. A gifted musician, Anna was also fiddler for Duck or Grouse Rapper Sword Dancers. In addition to fiddle, her repertoire of musical instruments included piano, accordion, organ, and trumpet, and she sang like an angel. She completed her Masters in Sacred Music in 2008 and was organist and choirmaster for St. David's Episcopal Church in Minnetonka, Minnesota.

32 Bar Reel for 3 couples in a 4-couple longwise set

Music: "Anna's Homecoming" by Sherry Wohlers Ladig, or any other frolicsome reel.

Bars

1-8 Mirror reels of 3 on the sides, 1st couple dancing in and down to begin, 2nd couple out and up.

9-16 1st couple with nearer hands joined dance down the middle and up, finishing facing out ready for...

17-20 Mirror turns 1½ times to change places with the 2nd couple, i.e. 1W and 2W turn RH 1½, 1M and 2M turn LH 1½.

21-24 2nd, 1st, and 3rd couples taking hands on the sides advance and retire

25-32 2nd, 1st, and 3rd couples circle six hands round and back.

Repeat having passed a couple

© Lara Friedman-Shedlov





© February 2009 Sherry Ladig For Anna Laino



Sherry Wohlers Ladig



Anna Laino

The Royal Scottish Country Dance Society

Country Dance Jig

Bill Clement
August 1967

Bill Clement MBE

Bill Clement is well known in both Scottish Country Dancing and piping circles. Bill has been the Royal Scottish Country Dance Society's piper for a number of years and is a past Chairman of the RSCDS. He is also an Atholl Highlander. Bill was awarded the MBE in the 2008 New Years Honours list. Bill happened to be my very first highland dance teacher. This dance was devised in his honour, and is set to a tune of his own composition.

A 32 Bar Jig for three couples in a 4 couple set

Tune: The Royal Scottish Country Dance Society – by Bill Clement

Bars

1-8 1st couple set to each other, then dance down the centre between 2nd and 3rd couples and cast up behind 3rd couple and dance into the middle joining left hands with partner to face first corners.

9-10 1st couple set to first corners and turning inwards on bar 10 join right hands with partner.

11-12 1st couple set to partner's first corner.

13-16 1st couple turn partner's first corner with left hands to finish in the middle joining right hands with partner to face second corners.

17-18 1st couple set to second corners and turning inwards on bar 18 join left hands with partner.

19-20 1st couple set to partner's second corner.

21-24 1st couple turn partner's second corner with right hands to finish in second place on own sides of the dance.

25-32 2nd, 1st, and 3rd couples dance six hands round and back.

© John Wilkinson

Linlithgow Scotch Hop 2009

Linlithgow Palace/Low Port Centre

Wednesday 15th July at 7.30 pm
Ian Muir Sound

Gay Gordons
 Dashing White Sergeant
 Canadian Barn Dance
 Shortbread Dance*
 Ian Powrie's Farewell to Auchterarder*
 Anniversary Two-step
 Rebecca's Roundabout
 Grand March
 The Riverside
 My Love She's But a Lassie Yet
 Boston Two-step
 Circassian Circle
 Swedish Masquerade
 Lady Catherine Bruce's Reel
 Stern Polka
 Flying Scotsman*
 Rest and Be Thankful*

Wednesday 22nd July at 7.30 pm
Alan Gardiner SDB

Gay Gordons
 Come Under My Plaidie
 Barmkin
 Southern Rose waltz
 Watson's Reel*
 Airdrie Lassies*
 Eva Three-step
 The Nut
 Sheena's Saunter
 Dunedin Festival Dance
 Three Sheep Skins
 Gypsy Tap
 Inverness Reel
 St Bernard's Waltz
 A Reel for Jeannie
 Strip the Willow

Wednesday 29th July at 7.30 pm
Gordon Shand SDB

Gay Gordons
 Festival Interceltique
 Polkas
 Rory O'More
 The Scotch Hop*
 The Garry Strathspey*
 Hullochan's Jig
 Boston Two-step
 Eightsome Reel
 Saturday Morning Jig

Marches Hop
 Rogues Rant*
 Black Mountain Reel*
 Circle Waltz
 Rabbie's Reel
 Canadian Barn Dance
 The Dhoon*
 Postie's Jig

Wednesday 5th August at 7.15 pm
Bella McNab's SDB

Gay Gordons
 Circassian Circle
 Gypsy Tap
 Hollin Buss
 Canadian Barn Dance
 Glasgow Highlanders
 Marches Hop
 Joe MacDiarmid's Jig
 Dashing White Sergeant
 Pride of Erin Waltz
 Haymaker's Jig
 Britannia Two-step
 The Triumph
 Sheena's Saunter
 A Reel for Jeannie*
 Broun's Reel*

Wednesday 12th August at 7.15 pm
Iain Cathcart SDB

Gay Gordons
 Dunedin Festival Dance
 Highland Schottische
 Corn Riggs*
 Lauderdale Lads*
 Highland Fling
 Waltz Country Dance
 The Riverside
 The Homecoming Dance
 Bundle and Go
 Jacky Tar Two-step
 Virginia Reel*
 Plantation Reel*
 Stern Polka
 Flying Scotsman
 Boston Two-step
 Strip the Willow

***Where dances are marked *, the floor will be divided,
 with some dancers dancing one and the rest dancing
 the other.***

John D Carswell
Tel 01506-845 698

The Dancie

I often go on-line to have a look at the site for SCD enthusiasts called Strathspey. As I browse I notice that some people want to have all the decisions made for them; they ask questions such as, "Exactly where should I be at the end of bar 23?" in such and such a dance. Or they ask, "What is the correct way of doing?" whatever bit of a dance they are bothered about.

This shows a lack of understanding of the fundamental basis of Country Dance. It is not an Olympic sport, with a governing body. There are no rules, no system of giving penalties to those who do things in a different way to the majority.

You wouldn't expect Rock and Roll to have such a governing body, and Country Dance was the Rock and Roll, the social dancing, of its time. It spread around the whole of Europe, and over time developed local differences in the various countries that enjoyed it. So we have French style, German, and yes, Scottish, though English is the basic one that started it all going.

Yes, experts can pontificate, and can judge competitions, but they are only giving their own views on how things should be. And we should always remember that "for every expert, there is an equal and opposite expert"!

But the dancer is the one who makes the choice, and nobody can make things compulsory. Mairi's Wedding was published with left shoulder passing in the centre of the reels, but it very quickly became right shoulder, in spite of a vigorous campaign

by the devisor of the dance, Mr Cosh, to keep things his way. Hugh Foss, on the other hand, welcomed any suggestions for improvements, and certainly accepted one for use in J.B. Milne. He told me about it, and that he thought it was a very good idea! (Some people use a further modification to that dance that I regard as inelegant, and I don't think he would have approved of that one, but he would not have stopped people doing it.)

Apart from personal choices, fashions change, too. To look at the effects of fashion, or time, on a dance, I suppose that it would be logical to look at the oldest Country Dance of all - or the oldest known one, with a "probably" thrown in for good luck.

It is called Sellenger's Round, and the name would seem to come from St Leger in the same way that St John can be pronounced as Sinjon. It is a pity that he wasn't the Saint of Lightness, as his name suggests, or he would have been a good patron saint for dancing.

The reasons it may be considered the oldest of our Country Dances come from two approaches.

First, the style of the dance, which is like the Rounds, Carols or Estampies of the Middle Ages, but with this, it carries in the choreography a "verse and chorus" structure that was typical of Country Dances, (but is missing from the RSCDS style of dancing).

The second reason is that there is a tune of the same name referred to in 1480. It may not be the same tune, and it may not have had a dance with it,



but it would be a remarkable coincidence that the oldest looking dance just happened to have the oldest named tune if the two were not connected. However, the dance has seen considerable changes during its life. Setting has gone from two beats to three - so if you see someone doing a two beat pas-de-B they are just old fashioned! Be kind to them! I see some very good 18th Century footwork on the dance floor, and not just in setting; some of the travelling steps can be excellent, though not Dr Milligan's style. Another change is that the



Old photographs by Clive Holland of children in costume dancing Sellenger's Round at a country fete. He describes the dance as a "true" Morris Dance.



foot that is used to start has changed from left to right, and as I usually do the dance in Mary Queen of Scots period costume, I find it more natural to use the left foot. One of the turns changes from left to right with the change of foot, too, so it can be quite confusing for me to dance it in 18th C or modern styles.

Hugh Foss was very keen on getting dancers to think about what they were doing, both to help them to greater understanding of the ideas

behind Country Dancing and to help them to choose the best way for them to do any particular dance. A fit young student should be able to dance in a different way to an old, aged, pensioner, and both should be able to enjoy their own way of dancing. So to turn a half, or one and a half, or two and a half, (or more!) times during bars 5-8 of the Duke of Perth is entirely the choice of the two people dancing those bars. And likewise for a lot of other situations, but always

provided that it doesn't alter the dancing of anyone else. In the example chosen, the dancers must be ready to turn their corners on bar 9, and no later.

All this change, but Sellenger's Round remains the same in essence. I regard these minor changes as being like someone who lives in an old house. They have the pleasure of the particular style of the house, which they have chosen, but they are almost certain to have changed the plumbing, cooking and heating systems, even if the house is only a century old. Yes, I think that it helps to know that the changes have taken place, but I can live with improvements quite comfortably. So I prefer the Duke of Atholl's Reel to be 32 bars long, rather than the original 48, if I am wearing the usual kilt or trousers. But I would use the original longer version were I wearing a wig and full 18th C costume (and, I hope, all the other dancers were too!), and we were aiming to re-create an 18th C performance.

My favourite dances are the triple time dances, (waltz, 3/2, etc) and I would love to be able to dance them with RSCDS dancers. As it is, I can only dance them with the EFDSS dancers and my Historical dance friends, which is a great pity, as they belong to all three versions of Country Dancing.

"Sellenger's Round, or The Beginning of the World" in Playford, and as it is the oldest, this seems to be rather neat.

So I suggest that we use that as a title, with a note at the bottom to say-The dance was published by Playford with the two titles, and as the oldest dance, the second one seems particularly appropriate for use in the world of Country Dancing.

Living Tradition Summer School 2009



Every year Living Tradition (a traditional music company based in Kilmarnock) runs a summer school. The school is divided into five separate weeks, each having its own particular focus. In 2008 it was held in The Barons Craig Hotel in Rockcliffe, Dumfries and Galloway and there was considerable emphasis during two of the weeks on Ceilidh Dancing.

Tuition and classes were available in both music and dancing, and last year saw many an impromptu session in the evenings after the day's activities were "officially" over. The wide variety of musical talent on call added to the atmosphere, as once you get more than one traditional musician in an open bar, there is a reasonably good chance that a session will start – and start they did, every night. Not to be outdone, those there for the singing joined in too with the effect that the performances each night were something to rival an evening at Celtic Connections!

Last year the staff and students decamped from Barons Craig for one evening to run a very successful Ceilidh in the nearby Locharthur Community, a self-contained farming community which provides help and support to people who otherwise might need full time care. Both the music, nearly all from students, and the dancing were superb. It only took the first few notes of any well-known dance to get the floor instantly filled with enthusiastic dancers who knew exactly what they were doing.

Activities were not limited to music and dancing, with opportunities for trips out to see the fantastic surrounding countryside, and closer to home one course participant laid



Photographs © Pete Heywood for Living Tradition

on a very enjoyable and educational session where the features of numerous different wines were expertly explained, and thoroughly appreciated by all involved.

In 2009 the Living Tradition Summer School will be held in the West Park Centre in Dundee in July and August. The dates for the individual weeks are:

Traditional Music, Dance & Song Week

July 12-17, 2009

Guitar & Instrumental Week

July 19-26, 2009

Creative Arts Week

July 26-31, 2009

Common Ground Scotland

August 2-7, 2009

Music Technology Week

August 9-14, 2009

In 2009 it is intended to expand the activities on offer during the first week and run a full week of Ceilidh Classes over the period 12-17 July. So, if you are interested (or would just like to know more about this) go to www.livingtradition.org.uk and let them know that you would like to take part. When you do, please mention that you are specifically interested in the Ceilidh Classes.

To contact Living Tradition directly, use either:

E-mail: admin@livingtradition.org.uk

Phone: 01563-571 220



Homecoming Reel

Pupils celebrate with the Homecoming 2009 Reel

Inverness pupils celebrated the Year of Homecoming by performing a new dance called The Homecoming 2009 Reel or Righle, A Tilleadh gu Alba at a special cèilidh event on 25th March. Primary 7 pupils from all the schools in the Inverness Royal Academy cluster group have spent the last few weeks perfecting their dance skills in preparation for the cèilidh, which took place in Inverness Royal Academy. Not only did it celebrate the Homecoming, but it brought together all Primary 7 pupils who are moving to Inverness Royal Academy in August.

Dancer Rob Sargent, who has taught Scottish Country Dance for forty years and promoted Scottish dance all over the world, devised The Homecoming 2009 Reel. Teachers attended a training day run by Rob in February, after which they taught their pupils the Reel along with support from Sarah Leibnitz, Active Schools Co-ordinator and Dave Cadell, PE Teacher. The dance is accompanied by official Homecoming 2009 Reel music composed by Colin Dewar and will be performed by TMC Folk at the cèilidh.

The idea for the cèilidh came from



former Cauldeen Primary Deputy Head, Wendy Scollay. As Wendy said prior to the event, "This is a chance to celebrate Homecoming Scotland and what's great about Scottish culture, but it also allows the pupils to meet one another before they attend Inverness Royal Academy. It's also an ideal way to have some exercise and we'll be supporting the event with healthy eating snacks and drinks kindly donated by Tesco and Irn Bru".

Another element to the project has been Gaelic language and the pupils were introduced to Gaelic through some basic phrases. Pupils at Bun Sgoil Ghàidhlig Inbhir Nis recorded the phrases onto CD so that everyone could learn them before attending the cèilidh. They were then able to greet one another and ask for food and drink in Gaelic.

The schools participating in the cèilidh were: Aldourie Primary, Bun Sgoil Ghàidhlig Inbhir Nis, Cauldeen Primary, Farr Primary, Foyers Primary, Hilton Primary, Holm Primary, Lochardil Primary and Stratherrick Primary.

The project was supported by Alison Boyle, Cultural Co-ordinator and Margo MacLennan, Traditional Music Co-ordinator, both Highland Council.

Contact:

Alison Boyle
Cultural Co-ordinator
ECS Area Office
13 Ardross Street
Inverness
IV3 5NS
01463 663817
alison.boyle@highland.gov.uk



Your Letters

Dear Editor,

The RSCDS Six Months On

The text of this letter has recently been included in my Dance Diary Newsletter Vol 9 Iss 3 (No 3 for 2009) <http://www.dancediary.info/html/newsletters.html> and it has provoked considerable comment and response amongst many in the Scottish Country Dancing Community. Both electronically and in face-to-face meetings people have remarked that the role of the Society's Management Board needs full and frank discussion.

Six months have passed since the Society AGM where improved communication was promised and the Management Board keep emphasising this point, but is it still talk and little action?

The Society Website continues to be problematic: navigation is still difficult; the pages display out-of-date information and the list of Committee members reads as out-of-date. A new Website was promised for February 2009!! On a positive note the Society Newsletter "Scottish Country Dancer" was posted out to Members prior to the 6th April substantial postal increase.

The need for improved communication is very important because it is through good communication that members can fully understand the Society's arrangements for its own Governance. Looking at a recent circulation to Branches on the duties of Management Board Members I was surprised to learn that they do NOT represent their home Branch or their allocated "mentor" Branches. In addition the circulation states that Board Members are NOT empowered to take any action, are bound by collective responsibility and do not act as a representative of any Branch. It finishes with "We hope that this mechanism will continue to contribute to the improvement of communications in both directions between the Management Board and Branches". Say that again!!

At your Branch level, when you are formulating your AGM resolutions, perhaps you might want to ask:

If Management Board Members do not represent Branches then who does?

What purposes are served by Branches nominating Members to the Society Boards?

Is there not a serious conflict of interest where Management Board

Members are also Branch Committee Members?

Maybe instead there could be a small full time staffed Society. Major decisions could be taken at the AGM and urgent matters circulated to Branches by e-mail. If questions to do with Governance don't interest you, what about one of Finance for the AGM? Given the current financial constraints (credit crunch and all that) and the Society's concerns with its own financial accounting procedures, what steps is it taking to "manage within its means"? Is it making any reductions? The National Trust has had to make drastic cut-backs and enforce closures. As a sister organisation are we to see similar savings at the Society? Closure of a building perhaps? Move to a shared facility? Sell off of assets to raise working capital? This year's AGM should be interesting!

Yours sincerely,

Alasdair Graham

Dear Pia,

Circle of Friends

I would like to thank you for including Circle of Friends in the latest issue of Dance On!. However there is a slight error in your write up

The dance was devised by myself (Vicky Laidlaw) together with Heather and George Fairley. However it was not written in memory of my late husband.

The dance (The Robertson's) Circle of Friends (to give it the full title), was written for Isobel and Eoin Robertson of Penicuik, to thank them for the kindness and generosity they continually show to everyone who crosses their path especially in the field of dance. It was presented to Isobel and Eoin at The Morris Club on 22nd November 2009, after it had been demonstrated that same evening.

The original music for the dance, (*John Laidlaw's Dance Band*), was written for my late husband John Laidlaw, by Ian Hildreth. While the tune was written shortly before John died, he unfortunately never heard it.

If you require any further information please do not hesitate to contact me. Thank you for your assistance in this matter

Vicky Laidlaw

Dear Editor,

Coming Home from Tasmania

We first heard about The Gathering 2009 early last year. The thought of such an exciting event very much caught my attention, I heard about Lord Sempill's visit to Australia. Lord Sempill is known to Tasmania's only Scottish Earl, Malcolm Murray, Earl of Dunmore, who is our friend and patron of our national Tartan Day celebrations.

I then saw the video promotion on the Website and thought, "I want to be part of that!"

We made plans to spend our second visit to Scotland in Edinburgh. I even had a kilt made in the Tasmanian tartan ready for the parade down The Royal Mile!

For some years I have been passionate about my Celtic and Scottish heritage, distant though it may be. I have pursued with vigour every opportunity to involve myself in all things Celtic.

Some of my involvement includes eight years of hosting a Celtic music radio broadcast, Scottish Country Dancing, Vice President of our local Pipe Band, member of St. Andrew's Society, founder of New World Celts, Tasmanian Chapter, and also a keen promoter of the kilt as an everyday male garment.

Although born in England, as the song goes, "My heart is the Highlands". Scotland's landscape, history, music and its people and language have for many years been the focus of my passion.

Sadly, getting there in July for the Gathering was becoming difficult financially, it was then I found out that the Gathering was one part of a year-long Homecoming Scotland 2009 series of events.

A half price offer from Qantas tipped the scales and the decision was made, Scotland here we come, but this time in May.

Together with my wife, Leslie, I plan to spend four weeks in the UK and am hoping to be involved in any Homecoming events connected to Scottish Country Dancing, Scots Gaelic studies, malt whisky sampling and generally touring one of the most, if not THE most beautiful countries on God's earth.

Graham Hodge
Somerset, Tasmania

Promoting Scottish
Country Dancing
in the London area

rscds
London Branch

Musicians' Day



Workshop led by George Meikle

Saturday 9th May, 2009

10.00 - 4.00 p.m. at St. Columba's Church, Pont SW1X 0BD
followed by playing for the evening dance 7.00-10.30 p.m.

George is well known as a band leader with the Lothian Scottish Dance Band and is an experienced class musician who has played at the RSCDS Summer School and elsewhere. He is responsible not only for the invaluable book of all RSCDS dance tunes "Originally Ours" but is also the compiler of the "Sutton Coldfield Dance Index". He has been a course tutor at the RSCDS Summer School for several years.



This workshop is suitable for musicians of all ages, abilities and instruments and will concentrate on learning sets of Scottish dance music during the day sessions. This will then lead to the opportunity of playing for the evening dance.

Come and join us....all are welcome.



For an application form, please contact Jeff Robertson on 01903 245718 or email chairman@rscdslondon.org.uk
More details and an application form are also available on our website at www.rscdslondon.org.uk

Promoting Scottish
Country Dancing in
the London area

rscds
London Branch

"Dance to the Musicians" Dance



Place: St. Columba's Church Hall, Pont St., London SW1 0BD

Band: GEORGE MEIKLE and the Musicians

Date: Saturday May 9th, 2009 7.00 - 10.30 p.m.

Dance Programme

Jubilee Jig.....	Leaflet
John of Bon Accord	33-5
Wisp of Thistle	37-4
Old Nick's Lumber Room	26-6
Preston Mill	45-7
Seann Truibhas Willichan	27-9
Well Done Jack	29-3
Margaret Parker's Strathspey	31-3
The Reel of the 51st Division	13-10

Miss Allie Anderson	Leaflet
Back to the Fireside	38-4
Up in the Air	20-2
Joie de Vivre.....	39-2
West's Hornpipe.....	5 for 1965
Cape Town Wedding.....	39-4
The Starry Eyed Lassie	23-11
Culla Bay	41-2
Mrs MacLeod	6-11

Come and join us. All welcome.

Admission: RSCDS members £7.50, non-members £8.50, children £2.00, members' children admitted free.



For more information, contact Jeff Robertson on 01903 245718 or e-mail chairman@rscdslondon.org.uk
More details on our website at www.rscdslondon.org.uk

Scottish Country Dancing – For fun, fitness and friendship

"Tradstyle 2009"

Saturday 6th June 2009, The Dewar Centre, Perth.

12.30 p.m. – 5.00 p.m.

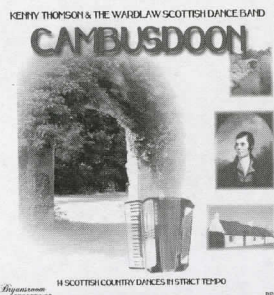
Compere:- John Carmichael. **Artistes featuring:-** Bryan Gear and Violet Tulloch from Shetland, Calum McLean Trio from Tobermory, Kenny Thomson & The Wardlaw Band from Ayrshire, Ian Cruickshanks SDB from Kirriemuir, Charlie Kirkpatrick Trio from Glasgow, Neil Dawson Quartet from Alford, Lynne Christie SDB from Aberdeen, Dennis Morrison & Friends plus some up and coming youngsters on fiddle and accordion.

Dance:- featuring Iain Cathcart Scottish Dance Band from Law.
8.00 p.m. till 12.30 a.m.

Admission Costs:- All day ticket – £20 (non refundable)

Tickets available from Neil MacMillan 01360 870302
All Proceeds to various charites of the committee's choosing.

CD Reviews



Cambusdoon **Kenny Thomson & The** **Wardlaw SDB** **BRCD052**

Kenny Thomson and his highly talented and experienced Wardlaw Scottish Dance Band make a welcome return to our music shops with the release of *Cambusdoon* which is the band's third release on the Bryansroom label. Admirers of Kenny and his music will recall that the band's two previous releases on the label were *Quick Here's Anither Yin* (BRCD034) and *Domino Five* (BRCD035).

Kenny Thomson I'm sure needs little introduction to many of you, as he and his Wardlaw Dance Band have been at the forefront of Scottish dance band music for thirty years now. The band was formed in 1979 by Kenny, who was one of the original members of The Derek Lawrence Band.

The new album, which was produced and engineered by Derek Hamilton, was recorded in Symington Community Hall in August 2008. The five-piece band line up features Kenny Thomson on lead accordion, Stuart Thomson on second box, James Clark on piano, Suzanne Croy on bass guitar and Alex Wilson on drums. The album title takes its name from Cambusdoon House and its surrounding estate which nestles closely to the picturesque banks of the River Doon near Alloway village in Ayrshire. The music on the CD is as fresh and invigorating as the gorgeous Ayrshire countryside that inspired its title!

The album features a strathspey that carries the title, *Cambusdoon*, which was devised for Isobel C. Paton by Oluf Olufsen, who was a well-known member of the Ayr Branch of the Royal Scottish

Country Dance Society. The CD sleeve note contains the instructions for this thirty-two bar strathspey. The original tune for the dance was composed by Kenny Thomson himself.

The CD features fourteen tracks all played in strict tempo with plenty of drive and enthusiasm which, for me, has been one of the band's unique selling points over the years. Kenny has also managed to create a sound which is as distinct as it is creative and this new release is no different. Another great aspect of this recording worthy of mention is that it contains a number of unfamiliar tunes mixed with some old favourites, which has to be a great driver when it comes to CD sales. There is no doubt the listener is always on the lookout for something that wee bit different, especially in these tough economic times, and Kenny Thomson and The Wardlaw Scottish Dance Band definitely deliver that with this new recording.

Highlights for me include The Kelloholm Jig featuring the tunes *The Kelloholm Jig*, *Miss Stewart's Fancy*, and *Tilly Tennant*. Another favourite is The Preston Mill reel set played to four great Angus Fitchet tunes, *Ann & Tam Leggat*, *The Broken Wipers*, *Sandra Blue's Reel* and *Bobby Colgan's Reel*. The final track on the album, which coincidentally is another reel featuring more Fitchet tunes in the form of *John Kelly/Wee Robert*, *Malcolm Crowe of Balmullo* and *Harry Carmichael*, is a cracker and a great way to end a highly enjoyable album.

One gets the sense after listening to this CD that the band are at one with each other and have a great musical awareness and understanding, which goes a long way to creating an excellent band recording. Derek Hamilton should also be congratulated for recording and producing a great sounding CD, which isn't always easy out on the road. Kenny Thomson and The Wardlaw Scottish Dance Band have been delighting listeners and dancers alike with their unique brand of music for three decades now. Let's hope on the strength of this recording that they are around for many more years to come.

Bill Brown
(For Box & Fiddle)



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Over the past few years, John Morris has devised a number of new Scottish Country Dances, which have been published under the banner of The Vallin Collections One, Two and Three. Each book contains twelve dances of varying degrees of difficulty, ten of which were devised by John himself and the two others by invited authors. The collection will be augmented to offer a set of five books. To support these books, four CDs are to be produced, of which this is the first.

This is an excellent CD with exciting sets for each dance with a great balance of traditional and modern compositions. The tempo on all tracks is excellent and fairly gets the feet tapping. Although I have not seen the dances, if they are of matching quality then they will be well worth adding to any SCD teacher's collection.

Campbell Hunter



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Tam O'Shanter Dancers

This month we bring you news and greetings from another Canadian group – the Tam O'Shanter Dancers, with some photos which should get us looking forward to the Scottish Summer – well either that or be heartily jealous – and some photos of this years Burns Supper.

Approximately thirty years ago a demonstration group named The Heather Belles was formed in White Rock just south of Vancouver, Canada.

The Heather Belles demonstration group was selected to dance at Expo '86 in Vancouver. Accompanied by Peter and Murray Lyon on the bagpipes The Heather Belles danced on four occasions at Expo '86 and a special dance named "The Call of the Pipers" was written by teacher and leader Maureen Lyon.

When several men joined the group, it was renamed "The Tam O'Shanter Dancers". The goal of The Tam O'Shanter Dancers is to promote Scottish Country Dancing by presenting demonstrations at local and international social and cultural events.



They perform regularly in the Lower Mainland of British Columbia, but have also performed at international events.

The Tam O'Shanter Dancers have also visited Scotland. As ambassadors from Canada, they brought with them greetings from the Mayors of Surrey and White Rock. The Lord Provost of Edinburgh welcomed the dancers at an official "Afternoon Tea".

On another occasion they visited Scotland and were welcomed at several civic lunches and evening functions in Kilmarnock, Ayr and Dumfries.

On their third trip to Scotland the Tams were the international guests at the Caledonian Canal Ceilidh. They performed at the Inverness Highland Games, Glenfiddich Distillery, Visitor Centre at The Millennium Wheel in Falkirk, the Drumkinnon Visitor Centre at Loch Lomond and at a Kidney Transplant Fundraiser at the Lord Provost's home in Edinburgh.

Last year they visited Hawaii and performed at the Hawaiian Highland Games, as the photos show. (If it wasn't for the shorts worn by the spectators, it could almost be photos of Highland Games in Scotland!)



At this year's Burns Supper, as can be seen on some of the photos, a picture frame 8 feet tall X 4 feet wide, was made by two of the dance members.

It was placed in a corner location throughout the initial part of Burns Night and, after dinner, the lights dimmed and a spotlight focussed upon its place. Just prior to this, however, the picture in the frame had been removed and instead Robert Burns came alive before the audience to humorously relate some of his life's experiences interspersed with a couple of his songs (*The De'il's Awa* and *Scots Wha Hae*) sung by two different singers.

Three dances were performed by The Tam O'Shanter Dancers (The Exciseman, The Red Red Rose and their own "Banshee Frolic"). Even the Toast to the Lassies was given during this segment of our programme.

Robert Burns was portrayed by one of the dancers and the picture of Burns was actually their own Burns dressed in a period costume they made for him. The actual set-up was quite remarkable as, at a glance, one might think it really was Burns in the picture, but it was even more stunning when he came alive before the audience's eyes.



**John Lang, Laurie Lang, Jack Kergan, April Phillips,
Cheryl Jorgensen, Jim Nicol, Linda Forman, Stella
Cleave, Ed Wigmore, Maureen Lyon, Bruce Power,
Lucretia Feedham, Paul Lowe, Hugh Aspinall,
Janice Lowe, Jean Mullard**

The Tam O'Shanter Dancers



Dumfries Homecoming Ball



The Historical Dancers



William Williamson



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Colin Maxwell (Past Branch Chairman)



The George Meikle SDB