

Dance On!



A Dancer's Perspective

**Mr Beveridge's Maggot
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Issue 52

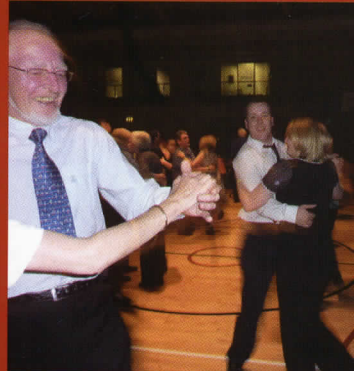
Summer Sunday at Highcliffe Castle



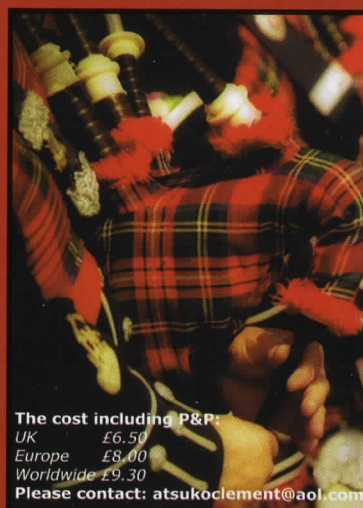
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October in Shetland



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Dance On!

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A Dancer's Perspective

By Rob Sargent

When I started dancing in 1944 at school at the age of six I felt that this was something that I had an affinity with and, although it was English Country Dance, it was something that even at that age I couldn't get enough of, later becoming the leader of the school dance team.

Having a Scottish heritage I was persuaded to take up Scottish Country and Highland Dance, that was in 1946 and I haven't stopped since then. The tuition I had was with one teacher for twelve years with practice and rehearsing for shows at least four times a week. When my teacher was taken ill he asked me to take on his classes, which was a great honour. I carried out his request for six years before moving away from the area.

In the early years dancing was to live music, either a pianist or a fiddler and once a week to a band, usually at the Royal Scottish Corporation Hall in London. In the 1950s some bands had two or three fiddlers, pianist, button and keyboard accordionists and a drummer. I can remember at the New Year's Eve Ball at Wembley Town Hall in 1954 there were twelve musicians on stage, out of the twelve there were six fiddlers, two keyboard accordionists and Donny McBain (who was originally from Lochinver) on squeeze box, a pianist, a guitarist and a drummer. On seeing this number on stage I thought, "How is this all going to stay together for 4 hours?" It was exhilarating and perfection; such was the dedication of all the musicians who played from

the heart. Over the years I travelled with McBain's Band throughout England observing and understanding their skills, it was a very important learning curve for me. It was unfortunate McBain's never played in Scotland but they were booked every week of the year including numerous European bookings. A number of Scots however did play with the Band, names such as Davie Thornton, William Wallace, John Ellis, Davie Ferguson and Willie Hunter Jnr.

When Donny McBain returned to Scotland Nan Fleming Williams took over leadership of the Band. At that time the band included Davie Thornton, Bill Farr, Jack Farr and the amazing pianist Alan Grant Humberstone who could turn his hands to any country's folk or classical music. The band was so popular that they became resident band for the EFDSS at Cecil Sharp House in London.

The bands that were extremely popular in Scotland around that time, who we could only hear through 78 recordings, were Jimmy Shand, Bobby MacLeod, Adam Rennie, Andrew Rankine, Alistair Downie and Jim Cameron amongst many others. It was later on when Jimmy Shand appeared in the south to great acclaim with a show called "This is Scotland", these were always sell out evenings and on one occasion I had the honour of having Jimmy Shand playing the Highland Fling for me at Oxford Town Hall, I will never forget it. These were tremendous times, which I don't think will ever be repeated.

With today's bands we are fortunate in being able to listen

to excellent sound and tempos, live and on CDs, although I feel that the early sound is not replicated today. The earlier recordings did vary a lot in tempo, which is leading me on to today's musicians. So many musicians play for a variety of functions that when it comes to playing for Scottish Country Dance music their tempos are so far ranging that at the end of the evening comments are such as, "I didn't enjoy the evening because the band were either too fast or too slow." As a dancer, teacher and deviser of dances tempo is crucial to me.

It is important to realise, especially for up and coming box and fiddle players, that the ability to play tunes at twice the speed of sound might be pleasing to themselves but not to a lot of listeners. A lot of feeling in the way the tune was composed is lost.

At a recent Button Box rally at the Eden Court in Inverness, that played to a full house and an attentive audience, there were two young solo musicians who played powerfully, sympathetically and from the heart and were appreciated by everybody; listening to them was a real joy. My hope is that if they continue in this vein of performance, they will go to the top of their profession in years to come.

As a dancer I have performed and taught worldwide and with the growth of Scottish Country Dance throughout the world, especially in the old Eastern Bloc countries and Japan, there will be more scope for solo musicians and bands to play in

these countries. I would not have travelled so much if it wasn't for dance.

In 1998 I had the urge to devise dances. Although there are over 20,000 dances to pick and choose from, why should anybody want to dance mine? Over the years I have built up a friendship with two of Scotland's top musicians who play at tempos I like and who have also devised some wonderful tunes for me.

back and asked him where the music was for it? The Tullich Hornpipe was born and since then a further seven Hornpipes have been devised including a Shetland Trilogy. Over the years Colin has devised over twenty original tunes for my dances, including Robbie Over the Waves, Distillery Reel and The Homecoming 2009. Ian has also contributed a number of tunes; one which has gone around the world is Sir J. M. Barrie of Thrums (The Peter



Colin Dewar and His Band at a Highland Ball

They are Ian Cruickshanks, a button-key accordionist, and Colin Dewar, a keyboard accordionist. I listen to their playing and tempos and this gives me the motivation to devise dances that flow and are sympathetic to what is being played. It is one of the reasons why my dances are performed worldwide.

It was several years ago Colin said to me that bands needed something other than jigs, reels and strathspeys to play so why didn't I devise some Hornpipes? Having just released the Ruthven Collection Volume1 I was quite frankly devoid of any ideas for new dances. However I did have a CD by John Ellis in the car which contained a Hornpipe and within five minutes I had the dance devised. I rang Colin

Pan dance). Why do I mention these points? It is because for all you learning the art of the box and fiddle the world can open up for you; stick at it, there are people like me who do appreciate good music with style and feeling when we are on the dance floor, it makes us better dancers!!!!



Editorial

A new year has come round with hopefully lots of interesting events in the dance calendar to participate in. This issue has good articles, information, some super reviews and lots of photos; we hope you will enjoy reading it. We would like to thank all of our subscribers, new and old, and our advertisers for their continued support. A big thank you too to our regular contributors, I know you each have a following out there. Also thank you to all you musicians and groups who send in CDs and books for review, I do like to get the packets in through the door, and sometimes it is hard for me to pass them on to the reviewers, without wanting to hold on to them myself instead. Without all of you, this magazine would not exist, keep it coming.

But (there's always a "but" isn't there) we need more! At present we try to publish the magazine every two months instead of monthly. This is due to the lack of material we receive; Karin and I work on this as a labour of love, but we need to work at paid positions too as eating kind of becomes a habit and it would be sooo much easier if we did not have to look for material as much as we do. Please help us by sending us some information, be it articles, pictures, letters, gripes, reviews, dances, music, everything is appreciated. If you are interested, so will other dancers be. Don't worry about spelling, grammar etc – we can correct these, as well as tidy up the writing if necessary.

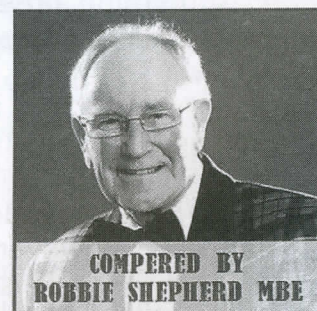
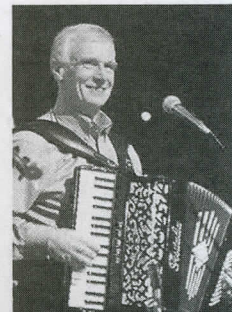
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Pia & Karin

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**COMPERED BY
ROBBIE SHEPHERD MBE**


A Touch of Athlete's Ear

(Eds. This manuscript came to light when the fire services were sifting through the wreckage of Box and Fiddle House after its recent gas powered destruction. It shows his powers of accidental prophecy were undiminished to the end, and accounts for his presence therein. There were several other finished and part finished manuscripts; do you think we should publish them posthumously?)

By George Hobson



What it was to be young! War time shortages and thick sticky vitamin-rich orange juice, the marital uncertainties coming from service separation ensured us to be healthy, valued, pre-baby boomers; free to run a feral outdoors life. The minor cacophonies of Rock and Roll still in the future, pop concerts not even dreamt of.

No things to stick in or on our ears to block out the world in a tempest of sound. The only way to play our records louder was to remove the old sock from the gramophone horn.

Cutting a long pre-amble short, I reached maturity having only twice experienced sounds approaching 100 Db (not even the threshold of pain!). Once when the Vulcan bomber on test flight flew over our house, and once as my father gave it a blessing for blowing soot down the chimney.

Whatever else could be said of my teenage body, it had keen ears trained hard to listen hard. Only gradually did I realise this, and only gradually did it become any source of pride. Through my 20s, 30s, 40s and even 50s, I assessed the hearing of youngsters from 12 to 18 and found progressively as the years went on that my hearing, measured by the hearing loss I found in them, apparently got better and better. This is of course quite a well-known fact that young people's hearing has

been irrevocably damaged by an increasingly noisy world, and there is little of any real value in it for all us old people who can still hear silent dog whistles and the annoying high pitches of fluorescent tubes and TV sets. As a man, my main cause of deafness is that I just don't listen, or so I'm told. In reality, because you can hear everything, you do develop the ability to tune out sounds that are not relevant to you. As a child I listened to The Goon Show with the volume down and never heard my mother screeching that it was teatime.

When I took up Scottish Country Dancing, I did notice that, in common with a lot of other folk, whenever we had a live band I was only comfortable at the bottom of the hall, and even then I had to go out for a while from time to time to let the singing in my ears subside. But I still did not join in the common grouses about too much amplification, it gave me a taste of what young people described as the total experience of a performance, every part of your body responds. I was becoming quite a groovy granddad.

That is, until recently. We went to a day school that had better be unidentified. It was a school for dancers and musicians. We classed all day to a keyboard, it was a long and stretching class. We communally ate a fish supper. Then cleared the decks to dance.

Then the musicians came in

from their class, four or five of them; then another four or five, then a dozen or so, then some more. Eventually there was about one musician per dancer. They all set up their amplifiers and speakers, and extra extensions were commandeered.

So, I thought, they've probably each prepared a party piece and we'll get to dance to a whole range of new developing players. That'll be jolly. So I thought.

Then the two teachers came in and set up their keyboard and fiddle and heavy-duty amplifiers. "You've all got your backing parts?" "Yes!" "Then let's go!"

And go they did!

I have heard of a wall of sound, but this wall fell on me like a ton of bricks.

In the first set, I found my partner looking at me very anxiously and mouthing "What's wrong with you?" "What do you mean?" I said. "Well you're leaning over at a very peculiar angle, have you slipped a disc?"

"No but I do feel a bit odd."

In the second set half of my turns were in the wrong direction, dancers were hauling me about in a way I haven't experienced since my beginner days. I wasn't so much

disoriented, but more rather just finding myself in the wrong place without knowing how I got there. It was as though the side of my body nearest the music was paralysed, much as moths flying round and round candles.

In the third set real pain struck, pain that made my fillings whistle, pain that made my eyes flicker uncontrollably, pain that made my legs tremble and stopped them obeying me. Fortunately when I stuck my fingers in my ears, I found it all went away. This made it possible to finish the set. Possible but difficult. Difficult to give hands without taking at least one finger out of your ear, difficult to get people to take your hand when you've just been sticking a finger in your ear, difficult not to knock people over with your elbows while dancing with fingers in your ears.

At this stage my exasperated partner went off and came back a bit later with what I thought was cotton wool. She stuffed some in my ears; I poked it in a bit further. Suddenly all was well with the world. The music was still far too loud for comfort, and I did go around shouting at people all night, but I stopped falling over, and finished the evening without crippling anybody else. Of course I had to dance every dance with my wife, who else would dance with a grimacing idiot with wool sticking out of his ears?

Incidentally, everyone else at this dance must have been younger than me, at least as far as their ears were concerned, because the only comments I heard were to the effect of how good and enjoyable the music was. Some even said what a pity that my ear problem (*judged by the wool in my ears*) stopped me hearing the

music. Would that it had been so! Hey Ho! But then being younger than me is a lot of grey and greasy water under the bridge.

Later I said, "*Lucky you had that cotton wool handy.*"

She said, "*It isn't cotton wool, it's sheep's wool from the padding between my toes inside my dancing shoes!*"

So now I not only have the ears of an athlete, but I've got a touch of athlete's ear to prove it! (All she said was, "*Trust you, everyone else gets it in their feet!*") – No suggestion of any degree of responsibility for my plight.

The whole episode has left me a little thoughtful. I am quite used to my observation and perception of the activities of others being a source of caution to them, as in, "*Careful what you say Aggie it will appear in Dance On!*", but this newish development where my auditory acuity results in me appearing drunk while alcohol free, has led to a period of reassessment of my attitude to amplified bands. With the vast majority clearly taking great delight in all aspects of live music including volume, any solution has to be in my own hands (or ears) and individual to me. I did think I could manufacture an electronic wave match feedback system to partially cancel the incoming sound, but my soldering iron blew up. But I did find that the hearing aid type earplugs I had been welding to an old cocoa tin did block out most sound. The only drawback is that they are very visible, and like the sheep's wool cause me to speak too loudly.

However, speaking to a friend who has played with a jazz/dance band since the first half of last century (*what is it about jazz musicians that even with all that smoking,*

drink, drugs etc they seem to live for ever?) he recalled why trumpet players used to be unpopular. It seems that in the 60s, many dance halls, worried about the dangers of over-amplification, installed a cut-off microphone up in the ceiling, so that if the sound got too loud it knocked off the power to the amplifiers. Trumpeters were in the habit of hitting a high C with their instruments pointing directly at the device, result – power off and a sudden drop of sound volume from body popping to bumble bee in jam-jar (not popular with dancers!) So maybe the problem is more general than I thought, perhaps we should revive the device for Scottish Dance in Tiny Halls?

But the next time you're dancing with an old buffer with wires dangling from his ears who shouts, "*What did she just say?*" as the re-capper finishes re-capping, remember he may not be deaf or daft, he may have sensitive ears.

But once again I have a lot to think about and could do with sensible advice.

Hallo! This mysterious invitation to attend a residential workshop on developing the fun to be had in dance, being held somewhere in the Borders has just arrived. Intriguingly it just says, "***Wait outside Coates Crescent on the 1st of April until you are picked up.***" Well, how could your average idiot resist? And am I not an above average idiot? Even if it is Un Poisson D'Avril, I will still get a nice trip to Edinburgh out of it.

So this may be the end of Hobson's Choice, as you know it!

News!

For those of you, who have just taken ownership of a Kindle or some sort of other e-book reader, you can now use it to dance!

Eric Ferguson, who for many years have published a database of cribs, which he updates regularly and sends to subscribers free of charge, have entered into a partnership with Anselm Lingnau, of Strathspey Server fame, and these cribs are now available for use with your Kindle or EPUB.

As Anselm states: "This could help people who don't have Internet access where they teach and so can't get at the SCD database, and it goes well with the electronic editions of the RSCDS Manual that the Society publishes on its web site".

All you have to do is go to:

<http://media.strathspey.org/kindle/etf-cribs.mobi>

and download it onto your PC and move it across to the Kindle via the USB connection.

Anselm continues: "Feel free to check this out and to suggest improvements in particular for the navigation, which sucks on a non-touch screen Kindle".

A couple of days later he also produced a version for EPUB, which can be found on:

<http://media.strathspey.org/epub/cribs.epub>

It is a little different from the Kindle version, but the long term plans is for Anselm to make them as similar as possible. He also has plans to add diagrams to the e-book readers, making it an extremely valuable tool for dance purposes.

I hope Anselm will have time to write to **Dance On!** and tell

us more about it, as he adds, updates, renews, etc.

For more information on Eric's cribs, contact:

e.ferguson@antenna.nl

If you are interested in the

Strathspey Server, then you should contact:

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RSCDS-Hawaii announces the Aloha Winter Weekend 2012, to be held Feb 17-20, 2012, in Honolulu, Hawaii. Guest teacher will be Eileen Hsu from Seattle. Music will be provided by our favourite Humuhumunukunukuapuaa and Strathspey Society Band (The Humus for short) from the San Francisco area. (Strathspey regular Bruce Herbold plays in this band.)

We love having dancing guests from colder climates. Please plan to join us. More details of the weekend will be on our Website shortly.

In the meantime for more information contact our Weekend Chair, Melissa Lindsay:

MLindsay@hawaii.rr.com

Ceilidh & Old Time Dances

Regular Weekly Events

Date	Town	Hall	Band	Time	Cost	Contact	Comments
Every Saturday	Fife, Largo Ward	Largo Ward Village Hall	Live Music	8pm -11pm No Bar	£5 (tea)	Door	Different bands each week. (See Diary)
Every Sunday	Fife, Cupar	Old Parish Church Hall, Kirk Wynd	-	2pm-5pm	£3 (tea)	Door (Owen & Catherine Harrison) 01383 415 142 Door or tel : - 01355	Ceilidh, Old Time & Social Dance Club
Most Sundays	East Kilbride	Girl Guide Hall, Dundas Place	-	7.30 -10pm	£2 (tea)	230 134 or 245 052 Door - Sue & Jim	Ceilidh & Old Time Club
Monday	Dumbarton	St Patrick's Hall, Strathleven Place	-	7.30-10.30pm	£4 Bar	01436 268 238	Ceilidh & Social Dance Club.
Every Tuesday	Humbie, East Lothian	Village Hall	- (Tuition Given)	7.30-10pm	£3 B.Y.O.B.	Door (Owen & Catherine Harrison) 01383 415 142	Some set dances. 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
	Coupar Angus	St Anne's Ch. Hall	Live Music	7pm-9pm	£2	Door 01828 627 547	Ceilidh Class - Tracy Thom
Every Thursday	Midlem	Village Hall	Live Music	8pm-10pm	£2 [tea]	Door 01835 870 244	Old Time Class (G. B. Scott)
	Dumfries	Kirkton Village Hall	Live Music	7.30-10pm	£3	Door John Caskie	Old Tyme Dance Class
	Penicuik	St Mungo's Hall	-	8.15-9.45	£2.90/ £1.50	01387 710 975 Door Annabel Oates 01968 672 631	Refreshments available Ceilidh Dance Class Conc. Student or Child

Ceilidh & Old Time Dances

February 2012

Date	Town	Hall	Band	Time	Cost	Contact	Comments
3 rd	Aberdeen	Ashdale Hall, Westhills	Marian Anderson	8pm-12mn	£7.50 T	01224 713 674	Ticket entry - Old Time Dance
	Edinburgh	Lauriston Hall	Scott Leslie	8pm -	£10 Bar	0131 339 5374	Advance Ticket cheaper
	Glasgow, Govan	Pearce Institute	Black Rose	7.30pm- ?	£10	0141 353 8000	Celtic Connections Ceilidh
4 th	Penicuik	St Mungo's Ch. Hall	Gary Donaldson	7.30-11.30	£5 at Door	01721 723 468	Old Time & Set - Tea/coffee avail
	Sorn	Village Hall	Dick Black	7.30-11.30	£6 [No Bar]	01560 700 219	Old Time Dances B.Y.O.B.
	Largo Ward	Village Hall	Willie McFarlane	8pm-11pm	£5 Tea	Door	Weekly Dance
6 th	Glasgow, Govan	Pearce Institute	Iain Anderson	6.30pm- ?	BBC Tickets	BBC Broadcast	Celtic Connections Ceilidh
	Kirkwall	St Magnus Centre	Live Music	8pm-10.30	£2 / 50P	01856 873 534	Orkney Traditional Dance Assoc
	Carluke	Masonic Hall	Keith Robertson	7.30-11.30	£7 Bar Purvey	01555 750 522	Carluke Highlanders - Ticket Req.
10 th	Irvine	Volunteer Rooms	Nicky McMichan	7.30-11.30	£7 BYOB	01292 316 815	Ayrshire Ceilidh Club
	Penicuik	St Mungo's Ch. Hall	Steven Carcary	7.30-11.30	£5 at Door	0131 660 1276	Wednesday Dance Club BYOB
	Foulden	Village Hall	Gordon Pattullo	8pm-12mn	£6 [No Bar]	01289 386 400	Supper-Soft Drinks available
11 th	Lockerbie	Town Hall	Ian Cruickshanks	8pm-12mn	£6.50 BYOB	01576 202 665	Accordion & Fiddle Club Dance
	Strathaven	Ballgreen Hall	John Renton	7pm-11pm	£8 supper	01357 520 900	No's requ for supper. BYOB
	Largo Ward	Village Hall	Dave Husband Sound	8pm-11pm	£5 Tea	Door	Weekly Dance
17 th	Tranent	Rannoch House	Dod Hutchison	7.30-11.30	£5 Bar	01875 615 138	Pay at Door
	Inverness	Kirkhill Com Centre	Susie Simpson	8pm-12mn	£5 B.Y.O.B.	Door	Social Dancers
	Bridge of Earn	Institute	George Rennie	8pm-11pm	£4 No Bar	01738 813 997	Pay at Door
18 th	East Kilbride	Calderwood Hall	Steven Carcary	7.30-11.30	£6 supper	01355 230 134	Highlanders Dance - BYOB
	Glasgow	Partick Burgh Hall	James Coutts Trio	8pm-11.30	£9 Bar	Door	Highlanders £6.50/£6 Annual
	Largo Ward	Village Hall	Ken Stewart	8pm-11pm	£5 Tea	Door	Weekly Dance
19 th	Montrose	Park Hotel	Gordon Pattullo Duo	2pm-5pm	Door	01241 879 487	A & F Club ceilidh
	Fife	Falkland Hall	Dave Husband Sound	2pm-5pm	£5 BYOB	01337 858 042	Sunday Ceilidhs - raffle
	Glencarse	Village Hall	Steven Carcary	7.30-10pm	£2.50	01738 552 688	Set & Couples Dances
20 th	Kirkwall	St Magnus Centre	Live Music	8pm-10.30	£2 / 50P	01856 873 534	Orkney Traditional Dance Assoc
23 rd	Windygates	Greig Institute	Bruce Lindsay	7.30-10.30	£3.50	01333 351 127	Monthly Dance-Tea & Eats
	Peebles	Ex-Servicemen's Club	Gavin Piper	8pm-11.30	£5 Door	01968 679 583	Old Time/Ceilidh/Set
	Helensburgh	Commodore Inn	Stuart McKeown	8pm-12.30	£8 Bar T	01389 756 996	Highlanders - Ceilidh & Dance
24 th	Edinburgh	Counting House	A Whisky Kiss	8pm-12mn	£10 T (over 18)	0844 892 0212	NSPCC Charity- Advance Ticket
	Hutton	Village Hall	Neil Hardie	8pm-12mn	£5 Supper	01289 386 630	Nr Berwick-on-Tweed
	Aberdeen	Ashdale Hall, Westhills	Gordon Pattullo	8pm-12mn	£7.50 T	01224 713 674	Ticket entry - Old Time Dance
25 th	Seafeld EH47 7AL	Comm. Centre	Gordon Pattullo	7.30-11.30	£5 Lt Supper	01506 417 512	Previous venue - Pumpherston
	Largo Ward	Village Hall	Dick Black	8pm-11pm	£5 Tea	Door	Weekly Dance
	Inverness	Kirkhill Com Centre	Colin Donaldson	8pm-12mn	£5 B.Y.O.B.	Door	Social Dancers
29 th	Dufftown	Memorial Hall	-	7.30-10pm		01542 888 471	Monthly Social

Scottish Country Dances

February 2012

Date	Town	Hall	Band	Time	Cost	Contact	Comments
1 st	Dundee	St Andrews Church	Jimmy Boal	7.30pm	£2	01382 509 103	King Street Hall Every Monday
	Kirkwall	St Magnus Centre	Live Music	8pm	£2	01856 873 534	Orkney Traditional Dance Assoc.
3 rd	Bearsden	Public hall	Ian Muir Sound	7.30pm	£9	0141 942 7519	N.K. Club - Charity UNICEF
4 th	Dundee	St Andrews Church	C.D.'s	7.30pm	£4	01382 509 103	Charity Dance
	Bridge of Allan	Keir St, Hall	D. Cunningham	7.30pm	£6	01786 461 275	Castle Club Dance
	Inverness	Cauldeen School	Jock Fraser	7.30pm	£6	01463 235 384	Day School Dance
6 th	Dalston	Caldew School	t.b.c.	Day		01228 594 057	Day School & Dance - Carlisle Branch
	Stirling	Albert Halls	Marian Anderson	7.30pm		01259 742 560	Martice Club Dance
10 th	Bearsden	Public Hall	Sandy Lindsay	7.30pm	£7	0141 942 7519	Glasgow Branch - Beginners
	Dunecht	Estate Hall	Frank Thomson	8pm		01224 735 002	Cults Group Dance
11 th	Dumfries	Academy	Marian Anderson	7.30pm	£12	01387 263 106	Ball - Catered supper.
	Scone	Robert Douglas Hall	Frank Thomson	7.30pm	£6	01738 553 925	Perth Day School & Dance
17 th	Hamilton	Eddlewood Hall	Recorded	7.30pm	£6	01698 351 604	Charity- Lanarkshire Cancer Care
	Helensburgh	Victoria Halls	Nicol McLaren	8pm	£10	01436 670 631	Charity Dance
	Blairstown	Town Hall	Jim Lindsay	7.30pm	£6	01250 884 315	Ericht Club Annual Dance
18 th	Aberdeen	Ashdale Hall	James Coutts	8pm		01224 319 755	Dunbar Street Group Dance
	Bridge of Allan	Keir St, Hall	Nicol McLaren	7.30pm	£6	01786 461 275	Castle Club Dance
20 th	Dalbattie	Town Hall	Kenny Thomson	7.30pm	£8	01556 630 274	Kippford Club
24 th	Stirling	Albert Halls	James Coutts	7.30pm		01259 742 560	Martice Club Dance
	Linlithgow	Chalmers Hall	James Coutts	7.45pm	£7	01506 844 251	Club Dance
	Fraserburgh	Dalrymple Hall	Deirdre Adamson	8pm	£6	01261 833 422	Fraserburgh Club Dance



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

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

Ceilidh & Old Time Dances

March 2012

Date	Town	Hall	Band	Time	Cost	Contact	Comments
2 nd	Locharbriggs	Community Centre	Alan Gardiner	8pm-12mn	£6.50 T	01387 710 975	MS Charity – Lt Supper
3 rd	Penicuik	St Mungo's Ch. Hall	Graeme Munro	7.30-11.30	£5 at Door	01721 723 468	Old Time & Set – Tea/coffee avail
	Sorn	Village Hall	Ian Cruickshanks	7.30-11.30	£6 [No Bar]	01560 700 219	Old Time Dances B.Y.O.B.
	Largo Ward	Village Hall	CANCELLED				CANCELLED TONIGHT
	Midlem	Village Hall	Ewan Galloway	7.30-11.30	£6 [own food]	01835 870 244	Phone for Ticket
5 th	Kirkwall	St Magnus Centre	Live Music	8pm-10.30	£2 / 50P	01856 873 534	Orkney Traditional Dance Assoc
9 th	Carlisle	Masonic Hall	Willie McFarlane	7.30-11.30	£7 Bar Purvey	01555 750 522	Carlisle Highlanders – Ticket Req.
	Irvine	Volunteer Rooms	Marian Anderson	7.30-11.30	£7 BYOB	01292 316 815	Ayrshire Ceilidh Club
	Penicuik	St Mungo's Ch. Hall	Dave Husband Sound	7.30-11.30	£5 at Door	0131 660 1276	Wednesday Dance Club BYOB
	Foulden	Village Hall	Robert Whitehead	8pm-12mn	£6 [No Bar]	01289 386 400	Supper–Soft Drinks available
10 th	Strathaven	Ballgreen Hall	Ian Cruickshanks	7pm-11pm	£8 supper	01357 520 900	No's requ for supper. BYOB
	Largo Ward	Village Hall	Johnny Duncan	8pm-11pm	£5 Tea	Door	Weekly Dance
11 th	Glencarse	Village Hall	Alan Doig	7.30-10pm	£2.50	01738 552 688	Set & Couples Dances
16 th	Bridge of Earn	Institute	Steven Carcary	8pm-11pm	£4 No Bar	01738 813 997	Pay at Door
	Cockburnspath	Village Hall	Ewan Galloway	8pm-12mn	£6 BYOB T	01368 830 391	Hall Funds – Supper Dance
	Aberdeen	Ashdale Hall, Westhills	Gordon Pattullo	8pm-12mn	£t.b.a. T	01224 790 379	Round the World Challenge Funds
17 th	East Kilbride	Calderwood Hall	Dave Husband Sound	7.30-11.30	£6 tea/bisc	01355 230 134	Highlanders Dance - BYOB
	Glasgow	Partick Burgh Hall	Susan MacFadyen	8pm-11.30	£9 Bar	Door	Highlanders £6.50/£6 Annual
	Largo Ward	Village Hall	Scott Band	8pm-11pm	£5 Tea	Door	Weekly Dance
	Inverness	Kirkhill Com Centre	George Rennie	8pm-12mn	£5 B.Y.O.B.	Door	Social Dancers
18 th	Montrose	Park Hotel	Colliston Sound	2pm-5pm	Door	01241 879 487	A & F Club ceilidh
	Fife	Falkland Hall	Lomond Ceilidh	2pm-5pm	£5 BYOB	01337 858 042	Sunday Ceilidhs - raffle
19 th	Kirkwall	St Magnus Centre	Live Music	8pm-10.30	£2 / 50P	01856 873 534	Orkney Traditional Dance Assoc
24 th	Largo Ward	Village Hall	Gavin Piper	8pm-11pm	£5 Tea	Door	Weekly Dance
	Tranent	Rannoch House	Graeme Munro	7.30-11.30	£5 Bar	01875 615 138	Pay at Door
	Banff	Bowling Club	Graeme Mitchell	7.30-11.30	£7 Tea T	01542 840 092	Fordyce Old Time Dancers Fund
25 th	Glencarse	Village Hall	Ken Stewart	7.30-10pm	£2.50	01738 552 688	Set & Couples Dances
28 th	Dufftown	Memorial Hall	-	7.30-10pm		01542 888 471	Monthly Social
29 th	Windygates	Greig Institute	Bruce Lindsay	7.30-10.30	£3.50	01333 351 127	Monthly Dance-Tea & Eats
30 th	Peebles	Ex-Servicemen's Club	Johnny Duncan Duo	8pm-11.30	£5 Door	01968 679 583	Old Time/Ceilidh/Set
	Hutton	Village Hall	Bon Accord	8pm-12mn	£6 Supper	01289 386 630	Nr Berwick-on-Tweed
	Helensburgh	Commodore Inn	Sileas Sinclair	8pm-12.30	£8 Bar T	01389 756 996	Highlanders – Dance- Ticket Req.
31 st	Largo Ward	Village Hall	Steven Carcary	8pm-11pm	£5 Tea	Door	Weekly Dance
	Inverness	Kirkhill Com Centre	Lindsay Weir	8pm-12mn	£5 B.Y.O.B.	Door	Social Dancers

Scottish Country Dances

March 2012

Date	Town	Hall	Band	Time	Cost	Contact	Comments
	Dundee	St Andrews Church	Jimmy Boal	7.30pm	£2	01382 509 103	King Street Hall Every Monday
2 nd	Glasgow	Carmichael Hall	Kenny Thomson	7.30pm	£8	0141 942 7519	Branch Dance
	Buckie	British Legion Hall	Marian Anderson	8pm		01542 831 792	
3 rd	Bridge of Allan	Keir St, Hall	Alan Ross	7.30pm	£6	01786 461 275	Castle Club Dance
	Glasgow	Maryhill Comm. Hall	D. Cunningham	7.30pm	£8	0141 942 7519	Music Festival Dance
	Longtown	Comm. Centre	Luke Brady	Ticket	£10	01228 674 698	Supper – Limited Tickets
5 th	Stirling	Albert Halls	Nicol McLaren	7.30pm		01259 742 560	Martice Club Dance
7 th	Kirkwall	St Magnus Centre	Live Music	8pm	£2	01856 873 534	Orkney Traditional Dance Assoc.
9 th	Oban	Corran Halls	Ian Thomson	8pm	T £11	01631 563 103	Weekend Social Dance
	Aberdeen	McRobert Hall	James Coutts	8pm	T	01224 636 128	Branch Dance
10 th	Oban	Corran Halls	Ian Muir	6.30pm	T £19	01631 563 103	Weekend Buffet Dance
16 th	Greenock	Town Hall	Ian Muir	7pm	£25	01475 633 096	West Renfrewshire Branch Ball
	Inverness	Cauldeen School	Susan MacFadyen	8pm		01463 235 384	Inverness Annual Dance
17 th	Bridge of Allan	Keir St, Hall	Ian Thomson	7.30pm	£6	01786 461 275	Castle Club Dance
	Ardishaig	Public Hall	D. Cunningham	7.30pm		01546 510 316	Mid Argyll Spring Dance
	Keswick	Braithwaite Hall	George Meikle	7.30pm		01900 817 045	Derwent SCD Club
19 th	Stirling	Albert Halls	t.b.a.	7.30pm		01259 742 560	Martice Club Dance
23 rd	Linlithgow	St Michael's Kirk Hall	Jim Lindsay	7.45pm		01506 844 251	Club Dance
	Prestwick	Academy	Karyn McCulloch	7.30pm	£7	01292 315 558	Branch Dance
	Dunblane	Victoria Hall	Alasdair MacLeod	7.30pm		01786 822 853	End of Season Branch Dance
	Torphins	Learney Hall	Nicol McLaren	8pm		01330 824 180	Banchory Group Dance
	Brora	Rogart Hall	Lindsay Weir	8pm	£7	01408 621 275	Class Diamond Anniv. Rally
24 th	Bearsden	New Kilpatrick Halls	Recorded	7.30pm	£7	0141 942 4287	Club Night
	Broxburn	Canon Hoban Hall	Lindsay Weir	7pm	£7	01506 207 268	West Lothian Day School
	Edinburgh	Cluny Centre	Alistair Wood	7.30pm	£7.50	Postal Only	Dunedin Dancers Spring Dance
Dundee - Ends 26th		St Andrews Church	Jimmy Boal	7.30pm	£2	01382 509 103	King Street Hall Ends 26th
30 th	Rothienorman	Village Hall	Frank Thomson	8pm		01464 851 291	
	Helensburgh	Hermitage Academy	Marian Anderson	7.30pm	£25	0141 585 0149	Weekend Ball - Ticket
	Falkirk	Town Hall	Gordon Shand	7.30pm		01324 562 995	Spring Favourites
	Forres	Town Hall	Michael Garvin	8pm		01309 673 325	Branch Spring Dance
31 st	Inverness	Drumossie Hotel	Colin Dewar	6.45pm	£28	01463 234 680	Highland Group – Dinner Dance
	Bridge of Allan	Keir St, Hall	Marian Anderson	7.30pm	£6.50	01786 461 275	Castle Club Dance – (Supper)
	Helensburgh	Hermitage Academy	Dave Hall	7.30pm	£16	0141 585 0149	Weekend Dance - Ticket

Dauncin in Scots

By George T. Watt

Fit we ca Scottish Country Dauncin is fur the maist pairt the daunces frae the Lallan o Scotland as agin Heilan Dauncin thou the Strathspey haes crossed ower baith airts an is possibly the ainly trui 'Scottish' pairt o Scottish Country Daunce. That apairt, in juist aboot ivry ar kintra in the wuld, the wurd fur thair ain daunces wuid be in the leid o the laun, hooiniver, Scottish daunces ar near ae hunner percent screived in ae furren leid – Inglis! A cin jalousie an awfy wheen o hauns flung up in horror, fell fleggit oot o thair pelts, at the thocht o the RSCDS daein aathin in Scots! But frae the nord o Norway tae the Bleck Sea, thare ar muckle fowk fa widnae be pit oot ae jot fur Scots haes a lot in common wi thair leids. Mony Scots daunces hae titles in Scots, ae puckle ensaumples bein, Deil Amang the Tailors, The Guidman o Balnagigh or The Hollin Buss and fan A wis ae bairn it was aye the, Flooers o Edinburgh. Pia Walker speired o me wuid a screive the wurd fur ae daunce in Scots fur ae wee chynge, so a juist thocht tae masell A'd tak it ae wee bittie funder an mak up ae daunce in Pia's honour tae recognise aa the guid wark she's duin fur Scottish daunce in mony ae furren kintra as weel as roun aboot her hame airt.

Oor Frein Frae Danmark

40 Bar Reel for 3 Couples in ae 4 couple set.

Tune :- 'Pia's Reel', gin thair's nae sic ae tuin mibbie ane o oor music makers cuid screive ain

Baurs 1 - 8 Reels o threi on the sides, Wans daunce in an doun, Twas oot an up tae stairt

Baurs 9 - 16 Wans lead doun the middle an bek feinishin in seicon place. Twas step up on bours seiven an echt o this formation.

Baurs 17 - 24 Aa cross richt hauns, while the Wans cast tae thair richt the Twas an Threis will set, aa chynge places up and doun the set richt hauns, while the Wans cast tae thair richt tae en in seicon place on the apposite side the Twas an Threis will set. (Aa threi couples shuid noo be on the apposite side)

Baurs 25 - 32 Aa threi couples set an link twice

Baurs 33 - 40 Aa curcle roun an bek



George Watt

Thank you, George.

I'm extremely honoured and touched.

As a translator I think it is very important to maintain, preserve and understand different languages, especially if those languages are part of your own heritage.

One thing though: I think I would have problems calling this dance!

Queen of the Seas

4 x 32 Strathspey in a Square Set

1-8 First and third couples join nearer hands with partners and set. They then take promenade hold and, passing each other right shoulder, first couple dance right shoulder round fourth couple and back to place WHILE third couple dance right shoulder round second couple back to place.

9-16 Second and fourth couples join nearer hands and set. They then take promenade hold and pass each other left shoulder, second couple dance left shoulder round third couple back to place, WHILE fourth couple dance left shoulder round first couple back to place.

17-20 All face corners. Set to corner and change places right hand. (First lady with fourth man, first man with second lady, third man with fourth lady, third man with second man).

20-24 All face next person, set and change places left hand, polite turns where necessary. (First lady with third man, first man with third lady, second lady with fourth man, fourth lady with second man.)

25-32 All circle round and back.

Repeat from new position with the person previously opposite you as your new partner. You will dance twice with your partner and twice with the person who was opposite you when you started.

Devised on board the Cunard liner Queen Elizabeth for the dancers in Halifax, Nova Scotia as a thank you for the warm welcome I received on my visit.

The dance was then modified with the assistance of the dancers from the Nova Scotia Branch at the workshop held during my visit

© Sue Petyt, September 2011



Barcelona

32 bar Jig in a Square set

Bars:

1 – 8 All facing their partner set and turn with the right hands once round, and facing their corners set and turn with the left hands once round.

9 – 16 All dance back to back, then Tulloch turn with their partners by the right elbow grip, finishing all women facing out.

17 24 Double Reels of Four; all men start with left hand across, while all women follow their own Partner, and finish facing out again, ready for giving their right hands to their partner.

25 – 30 All dance 6 bars of "La Baratte" without setting.

1-2 Each man turns their partner half way round with the right hand. They retain hold of hands, but dance sufficiently far past each other to stretch arms almost to full extent.

3-4 Each person returns on the line along which he or she has just travelled. During bar 3, joining left hands and the man pulls his partner's left hand, so that the woman dances under the man's right arm (pulling her right shoulder back, and she has her back towards him). The man is now directly behind the woman and he holds both hands high, then, releasing right hands, the woman dances under the man's left arm, again pulling right shoulder back. The dancers retain hold of left hands.

5-6 The dancers, using left hands, change places and facing anti-clockwise in promenade hold (women outside).

31-32 All dance one place in the square (i.e. 1st couple to 4th place), then men assist their partners to face each other on the square, ready to repeat.

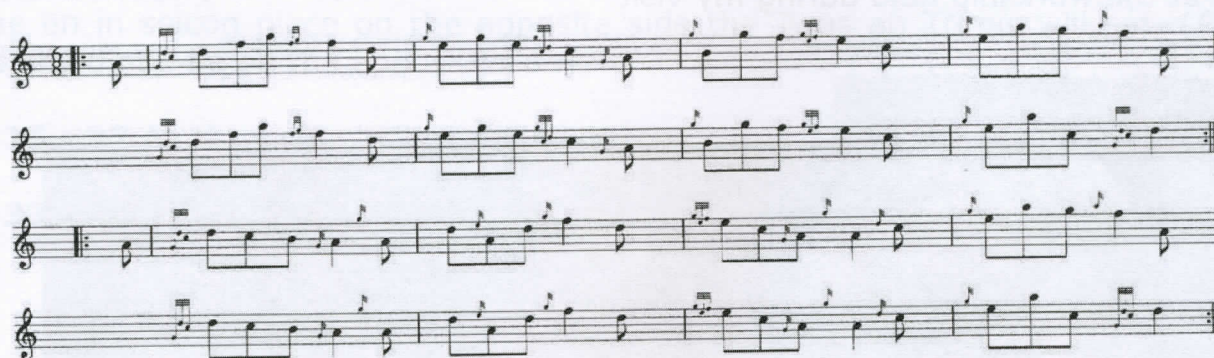
La Baratte was originally danced in the Quadrilles, which John Drewry revived to a Scottish Country Dance formation. For this dance, it is slightly modified and finishing in promenade for 2 bars to progress.

The tune composed by Bill Clement and the dance devised by Atsuko in 2011, for their good friends in Barcelona, who invited them to their first weekend school to teach and pipe.

Barcelona

Country Dance Jig

Bill Clement



Heather's Reel

40 Bar Reel

Round the room dance – couple facing couple

1-8 Advance and retire twice

9-16 Four hands across and back with the couple opposite.

17-24 Lady sets to and turn opposite man half way WHILE man sets to and turn opposite lady half way.

25-28 Turn partner with both hands

29-32 Circle round to the left with the other couple

33-40 Advance and retire once, then pass the opposite couple to start again with the next oncoming couple.

© Heather Clark (7), Summer 2011



Bill and Atsuko Clement

The Energy Boost

40 Bar Reel for 4 couples in a 4-couple set

1-4 All dance do-se-do

5-8 All ladies dance round their partner left shoulder, back to place.

9-12 All men dance round their partner left shoulder, back to place.

13-16 All turn right hand back to place.

17-24 All circle round and back.

25-32 All, following first couple, cast off to the bottom of the set and lead back to place.

33-40 2s, 3s and 4s form arches, first couple taking hands goes under the arches to the bottom of the set.

Repeat the dance 3 times.

© Ishbel Hall (11) and Rosina Hall (7), Summer 2011



Forthill Dancers



A New Traditional Arts Network Group

The Traditional Arts Network Group, TANG in short, is a new Scottish initiative. It is a network exploring future collaboration between the Traditional Arts of Scotland also called TRADS.

Dance On! has been invited to take part in this network and Pia has attended some of the initial meetings between the various music and song fora, the storytelling forum and the Scots and Gaelic language representatives.

These initial meeting where mainly a series of discussions: Why? (*To further awareness, communication across the art-forms*) How? (*By interacting with other art forms and utilising each others expertise and knowledge*) Where? (*All over Scotland, with the first physical hub at the Story Telling Centre in Edinburgh*) Whom? (*So far Story – Song – Dance – Music and Language*), and after a few meetings, where some of the questions were answered and an initial programme mapped out, we agreed that more people should be involved and have their input.

In December therefore we held the first open meeting in The Scottish Storytelling Centre, in High Street in Edinburgh where more than 40 interested people turned up to discuss the way forward. The atmosphere was extremely positive, with lots of ideas and examples being put forward from the floor.

So far it has been agreed to initiate a cross-trads national programme of workshops and courses, various grass roots projects, creating a guide to digital resources / archives and

types objectively, and can communicate with dancers at all levels. A separate meeting for dance was held on the same day and there were many dancers at this meeting in December, both from associations, performers and individuals, and this is a good start, but we need a network that can gather up associations as well as individual performers and be a voice and communication tool for them all.

So if you are interested in a new dance network in Scotland, and would like to help create it, please contact me so we can all get together at some point and get the ball rolling.

Similarly, if you have any good ideas and you want to discuss them, please write to Dance On! and we can publish them as letters for discussion.

Pia



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find out where there are gaps and how to plug them, create awareness amongst event organisers, so they can utilise the diverse traditional Scottish culture, from the start ensuring that everything possible is done to utilise both English, Scots and Gaelic as all are seen to be very important in the traditional Scottish arts scene, create links internationally and much, much, more.

BUT we need a dance forum, which can straddle all Scottish traditional dance

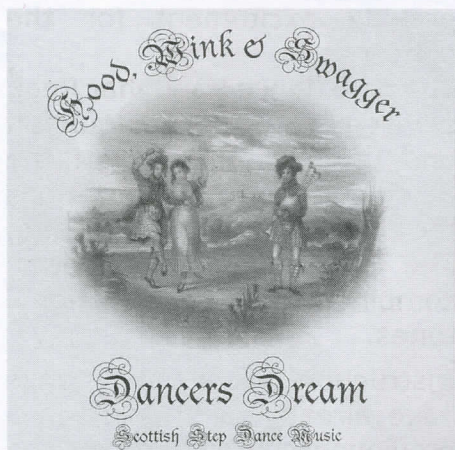


Found on the Web!

A newly released set of digitised images from the 1790s of country dances from Ireland.

<http://www.itma.ie/digitallibrary/print-collection/country-dance-collections-1790s/>

CD & Book Reviews



Dancers Dream

Scottish Step Dance Music

Hood, Wink and Swagger have the knack of interpreting Scottish music in a lively, endearing way that just wants to make your heart sing and your feet take on a life of their own. This threesome of very talented musicians live in California and on this recording they play piano, recorders and fiddle, creating an exquisite selection of melodies for Scottish step dances. Not only are they masters of their instruments but, because they are all expert dancers as well, they are able to play the music with the exact cadence to suit each of the 41 dances on this double CD collection.

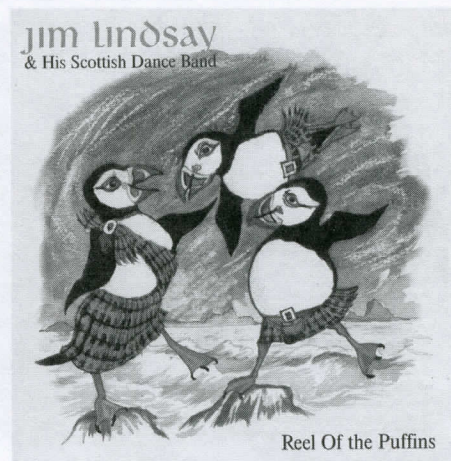
Each title track is played with the tempo and expression to fit the steps in the dance, which shows that the musicians have the sensitivity and knowledge that can only come from being able to perform these dances themselves. Scottish step dancing requires very precise placing of the feet and body posture for each bar of a particular tune, and students learn the steps to particular

tunes. These recordings provide the ideal accompaniment to remind dancers who may have learned the steps at a workshop, and want to practise on their own, or wish to have an accompaniment when they perform.

Nowhere else is it possible to find recordings of music for many of these step dances. If this compilation encourages others to seek out teachers of this form of dance, and others who have been introduced to step dancing leap up to have a go when they hear the music, a great contribution to step dance will have been achieved. Much of the accolade must go in person to Ron Wallace himself, who is an inspirational teacher of Highland, hard shoe and Cape Breton step dancing, as well as being able to play his recorder while dancing and teaching his class.

Even if you don't yet see yourself as a step dancer, have a listen. Piano, fiddle and fife are all traditional accompaniment to Scottish dance, and this unusual combination will introduce you to the wide variety of tunes much loved by dancers over the centuries. The double CD is indeed a step dancer's dream come true!

Fiona Grant



Reel of the Puffins

Jim Lindsay and his Scottish Dance Band

Reel of the Puffins is an excellent recording with a selection of 14 Scottish Country Dances, consisting of the following:

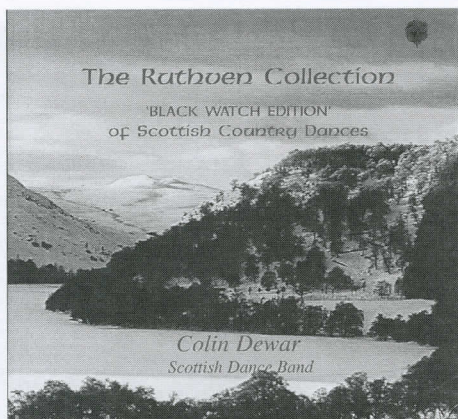
Burnieboozle (R 8x32); Let the Hackles Rise (J 4x48); Gang The Same Gate (S 8x32); Summer Wooing (R 8x32); Marigold (J 8x40); Bruce's Men (S 3x32); The Highland Rambler (R 8x40); Mrs Stewart's Jig (J 8x32); Sean Triubhas Willichan (S 8x32); The White Cockade (R 8x32); The Saltire Medley (S48/R48); Bedrule (S 8x32); The Kelloholm Jig (J 8x32); Reel of the Puffins (R 4x32).

This is a recording that can only but enhance any dance teacher's collection.

Campbell Hunter



CD & Book Reviews Cont.



The Ruthven Collection "Black Watch Edition" of Scottish Country Dances

**Dances by Rob Sargent,
Capt. A Colquhoun and Lt.
R. Colquhoun**

**Music and original tunes by
Colin Dewar Scottish Dance
Band**

**Recorded by Stuart
Hamilton at Castlesound
Studios, Pencaitland, East
Lothian**

**Manufactured for Birnam
CD, Scotland, 2011**

This CD has been dedicated to the Black Watch and is in memory of those who died in Iraq and Afghanistan. Profits from it are to be donated to the "Black Watch Association", which provides welfare support to serving and retired soldiers and their dependants.

The Colin Dewar Scottish Dance Band gave their services free of charge in the production of this recording.

Five dances, four of which are composed by Rob Sargent, with varying bar lengths, are played; with original tunes by Colin Dewar for four of these dances. The first item is a fine drum introduction by Gus

Millar, playing with the band the regimental march of the Black Watch, "The Black Bear". Gus Millar's son, also known as Gus, lost his life in Helmand Province, Afghanistan on 31st August, 2009.

The first dance, Gus's Reel, is dedicated to the memory of him and of all UK and military personnel worldwide who died in Iraq and Afghanistan. This is a 5 x 40 Reel, with the original tune, Gus's Reel, composed by Colin Dewar, followed by four well suited additional tunes, which clearly fit the dance well. Instructions for the dance are included on the CD sleeve. The Band, with Colin Dewar and Alastair MacLeod on accordions, Judi Nicolson on fiddle, and Dennis Morrison and Stephen Provan on piano/bass, make this a lively, but superbly controlled set and group of dances.

The second dance, Tribute to The Black Watch 2004, is a 4 x 32 Reel and has a Colin Dewar original pipe tune with a pipe reel by Pipe Major D. Macleod. The accompanying instructions show the careful choice of music, to fit the skip change steps in the different formations.

Strathspey for the Black Watch is a 4 x 32 dance, again with instructions provided on the leaflet. Contact details are given on the CD sleeve for obtaining instructions in leaflet and book form. Additional tunes for this dance are all by Jimmy Shand. The tempo for this is superb.

The 6 x 48 bar reel, entitled "Never Again" has two Colin Dewar tunes and four Shetland ones. It makes wonderful listening and is bound to

provide excitement for the dancers.

The final dance Kandahar Reel, devised by Capt. A. Colquhoun and Lt. R. Colquhoun of the Black Watch, 5 x 32 bars has the original tune by J. Forester, The Helmand Highlanders, combined with four traditional tunes.

Instructions for this dance have already been given in a previous issue of "Dance On!". A leaflet with instructions and music has been published jointly by the RSCDS and ABF, The Soldiers' Charity (Scotland) and can be obtained either from the RSCDS or ABF. This CD, having dances of different lengths, could be used in class situations, where no live music is available; it also provides wonderful music for listeners and is a fitting memorial to men of the Black Watch and others, who made the ultimate sacrifice for their country.

Sheena Sturrock

A New book of music from Bill Clement.

17 of Bill's tunes plus 4 more from his friends have recently been published in book form.

All proceeds go to Wallace Hall Academy Young pipers, where Bill taught for 55 years until this June. As pipe reeds now cost £ 35 to buy per set, Bill wishes to help the young pipers in this way.

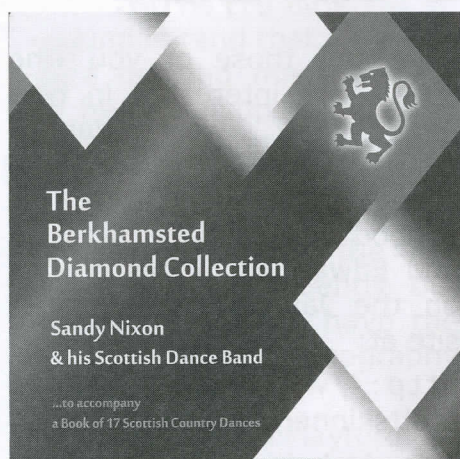
The price including P&P:

UK	£6.50
Europe	£8.00
Worldwide	£9.30

Please contact:

atsukoclement@aol.com
for further information

CD & Book Reviews Cont.



Berkhamsted Diamond Collection CD

Produced by the Berkhamsted Strathspey and Reel Club to accompany the Berkhamsted Diamond Collection Book of 17 Scottish Country Dances. (Reviewed separately)

Recorded by Sandy Nixon and his Scottish Dance Band at Bryansroom Studio, October 2011.

Produced and engineered by Derek Hamilton.

Available from Berkhamsted Strathspey & Reel Club www.berkhamstedreelclub.org

Thirteen club members have composed seventeen dances for the book and seven highly regarded musicians – John Renton, Sandy Nixon, Ken Martlew, Marian Anderson, George Meikle, Ian B. Robertson and Ian R. Muir – have all contributed original tunes, which are printed with the dance instructions in the book.

Sandy Nixon's Band, with its line up of two accordions, piano, double bass and drums,

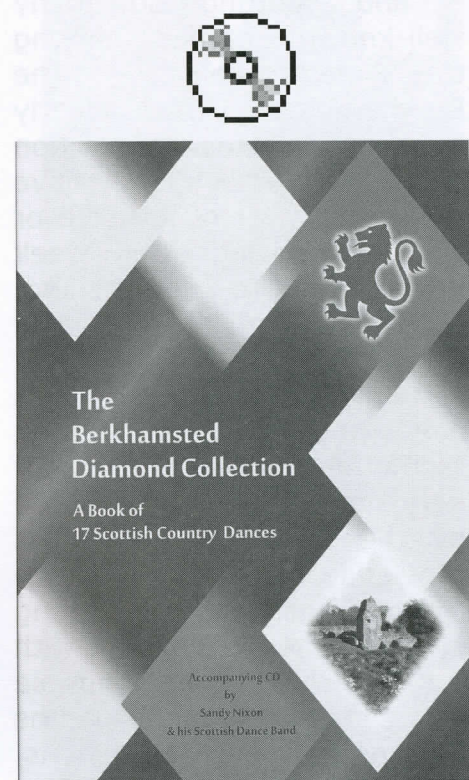
plays superbly throughout, following the music of the composed originals exactly, with the exception of Diamond Reflections, where the tunes are played straight through, instead of repeating each eight bars, as marked. Perhaps this has to do with the flow of the dance itself. Sandy Nixon's arrangement of the music on the CD gives us a wonderful selection of tunes. My only quibbles are that I would have liked to hear a little more of the double bass and concern about the speed of the jigs and reels. I wonder whether it is possible, even for expert dancers, to complete the steps and other dance elements at the tempo played. There is a tendency for the band to speed up at the end of the reels.

That said, the whole CD is a delight to hear. The strathspeys are particularly enjoyable, with fine tunes and arrangements. In addition to providing great music for the actual dances, all of the music sets could be used in class for other dances, there being many useful bar lengths available, e.g. 6 x 32 jig, 5 x 32 hornpipe, 2 x 40 + 2 x 40 strathspey/reel medley. For those who enjoy guessing the composers of the "follow-up" tunes, there is a roll call of famous names – Stan Hamilton, Bill Cook, Angus Fitchet and Muriel Johnstone – to mention only a few. It is a pleasure to see J. Murdoch Henderson, north-east fiddler, composer and collector of tunes in his "Flowers of Scottish Melody" represented in the Diamond Reflections Strathspey.

I enjoyed particularly the Ocean Voyage Hornpipe selection, with one of my favourites, The Cambridge Hornpipe included.

The Berkhamsted Diamond Collection CD makes for great listening and is a superb companion to the Berkhamsted Diamond Country Dance Collection.

Sheena Sturrock



The Berkhamsted Diamond Collection

As a former "Regular", thirty odd years ago, at the Berkhamsted Highland Balls, I was pleased to be asked to review The Berkhamsted Diamond Collection of seventeen new dances.

This is a very handsomely produced glossy 40-page booklet, in A4 format, celebrating 60 years of dancing in Berkhamsted. Most unusually for a Diamond Jubilee, it contains a contribution by one of the founder members, George Bateson. Everything anyone could reasonably want

CD & Book Reviews Cont.

is included, including the music for all seventeen dances, a complete set of Pilling symbols for every dance, notes on the dances, a history of the Club, and even a photograph from 1952, the Club's founding year.

Looking through the Collection – and spotting so many well-known names among the membership – the Berkhamsted are clearly in a very fortunate position and, to their credit, they have made the most of it. Five or six sets dancing every week is something to be respected, and the Club must be providing what customers want. They certainly do again, with this new booklet, there being "something for everyone". Or very nearly so; I was struck by the fact that nothing is provided for fans of round-the-room dancing! Everything else is there though, with a good mixture of longwise and square sets, and lengths and numbers of repetitions, with five Jigs, four Reels, four Strathspeys, three Hornpipes and one Medley amongst the 17 dances.

I must confess that I have only had the opportunity to dance a few of the dances before writing this review – something I hope to remedy in time. The first dance I encountered "in the wild" was the first dance in the booklet, "Sixtieth Celebration", written ready for the actual Jubilee in 2012. This dances very well, and is enhanced by a cracking tune, specially composed by John Renton, to match. Other dances to catch my attention were "The Other Left", in amusing recognition of standard teaching phraseology(!), and "Our Friend Robert"

celebrating Robert Bateson's 62-year connection with SCD in Berkhamsted. I had a passing professional interest in "Diamond Reflections", because it contains, exactly, both versions of a new progression I dubbed Le Virage. I had hoped, all those years ago, that it would take the world by storm, but, alas, it sank without trace. Maybe Ken Martlew will have better luck!

The Berkhamsted have succeed in attracting original music from a number of very respected musicians, including Sandy Nixon, Marian Anderson, George Meikle, Ian Muir, Ken Martlew, Ian Robertson and, of course, John Renton. The Booklet is accompanied by a CD recorded by Sandy Nixon, and this is reviewed separately.

Everyone concerned is to be congratulated on one of the best Club booklets I have seen. I still have vivid memories of a Berkhamsted Ball that featured something I have never seen attempted by anyone else; a Waverly Fugue on a social programme! May the Club continue to provide memories like that for many years to come.

John M Sturrock



Found on the Web!

Jo Pickering posted this on the Strathspey Servier:

For those of you who are interested in how SCD was danced before the RSCDS came along there is a good collection of Victorian and Edwardian guides on-line on the James Scott Skinner site at:

<http://www.abdn.ac.uk/scottskinner/dance.shtml>

This includes 'An illustrated guide to the national dances of Scotland' and 'The People's Ballroom Guide'. Instructions are given on the figures, on the steps to use (quick march, chasse, Irish trot!) and on ballroom etiquette.



Alasdair Graham
posted this on the Strathspey Servier

For those musicians who are always looking for sheet music.

There is now quite a collection of links to websites providing free sheet music on the National Association of Accordion and Fiddle Clubs website.

This music is suitable for Accordion and Fiddle.

http://www.boxandfiddle.com/free_sheet_music.htm

Mr Beveridge's Maggot

By The Dancie

I understand that Mr B was a dancing master; if so he has a superb dance to commemorate him. Yes, it is my favourite dance, though that could change as I have started to look at the later type of hornpipe recently, but they don't seem to have the fast and intricate choreography that this has.

The instructions in Playford are sparse, and details of technique are not mentioned. They were intended as brief reminders rather than comprehensive instructions. Some modern versions change the couples who do some of the figures, and so forth. You can see them if you Google "Mr Beveridge", including the version with Colin Firth as Mr Darcy. My version follows the instructions to the letter, adding words to expand, but not change, the meaning.

You can see the problem with the first four bars:

"The 1. Man cross over and go back to back with the 2. Wo. then the 1Wo cross over and go back to back with the 2 Man at the same time." OK, so it is both "then", AND "at the same time"! I think the meaning is that the "then" means "and", which seems to be how all the versions I have seen translate this part. As there are four bars, the crossing would be better done as in the "Hole in the Wall", the dance in the last issue, where the dancers swirl past each other by the right shoulder, to come face to face, and reverse in to the partner's place. Then they face down for the back-to-back with second couple, taking one bar each way.

The next instructions are quite clear; first couple turn more or

less on the spot, man round his right shoulder, woman round her left shoulder, thus facing to the top and going on round as they do it. One bar for that, two bars to turn the person you dosided with by the right hand, then give left hand to your partner to cross over. Note that first man has a shorter turn with second woman, rather than a longer one, before giving left hand to his partner.

That is half way.

Next first couple cross over as before, but moving down to second place, and go back to back with partner. Second couple are not mentioned, but I suggest that they dance up to first place and cast off to join the first couple all facing up, because that is what is needed for the next bit – "all four lead up hands abreast" which takes one bar.

"Then go the figure through and cast off to second place". That seems to give some interpreters problems. But if you dance three quarters of a double figure of eight, ("the figure" always seems to be of eight) it all works out, and you have three steps to do it, which is normal 18thC timing. So, 1C are going to cast off, cross diagonally upwards, and cast off, whilst 2C cross (slightly) diagonally upwards, cast off, and cross diagonally upwards again. Only one word to add to the instructions, "thus" before "cast off," as the casting is part of the "figure through".

It is a superb dance. I am hoping that my friend Alan McPherson will be inspired enough to try his hand at



choreographing some of these Hornpipes, as they do seem to bring out the very best in choreographers! I know he has found it a most interesting dance, so I will watch this space, as they say.

As my friends have found, these dances hit you with their choreography faster than we are used to, and it helps to have the instructions called until you know the dance quite well. This is what I call for it, when reminding people during the dancing:

- 1-4 Swirl, reverse, dosido.
- 5-8 Rotate, turn right, cross left.
- 9-12 Swirl down, (twos up), reverse, dosido, 2s cast
- 13-16 Line up, 1s cast, 2s cross

When you look at it written out like that it looks easy. It is; if it were a modern strathspey, it would be a doddle. But it hits you so fast that you have no time to think, and any hesitation is going to cause a collapse! This is choreography at its limit; the dancers are at theirs, too. And the music is superb. All of that is why it is used so much for Jane Austen productions. If you Google Mr Beveridge you will find numerous film clips available, but none as close to the original wording as this version.

Music for all these dances is available on a CD from:

www.nicolasbroadbridge.com

I think it is a wonderful CD to have on as I drive, as well as for dancing, – though the tunes are “ear-worms” and can stay in your head for days!

Your Letters

Dear Pia

Drew, ten years of age, came to class one morning with his teacher grandma; he was armed with sketch pad and pencils and drew these cartoon characters of our dancers doing The Cumberland Reel from the bottom of the set. Our hall is the Chandelier Ballroom. Hope you can use it in Dance On!

Jean Lumsden,
South Australia

Dear Jean

Please thank Drew for the lovely drawing. I think he has captured the sets very well – you all seem to have fun, you are smiling and enjoying yourselves, with the occasional unsure expression on some faces. I hope the next time he comes along, he will participate.

Jersey Scottish Dance Group are holding their annual Scottish Country Dancing Jubilee Bank Holiday 2012 weekend on Saturday 2nd June & Sunday 3rd June and would like to welcome both old and new friends.

They also have a new internet Blog, the address is:

**http://
scottishcountrydancing
channelislands.Blogspot.com**



HIGHLAND SCOTTISH COUNTRY DANCE GROUP					
Saturday, 31 st March 2012					
Drumossie Hotel, Southside of Inverness, off A9					
<u>COLIN DEWAR & HIS SCOTTISH DANCE BAND</u>					
Programme:			Dinner 6.45 pm prompt Dancing starts 8 pm Raffle		
Gay Gordons			St Bernard's Waltz		
1 EH3 7AF	8 x 32 bar J	Goldring	12 Gus's Reel	5 x 40 bar R	Sargent
2 Deil Amang The Tailors	8 x 32 bar R	Book 14	13 Ruthven's Fancy	8 x 32 bar J	Sargent
3 Neidpath Castle	3 x 32 bar S	Haynes	14 Up and Down Ben Nevis	3 x 32 bar S	Ross
4 Joie de Vivre	8 x 32 bar J	Van Maarseveen	15 Scott Meikle	4 x 32 bar R	McLean
5 Lochalsh Reel	8 x 40 bar R	Burnett	16 Midnight Oil	5 x 48 bar J	Drewry
6 Highland Ladies	8 x 32 bar S	Sargent	17 Makin' the Tartan	4 x 40 bar S	Ferguson
7 Reel of the 51 st (Men only)	8 x 32 bar R	Atkinson	18 Midnight Ferry	4 x 40 bar R	Stuart
(Repeat Ladies' Choice)			19 Miss Hadden's Reel	8 x 32 bar J	Book 23
8 Rannoch Moor	5 x 32 bar S	Goldring	20 Monymusk	8 x 32 bar S	Preston
9 Vagabond Jig	4 x 32 bar J	Eder	21 The Montgomeries' Rant	8 x 32 bar R	Castle Menzies
10 Miss Johnstone of Ardrossan	5 x 32 bar R	Goldring	22 Irish Rover	8 x 32 bar R	Cosh
11 Reel On	4 x 32 bar R	Drewry			
All dances will be called					
Tickets £28 (Limited to 160) Last day of availability – Saturday, 1 st March 2012 (if not sold out) No refunds after 1 st March 2012			Please send stamped addressed envelope to: Mrs Mary Ross, 60 Drummond Road, Inverness Tel: 01463 234680 Cheques made payable to: Highland Scottish Country Dance Group		
Special Dietary Requirements: Ring 01463 236451			Dress Formal		

Kirkton Old Tyme Dance Group

December 2011

It was a case of "déjà vu" for the recent Christmas party of The Kirkton Old Tyme Dance Group, as in 2010 the band for their festive fun, James Coutts from Kirkcaldy were "grounded" due to the weather! With storms lashing the whole country on Thursday December 8th it was a case of do we or don't we for Group Organiser John Caskie. When James had to cancel due to advice not to travel through Scotland's central belt, like last year, when the band were stranded because of heavy snow, it was a rush to try and find local musicians to play for the party to continue. John secured the services of Moffat Brothers William (accordion) and Ian McRobert (drums) along with Thornhill accordionist John Douglas, regular players for the group over the years and very able substitutes.

With a band assembled the big question was then would the group members attend while gales lashed the region, however no fear, as over 70 dancers and friends attended and enjoyed the seasonal dance.

The programme included the popular *Lomond Waltz* the energetic *Aunt Mary's Ball*, *Festival Interceltique* and the *Ruby Waltz* to name a few. Welcomes were made to visitors Alison and Sandy Bell of Lockerbie, Robert and Audrey Dorrance from Kirkpatrick Fleming and Kirkton Hall stalwarts Connie and Dobbie Davidson, all invited as special guests of the group.

The half time supper provided by members preceded the

grand raffle draw when £100 was raised for Kirkton village hall funds, recipients of the Christmas raffle draw for many years.

Presenting the proceeds to Dobbie Davidson from the hall committee John, on behalf of the group, thanked Dobbie for his valued assistance in opening the hall and setting up every Thursday since the group formed in 1992. Informing the group that Dobbie is retiring from the hall committee, where he has served as secretary, chairman and treasurer over the years, the group presented both Connie and Dobbie with a seasonal hamper and a bottle of whisky for their help over the years.

In thanking the group, Dobbie was overwhelmed by the generosity to himself but also to the hall where the dancers have been very generous donors over the years.

Continuing the presentation theme Alison Brown presented John Caskie with a gift from the members for his hard work over the months securing bands and teaching exciting Old Tyme Dances to the group; Ian Kingan presented Nina Muirhead with flowers for her help in keeping the funds of the club secure and the assistance she gives to John in running the group.

After more dancing the party was interrupted by the traditional visit of Santa and his helpers, this year Nina Muirhead as a dancing bear and Tom McClaggan and Robert Wilson as penguins. After gifts had been presented to all members, Santa and the helpers led the dancers in *The Britannia Two-Step*.

By John Caskie

With the outside gales having been forgotten John Caskie brought the evening to a close and advised all members to take extreme care on the wintry roads. He thanked William, Ian and John for making hazardous journeys in inclement weather to provide great music for a great party. John reminded the group that they meet again on Thursday 12th January 2012 for another special night when the group celebrates twenty years since they began in January 1992. A celebration glass of wine will be taken, along with a birthday cake being cut when it's hoped members of other local dance groups will be able to attend and celebrate the anniversary of the popular dance group.

Wishing every one a Merry Christmas and a Happy New Year John led the members in a rousing Auld Lang Syne to bring the curtain down on another successful year at Kirkton and the end of another great Christmas party.



John apologised that he hadn't taken any photos this year, so I found this from last year's party – you sure do know how to have fun in Kirkton!

Do You Want More Dancers?

By Pia Walker

Every year I have a little root around online, to see how easy it is to find various classes of Scottish dancing, at the same time, I also have a look at how many branches, groups, clubs and classes can be contacted by e-mail. Every year I am astonished how many fail to fully utilise this method of communication as a way to get more people to attend their classes.

This year I found approx 1100 groups world wide by searching on Scottish dance, going through links etc. I'm sure there are more out there, so these are the ones that are the easiest to find, the rest are, in my opinion, invisible. So far so good. Now for getting access to these sites. Some were brilliant, easy to get into with no delay due to of fancy music, intricate access points etc.

Others were very disappointing – some were on local hubs, which only told you that there was a class somewhere in x on such and such a date, but without contact details of any kind. So you could really only go there if you knew where x was; if you were a newcomer or visitor and wanted to make up your mind there and then, forget it. Then there were Websites, with no contact details to speak of – if you were lucky a telephone number. Now if I am sitting and searching for something to do online, I would like to be able to send an e-mail to someone if I have any questions – I could be sitting in another time zone, which makes the telephone something of an expensive and difficult option time-wise – and if that telephone number

has no country or area code a bit difficult to phone anyhow, whereas I can send an e-mail instantly, and then pick up the reply when the recipient has had time to read it and reply to me. Or else I would have to phone. The person I am phoning may not be home, so I would have to wait for someone to call me back. Well, the Zumba teacher had her mobile number listed, she answered immediately, gave me information on how to get to her class, so that's where I'm going.

But, many say, our committee do not want their personal details for all to see. Well, if you choose to go on a committee, you are in the public eye, and you are a representative of the group, so you have to debate with yourself, if you have any choice. Alternatively ensure that the group has e-mails for the group itself – secretary@..., info@ - etc. that way it is also easier to manage when committee members change, as it is merely changing the e-mail recipient details internally instead of remembering how many people have to be notified of the new e-mail due to the change.

Many dancers the world over will now look online to see if there is a class, a dance or dancers near where they are going on holiday or business or locating to. A link to a map of the area may be a good idea in this case. Certainly just a mention of a class in a larger geographical area is no good, especially if there are no contact details to that specific class. I found some classes/clubs from a large geographical area were sharing a Website, but with only one contact point;



if I wanted to specifically get in contact with one class, I would have to go through others which would delay matters considerably.

Many people will (especially at this time of year) go online to see if there's anything they could join to get some more exercise, but do not really know what they are looking for. They will look for words like exercise, fun, dance, evening classes, social interaction in/near They will perhaps not immediately look for Scottish ceilidh and do stay away from acronyms, synonyms and other nyms – these are only used for people who actually know what they are about.

Event organisers work online and not from hard copy anymore – if they can't get in contact with your group by e-mail, or immediate contact within business hours, they will go elsewhere and you will have lost out.

So what to do to get in contact with more potential dancers?

I will not go into Web design – as our website isn't perfect (yet)!

But whatever you have online, ensure that it is there and not defunct, that there are current and easily accessible contact details including e-mails, detailed geographical information and some images that attract – people laughing, looking as if they are enjoying whatever they are doing. It is not, in my opinion, necessary to show the correct foot position in such and such a dance in order to get people interested. You need to show them it is people of all ages, shapes and abilities that are having a darn good time together, and as an added extra, the dem team in action – not the other way around. Most newcomers already know that they are going to be pants at whatever is thrown at them, the trick is to make them feel that there are others in the same position, who are enjoying themselves. If you are lucky enough to have musicians, advertise that you have live music, it is added value.

Find out from your local council how many new people have moved into your area in the last couple of years – new housing etc. They are newcomers to the area and unless you tell them you are there, they won't know. They are also people who need to build up a new social network, so go tell them you are there, invest in adverts in the free papers, distribute leaflets, dance at the local farmers market and make sure they can find you online. While looking online, I fell over a few sites, you may want to have a look at and perhaps link up to:

www.clubbz.com
www.areyoudancing.com
www.tartansauthority.com

There are probably many more in your own regions and countries, many tourist associations, local government authorities and local newspapers also have Websites for information, ask them and use them.

If they can't get hold of you in an easy way, it is a loss of revenue to your group, can you afford it?

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News from RSCDS

The RSCDS AGM was held in Glasgow in November, and the following new members were elected to hold office:

Management Board:

Jean Martin (3 years)
 Helen Russell (3 years)
 Neil Copland (3 years)
 Iain Hutchison (3 years)
 Alan Macpherson (2 years)
 Alan Marchbank (1 year)

Education & Training Committee:

Sue Porter (3 years)
 Mervyn Short (3 years)

Membership Services Committee:

Alan Caig (3 years)
 Irene Heron (3 years)

William Whyte was appointed treasurer for three years.
 A new Youth Services Committee

will be created instead of the present Youth Development Officer

Dave Cunningham was introduced as the new media consultant.

Ruth Beattie presented the Scrolls of Honours to:

Jean Hamilton
 (Toronto)

Andrew Smith
 (Bristol)

Moir Stacey
 (Gatehouse of Fleet)

Rachel Wilton
 (London)

Anne Archdeacon
 (Queensland)

And RSCDS are now on Facebook: RSCDS Dance Scottish.



Halifax Bound

Iain and I arrived in Halifax, Nova Scotia aboard the Cunard Liner Queen Elizabeth on a scorching hot, sunny September day; the temperature was about 75 degrees!

A couple of months before our trip, we had arranged to meet some dancers there through our contact with Lydia Hedge and I had been asked to take a class and teach them some of my dances. Lydia and Marlene met us from the ship and took us out to lunch where some of the other dancers were waiting. We had a very enjoyable lunch and chat and then we were off to the North Woodside Community Centre for a class where, despite the heat, the group managed seven dances.

While crossing the Atlantic, I thought I should write a dance to commemorate the occasion, so wrote a strathspey called *Queen of the Seas*. When we danced it, there were one or two bits which didn't work too well, so, with the help of the class, the dance was modified and is now there to remind us all of a very enjoyable afternoon.

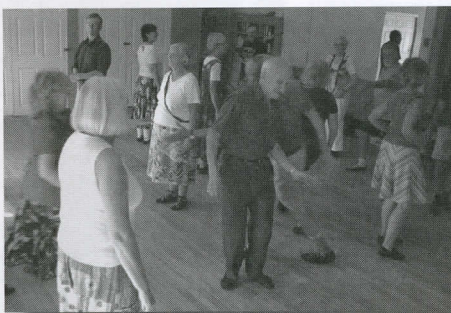
After the class, we were taken back to the ship in plenty of time for the sail away. It was a fun day and nice to meet friends from across the sea. One couple had driven for three and a half hours to come to the class (and had to drive home again). I was very flattered but also a bit nervous to think people thought I was worth making such a long journey for!

PS from Lydia: The class, the dancing and meeting Sue and Iain was WELL worth a three

By Sue Petyt

and a half hour drive (said Stan and Joyce, who live on Cape Breton Island)!! We all had a **wonderful** and challenging afternoon.

Many thanks to Sue. We look forward to dancing *Queen of the Seas* at our socials and in classes.



Dancers in Halifax

The Royal Scottish Country Dance Society Newcastle Upon Tyne and District Branch will, in conjunction with their Newcastle Festival, hold workshops in Men's Highland and Ladies' Step Dance.

The venue is: Westfield School Gosforth, Newcastle NE3 4HS.

Teachers are:

Jenny Greene (Ladies' Step Dance)

and

David Hall (Men's Highland).

The Ladies' Step Dance Workshop will run from 11am to 4pm, cost £15.00

The Men's Highland will run from 11am to 1pm, cost £10.00

For application forms, contact:

Mrs Jean Wright, 27 Mowbray Road, South Shields, NE33 3DH

(jeanmwright@blueyonder.co.uk).



Fancy a Dance!

RSCDS Winter School

19 Feb - Fri 24 Feb 2012

Teachers: Alasdair Brown, Eric

Finley & Sue Porter

Musicians: Bill Ewan, George

Meikle & Gordon Simpson

<http://www.rscds.org>

RSCDS Kirkcaldy Branch

82nd Annual Ball

3 March, 7 p

Roths Halls, Glenrothes

Jim Lindsay's Band

Tickets £ 26

j.mcleod415@btinternet.com

Cupar Y Dance

16 March, 7.30 pm

Corn Exchange, Cupar, Fife

David Cunningham's Band

Tickets £ 7 on the door.

The Ceilidh Club

Every Tuesday

8.20 pm

The Bongo Club, Edinburgh

Tickets £ 6 on the door

www.edinburghceilidhs.com

RSCDS Spring Fling 2012

23-25 March 2012

Dundee

<http://www.rscds.org>



September in Halifax

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Jim Lindsay

Saturday 9th June 2012

Sandy Nixon

Sunday 10th June 2012

George Meikle

Monday 11th June 2012

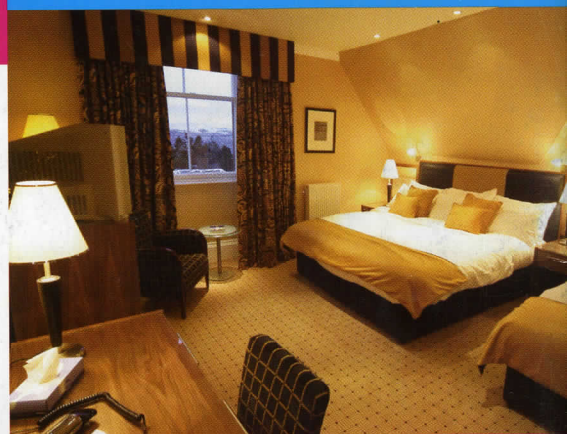
Nicol McLaren

Wednesday 13th June 2012

Gordon Shand

Thursday 14th June 2012

Ian Muir



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