

Dance On!

A group of people, mostly older adults, are dancing outdoors on a grassy hillside. In the foreground, a woman in a pink shirt and dark pants is dancing with a man in a light blue shirt. To their left, a woman in a blue long-sleeved shirt and dark pants is smiling. In the background, several other people are watching or dancing. The landscape is hilly and green, with mountains in the distance under a clear sky.

Schiehallion

**The Kandahar Reel • Caledonian Connections
Anno Domini • Belhaven • Dennis Belford**

**R.R.P. £2.25
Issue 45**

Extreme Location Dancing – Schiehallion



Take The Floor

20 March: James Coufts SDB

27 March: NAAFC Festival Highlights

3 April: Michael Garvin SDB

10 April: The Pentlands Ceilidh Band

17 April: Lindsay Weir SDB

24 April: OB from Inverurie Town Hall with Ian Thomson SDB

1 May: John Renton SDB

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Dance On!

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Editorial

Dear Readers

I hope you all had a good festive holiday, even if the weather perhaps prevented many of you dancing as much as you would have liked. I have never heard of so many dances being cancelled at short notice, but then again, I have never seen so much snow and ice in a long time.

We were all geared up to get Dance On! out very quickly in January, and then, of course, the IT-gremlins set in. I have lost all my e-mails and my e-mail address book, which means that contributions sent to Dance On! in December and early January have been lost. Please, Please could you resend, and if you have been in correspondence with me, could you send me an e-mail, so I can get your address back.

Welcome to all you new subscribers, both Karin and I hope that you will enjoy Dance On!. And please do keep sending in those contributions, we need them to make the magazine your magazine.



Pia

Newcastle upon Tyne and District Branch

60th Anniversary Ball

at

The Lancastrian Suite

(next to the Metro Centre, Gateshead)

on

Saturday 26th June 2010

Music by Colin Dewar's Band

A meal will be served

*Tickets with programme:
£25 for members of the RSCDS
(£ 28 for non-members)*

For further information, please contact:
Veronica Thomson 01665 570 807 or
Sheila Trafford 07713 708 711

THE ASSEMBLY - GLASGOW AND EDINBURGH

AN EDINBURGH WEEKEND OF 'PLAYFORD' DANCING

APRIL 10 - 11, 2010

COLUMCILLE CENTRE, NEWBATTLE TERRACE, EDINBURGH. EH10 4RT

DANCING WORKSHOPS WITH SIMONE VERHEYEN (Belgium)

Music by 'B and B' - Aidan Broadbridge- Violin Nicolas Broadbridge- Accordion

27th ASSEMBLY BALL

IN THE INSTITUTE, NEW LANARK, 3rd JULY 2010

NICOLAS BROADBRIDGE MC, with 'A and B' - Aidan Broadbridge, violin Brian Prentice, piano.

featuring dances published by John and William Neal, Dublin 1726

Extreme Location Dancing

Sometimes it is hard to find out where a good idea came from. Who was it who first thought that Christmas trees should be evergreen conifers, who was it that decided that Santa should be dressed up in red and have a beard and who was it who decided that reindeers were essential for Christmas. And so it was with the Unicorn Dancers' decision to climb Schiehallion and do the Schiehallion Reel relatively close to the summit thus inventing the new pastime of "Extreme Location Dancing" or "ELD". There are about thirty regular members of the Unicorn Dancing Club and it meets every week on board Britain's (and indeed the world's) oldest unreconstructed warship – the Frigate Unicorn. Started for fun, and to try to put some life into this ancient wooden ship, the club also raises funds for the Unicorn. Our standard is generally moderate and we have a relatively small repertoire of dances, but a year or so ago our dance master, Roderick Stewart, introduced us to the joys of the Schiehallion reel(s). At first some members of the group rebelled at the intricacies of this delicate and complex dance, but, as we warmed to it, we started to think about the possibility of climbing the mountain and doing the dance in walking boots, anoraks, etc.

Before we go on I should tell you a little about the club members. Our average age must be well over 50 and, although we have a couple of complete Munroists in our group, most members are not mountaineers and some of them, your author for one, are only held in any sort of physical shape by our weekly dancing meets. So climbing the 3547ft Schiehallion was likely to be a challenge for some. Well a few training walks in the wet summer of 2009 were arranged and by mid-September we were feeling confident, certainly not overconfident. So one sunny Sunday morning we met at the Braes of Foss car park at the foot of the mountain for a quick briefing session followed by the ascent complete with digital video cameras, a car battery, amplifier and loud speakers – and a set or two of bagpipes if the

technology were to fail. You might ask if a mountain is a sensible place for a dance, well a couple of us did a recce or two and spotted one or two flat places where a set or two could be danced with little chance of anyone falling off any edges or any need for ropes. (I jest, ropes and Schiehallion are not normally mentioned in the same subject, the mountain, whilst relatively high [for Scotland] does not have any serious precipices.)

The day chosen for the walk could hardly have been better, a light breeze at car park level, lots of blue sky and relatively warm. A few clouds scudding around the summit suggested that the day should not be taken too lightly but as we left our cars we felt that this first attempt at ELD would be a success, and so it turned out. Our first dancing spot was at around 2,500 feet on the way up. We felt that, and just in case some colleagues did not make it all the way to the top, we should have a preliminary run through before the summit attempt. The dancing went well, if a little ungracefully, and our two sets felt fairly satisfied with their initial work. Then it was off to the top where two of our group serenaded Schiehallion with the pipes. As they played away the mist lifted, a hang glider floated by and various other parties reached the top and

By John Palfreyman

took in the now magnificent view. It was a moment to be savoured, Scotland at its most romantic and most beautiful, and all of our party made it to the top.

And so the descent started and within about half a mile or so we came across another dancing spot, still on the summit plateau, where we did the Reel again and linked it in with some of our other favourites, Johnnie Walker, JB Milne and the like. All this high above Loch Rannoch and with views stretching from the Cairngorms to the West Coast. Back down at the car park, about six hours after we left, we toasted our success with a range of beverages and thought about other challenges, Mrs Milne of Kinneff in Kinneff, Coula Bay in Coula Bay, or the Wind on Loch Fyne on a sailing boat in Loch Fyne. But our Unicorn group is made up mainly of residents of Perthshire, who claim Schiehallion as their own and "Fifers" who insisted upon Fife Ness as the site of our next, slightly less extreme, location dance. And so it was one very wet Sunday in November... But that is another story. For an insight into ELD I would recommend a viewing of the Unicorn Website at <http://www.frigateunicorn.org/>. And watch this space for future offerings.



Caledonian Connections

By Finlay Forbes

One of the great paradoxes of artistic history is that Scotland, a country so rich in traditional music, has never managed to produce a truly world class classical composer. Hamish MacCunn's "Land of the Mountain and the Flood" has had the odd airing on radio and in the concert hall added to which that wonderful English label "Hyperion" has done its duty by Sir Alexander MacKenzie but neither of these Macs has put Scotland on the international musical map in the way that Sibelius has done for Finland, the seriously underrated Vaughan Williams for England and Dvorak and Smetana for what is now the Czech Republic.

Red Rob Mackintosh aborted his career as a classical composer for the charms of Scots fiddle music and dancers the world over can rejoice that he did. It is probably fair to say that classical music lovers the world over would share in that rejoicing were they to make the acquaintance of Red Rob's compositional efforts prior to his succumbing to the wiles of his native muse. Mr Mackintosh probably made a smart career move!

What is even odder than Scotland's failure to produce its own national composer is the interest that non-Scottish composers have shown in Scotland and its traditional music often with inspired results going well beyond the clichéd trinity of pentatonic scales, drone basses and flattened sevenths so beloved of film scorers seeking to add musical credibility to the plethora of "och ayes" and "laddies" that script writers believe to be indispensable features of any screen action set in Scotland.

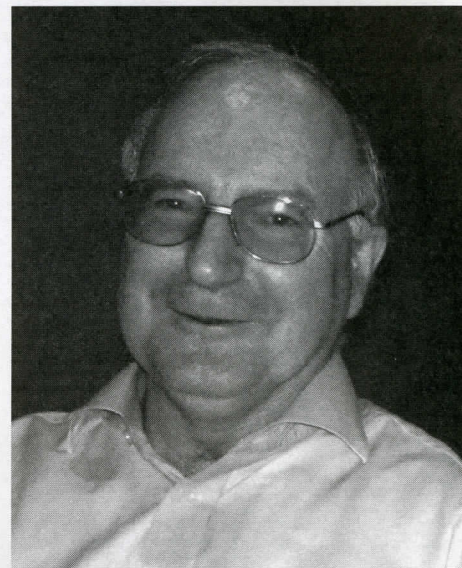
Two classical composers who showed particular but differing interests in Scotland were the Germans Felix Mendelssohn

(1809 - 1847) and Max Bruch (1838 - 1920).

Mendelssohn was apparently not much of a fan of folk music of any kind and had a particular aversion to the bagpipes yet he was fascinated by the scenery and atmosphere of Scotland when he visited it with his friend Karl Klingemann in the summer of 1829. That particular visit inspired two major orchestral works that have become core repertoire for the world's leading symphony orchestras - the concert overture "The Hebrides" and the Symphony No. 3 in A minor subtitled "The Scottish".

By Mendelssohn's own account, it was the atmosphere of the ruined palace of Holyrood and its associations with Mary Queen of Scots and the murder of Rizzio rather than the skirl of the pipes or the "rude sweetness" Scottish folk music that inspired his Scottish Symphony although the nearly pentatonic principal theme of the second movement sounds suspiciously like an attempt to emulate the characteristics of Scots melody even if it is ultimately the product of Mendelssohn's highly developed melodic imagination.

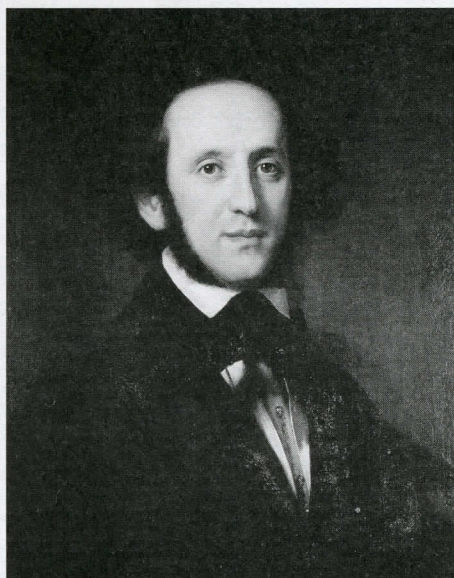
In spite of the profound effect that the atmosphere of Holyrood



had on the twenty year old Felix, his Scottish symphony had an unusually long gestation period. Mendelssohn was not always the quick and slick creative genius that some musical historians have held him out to be. He may have visited Edinburgh in 1829 but he did not complete his symphony until shortly before its first performance at the Gewandhaus in his native Leipzig on the 3rd of March 1842. It seems that Mendelssohn, having started the work, found great difficulty in finishing it. His letters indicate a mixture of unwillingness inability to complete the task easily. A visit to Italy in 1830 probably did little to reawaken the muses originally inspired by Caledonia stern and wild. His correspondence at the time rather bears this out. He admitted that the charms of late spring in Italy made returning to the mists of Scotland difficult but return to them he did and by doing so bequeathed a musical masterpiece to us all.

The concert overture "The Hebrides" had a far quicker run from conception to performance although it was by no means the product of a single fit of frenzied creativity.

The poetic notion that this



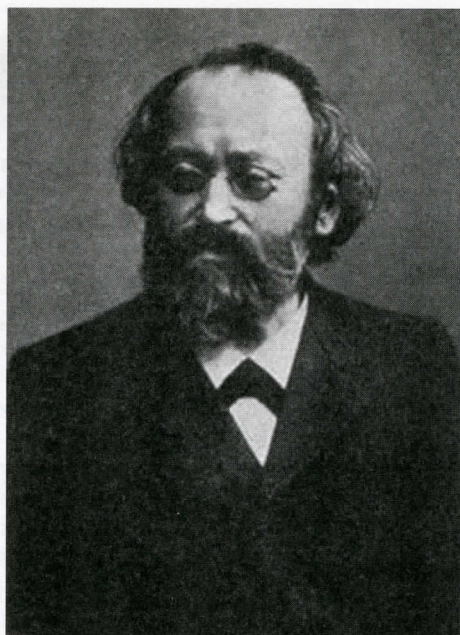
Felix Mendelssohn

overture was inspired by Mendelssohn's visit to Fingal's Cave on the Island of Staffa is at best dubious and at worst totally unfounded. The alternative title of "Fingal's Cave" was bestowed by its publishers Breitkopf und Härtel much to the composer's annoyance. According to his friend Klingemann, the most pervasive phenomenon that Mendelssohn experienced on his trip to Staffa was seasickness – it seems that the urbane burger of Leipzig was not much of a fan of stormy seas and wild open spaces.

There is also clear evidence that Mendelssohn sketched out the opening bars of the overture well before his traumatic voyage to inspect those famous basalt pillars. It is more likely that the scenery on the voyage from the Scottish mainland to Mull inspired those evocative opening figures. As with the Scottish symphony, there is very little evidence of Scots musical idiom in *The Hebrides* although something like the makings of a *Schottische* puts in an appearance at Bar 112*. The effect is just a little odd.

Unlike his compatriot Mendelssohn, Max Bruch was deeply interested in Scottish traditional music. In fact Bruch was interested in all manner of exotic folk music and composed pieces based on Hebrew, Swedish and Russian traditional melodies as well as his famous and much recorded "Scottish Fantasy" for solo violin and orchestra.

That serious originator of negative cash flow otherwise known as my internet CD supplier lists thirteen different versions of Bruch's fantasy with soloists ranging from great names of the past such as Jascha Heifitz and Arthur Grumiaux to more modern luminaries like Tasmin Little and Kyung Wha Chung. Bruch's composition is probably the most regularly played piece of classical music that brings genuine Scots traditional melodies to classical audiences and opens them to the skills of top ranking violinists so it is well worth looking at the tunes



Max Bruch

used by Bruch as the thematic material for the four movements that make up the work.

Most programme notes name the Scottish tune in the first movement as "Auld Rob Morris" (sometimes Anglicised into such weird forms as "Old Robin Morris") although nothing in the first movement sounds anything like Auld Rob or any plausible variant of it. This misconception is sufficiently widespread to suggest that Bruch himself may have been under the impression that this was the tune's name. In fact the tune that Bruch uses is the one named as "Thro' the Wood Laddie" in Part 2 of "The Scots Musical Museum" (Song Number 154) where it is associated with two separate sets of lyrics, one in English and one in Scots.

The second movement should be of particular interest to dancers and students of Terpsichorean "might have been" because it is based on "The Dusty Miller", which is an old triple time hornpipe or possibly 3/2 jig in all but name. Listen to it and see what we no longer have in the way of dance music.

For the main slow movement, Bruch uses the air "I'm a doun for lack o' Johnnie" – surely one of the loveliest of all Scotland's melodies. In spite of some fairly rich late romantic harmonisation, Bruch obviously knew he was on

to a winner and set it in a way that allows the melody to shine through in all its lyrical and emotional splendour.

As a grand finale in every sense Bruch turns to the drinking song "Hey tuttie tatie" made famous by Burns when he used it to accompany the magnificent if covertly subversive verses of "Scots wha hae". This amazingly versatile tune also provided the melody for the "The Land o' the Leal" – a piece that inhabits a totally different emotional world from Bruce's Address at Bannockburn. There is a theory that Burns palmed his thoughts in "Scots Wha Hae" vicariously and anachronistically on to Robert the Bruce to avoid being charged with sedition by a government that at the time was unnerved to the point of paranoia by the French Revolution.

Bruch's setting of it appropriately marked "Allegro guerriero" involves the solo violinist in a fair bit of multiple stopping, virtuosic flourishes and assorted bellicose gestures very much evoking the power of freedom's sword and copious amounts of doing and deeing.

Perhaps we Scots owe more to Max Bruch than we care to admit for bringing our national music to a wider audience. Dyed in the wool folkies may denigrate Bruch's efforts for their supposed lack of authenticity but then authenticity is a pretty elastic and largely valueless piece of terminology when it comes to the arts. Perhaps we should be grateful to Max Bruch for seeing more in the music than the self-appointed guardians of indefinable authenticity would have thought possible.

Ultimately, the proof of a cloutie dumpling is in its ability to assuage hunger. I strongly commend Bruch's piece to you (Tasmin Little's recording with the Scottish National Orchestra under the late lamented Vernon Handley is superb by any standard and a steal at its modest asking price).

*Edition Eulenburg 1975

Anno Domini

Dear Friends,

We are glad to invite you to take part in the 10th International Dance Festival "Anno Domini" in Saint Petersburg in May, 1-10. This anniversary year we unite two annually held festivals, i.e. FTD (European traditional dances) and FHD (European historical court dances) into one great programme on different dance history periods (basically on late dances of the 18th -19th Centuries). The programme includes high level balls and master-classes given by professional teachers from the Association of Historical Dance and abroad, who are our old friends and partners, i.e. Liven Bart, Fabio Mollica Malcolm Brown, Tierri Aran.

Any club or school that studies the history of dance can join the Festival. There is a certification system which enables us to separate participants by levels - from beginners to virtuosos - and to conduct classes according to dancers' skills and abilities.

There are no age limits or limits in dancing skills, however we have to limit the overall number of participants to 150. Groups for classes of advanced levels should not be bigger than 40 persons.

Scottish dance programme:

This year we plan a rich Scottish dances programme. Malcolm Brown has been dealing with Scottish dances since 1972. At the Festival he is going to perform Scottish dances in their historical evolution from the earliest and easiest to the most complicated and modern figures and combinations.

His programme is divided into three levels. The dancers will be grouped by Malcolm himself according to their skills in the **following figures**:

Reels of Three

Set & Turn Corners

Poussette (in quick-time)

Allemande

Petronella turns

and **steps**:

Quick-time: Slip Step, Skip Change Pas de Basque

Strathspeys: Travel Step, Setting Step.

The master gives a special lesson for advanced dancers and teachers. Scottish dance teachers are welcome with their wishes and proposals on the content of Malcolm's class for advanced dancers: mlamontbrown@btopenworld.com

Malcolm Brown's programme for St. Petersburg Festival 2010:

Beginners / Intermediate

OBJECTIVES:

- * To teach the five basic steps (three quick-time - two slow)
- * To teach how to change direction, and modify the steps when required
- * To teach the most common formations

found in dances (See appendix 1)

- * To teach the basics of phrasing - making each formation fit the music
- * To teach the basic of covering - dancing with the other dancers in the set
- * To explain the social conventions of Scottish Dance
- * To emphasise that while details are important, enjoying the dance more important.
- * To illustrate the above using dances often appearing on social dance programmes (See appendix 2)

Intermediate / Advanced OBJECTIVES

- * To teach how the body and eyes can be used to signal what comes next.
- * To improve the five basic steps
- * To teach how to go from one step to another
- * To show how new formations have been developed from the basics (See appendix 1)
- * To teach that phrasing is more than being in the right place at the right time, but also moving at the right speed in the right direction
- * To teach that covering is more than just looking at a partner
- * To illustrate the above using a mixture of well know & unknown dances (See appendix 2)

Appendix 1 - Formations Beginners / Intermediate

1. Circles
2. Grand Chain / Rights & Lefts
3. Turns (with the right hand, with the left hand, with both hands)
4. Wheels (3 hands across / 4 hands across)
5. 1/2 formations - (set & 1/2 wheel; cross, cast 1/2 figure of eight; 1/2 Rights & Lefts)
6. Lead down the middle & up
7. Balance in Line
8. Advance & Retire / Back to Back
9. Cross & Cast / Turn and Cast / Set & Cast
10. Figures of eight (on the side / across)
11. Reels of Three (on the side / on the opposite side)
12. Promenade (2 couple / 3 couple)
13. Allemande (2 couple / 3 couple)
14. Turn corners
15. Turn corner, partner, corner, partner
16. Set & Turn Corners
17. Reels of Four

Intermediate / Advanced

1. Reels of 3 (6 bar / 8 bar)
2. Set & Rotate 2 couples / 3 couples
3. Reels of 4 - parallel / mirror / crossing
4. Spurtle
5. Double Triangles / Inverted Double

Triangles / Variation 2

6. Diagonal Reels of 4 / Double Reels of Four / Imaginary Reels of 4
7. Strathspey Poussette / Diamond Poussette
8. Tourbillon / Symmetric Tourbillon

The festival is organized by Nastasia Belaya and the School of Historical Dance at SPbSU "Villanella".

To participate in Anno Domini you need to fill out our application form on our site: <http://www.ad-spb.ru> and specify which level you would like to try in every historical epoch.

The Organizing Committee can help the participants with the visa by issuing invitation letter and Hotel reservation. Please, let us know if you would like to take part in our May Festival and need our help with the documents.

To provide an invitation for you we will need:

1) A photocopy of your passport (or a scanned copy sent via e-mail)

2) The following information:

First and last name (including Russian transliteration),

Date of birth,

Citizenship,

Passport's issue and expiry dates,

Work address and position.

The migration agency takes 5 weeks on average to execute an official invitation.

A letter from the University is issued in 1-2 weeks. It is applicable for citizens of those countries which are mentioned in the list for simplified visa acquisition:

Austria, Belgium, Bulgaria, Hungary, Germany, Greece, Italy, Spain, Cyprus, Latvia, Lithuania, Luxembourg, Malta, the Netherlands, Norway, Poland, Portugal, Romania, Slovakia, Slovenia, France, Finland, Czech Republic, Sweden, Estonia

More detailed accommodation, invitations and subsistence allowance information you can find on our site: <http://ad-spb.ru/?page=accomodation&lang=en>

You can get more information on our site: <http://www.ad-spb.ru>. **If you have any questions, please address to the Organizing Committee. Our contacts:**

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Chief organizer of the Festival Belaya Nastasia +7-921-304-38-69

e-mail:

Chief organizer of the Festival Belaya Nastasia - nimven@elf.org.ru
Scottish dances - [Tsvetoukhina Maria - mary_the_flower@mail.ru](mailto:Tsvetoukhina.Maria-mary_the_flower@mail.ru)

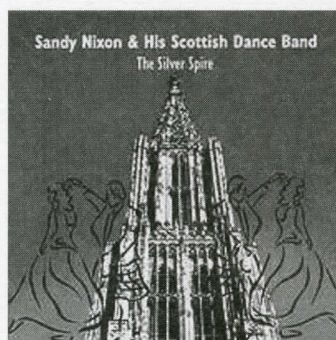
ICQ:

Chief organizer of the Festival Belaya Nastasia - 346611526

Social networks and Forums:

<http://vkontakte.ru/club3933627>

CD Reviews



**The Silver Spire
Sandy Nixon & His
Scottish Dance Band**

Of the 23 tracks there are 8 country dances, 5 reels and 3 jigs all 32 bars long. Speaking as a Scottish Country Dance teacher it would have been helpful to have the occasional 40 and 48 bar track as sadly it is becoming more difficult to recruit musicians to play for country dance classes and clubs.

As well as the country dances, there is an excellent selection of ceilidh dances. These include the Boston, Gay Gordon and Britannia Two-steps, the Pride of Erin, and Shetland and Scandinavian Waltzes.

Sandy told me, that after more than 30 years, Bill Hendry and Gordon Young have just retired from playing regularly with the Band. It is hoped, however, that they will occasionally join in and play.

As you would expect with a band of this quality and standing, the tempo is at all times spot on. The choice of tunes is excellent and makes you want to join the dance. This CD, whether you want it for listening or dancing to, most certainly will not leave you disappointed. I therefore have no trouble in wholeheartedly recommending this CD to you.

Campbell Hunter

**The Diamond Jubilee
Collection
Colin Dewar Scottish
Dance Band**

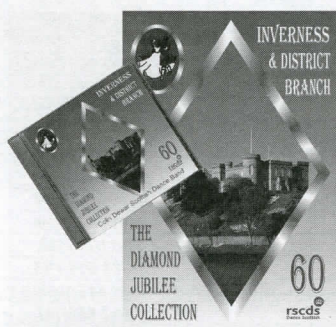
The Diamond Jubilee Collection is a tremendous CD with outstanding sets of music to support an equally exciting collection of new dances. The music is provided by Colin Dewar and his Scottish Dance Band comprising Colin on lead accordion, Jack Delaney on second accordion, Judi Nicolson on fiddle, Dennis Morrison on piano and Gus Millar on drums.

This is an excellent CD with lots of drive yet steady tempos, a real dancer's compilation with three sets of jigs supporting the 32 bar dances and one 40 bar for the dance Fireworks. Like all good and supportive CDs it also covers Strathspeys, four of 32 bars and one of 40 as well as The Telford Hornpipe.

Along with this excellent CD the Inverness & District Branch of the RSCDS has supplied an excellent book of new dances. All of the dances are very danceable and exciting as well as inventive and challenging. I have no hesitation in recommending both the CD and publication to you.

Supplier: Hon Secretary, Inverness & District Branch.

www.invernessrscds.co.uk
Campbell Hunter

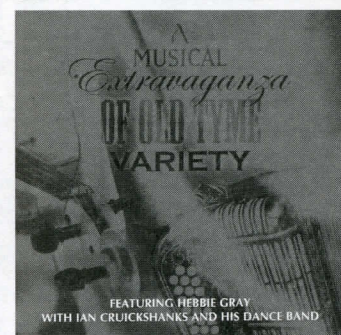


A First Dram

**Scottish Measure
Scottish Dance Band**

This is a fantastic CD from Andrew Lyon and his Band. There are 16 tracks for dances devised by Alex Gray and David Queen including a couple of slightly unusual sets such as a 3 x 48 strathspey. (Anyone who wants the instructions for the dances should look in The Queen Collection Volume 1 and volumes 2 and 3 of The Tweeddale Collection for the dances devised by David and Alex respectively.) The music is best described as "Tunes New and Old, and all beautifully played", with every single note and chord being crystal clear. The fiddle of David Queen sparkles throughout, and there is absolutely no mistaking the rock steady rhythms of James Gray on the piano. Andrew's sister, Heather Jamieson, has that light yet firm touch on the drums that every good band needs to drive the music without being too overpowering. On first listening to the CD there appears to be a musician missing from those named in the notes as there is a very effective second accordion on all the tracks, but no mention of who this was played by. The answer is simple; it is Andrew himself, double tracking. All the tunes used work well together and there is a nice balance between the

originals (most of which are composed by David and Andrew) and the more traditional tunes used to go with them. Some die-hard purists may object to the use of the lead tunes from other dances as alternates, but they are the sort of "purists" that the rest of us have long since stopped paying any attention to. This is a CD that will appeal to all, dancers and listeners alike.



**A Musical
Extravaganza of Old
Tyme Variety**

**Hebbie Gray with Ian
Cruickshanks and his
Dance Band**

What a tremendously exciting recording in the older style of dance music. My feet were tapping as I closed my eyes and pictured the graceful dancers interpreting the music in dance form. There are 18 tracks on this CD starting with a magnificent Quickstep. Followed by Waltzes, Fiddle Reels, Rumbas and of course the ever popular Square Tango. This is the CD I have been waiting for over the last ten years. With its magnificent tempos and glorious tunes it is a must have for any Old Time or Ceilidh dance teacher. Sorry to keep this report short but I just can not wait to play it again.

Supplier: Ian Cruickshanks
iancruickshanks12@btinternet.com
Campbell Hunter

Ceilidh & Old Time Dances

Regular Weekly Events

Date	Town	Hall	Band	Time	Cost	Contact	Comments
Every Saturday	Fife, Largo Ward	Largo Ward Village Hall	t.b.c.	8pm -11pm No Bar	£3.50 (tea)	Door	Different bands each week.
Every Sunday	Fife, Cupar	Old Parish Church Hall, Kirk Wynd	-	2pm-5pm	£3 (tea)	Door (Owen & Catherine Harrison) 01383 415 142 Door or tel: - 01355 230 134 or 245 052	Ceilidh, Old Time & Social Dance Club
Most Sundays	East Kilbride	Girl Guide Hall, Dundas Place	-	7.30 -10pm	£2 (tea)	Door (Owen & Catherine Harrison) 01383 415 142	Ceilidh & Old Time Club
Every Tuesday	Humbie, East Lothian	Village Hall	- (Tuition Given)	7.30-10pm	£3 B.Y.O.B.	Door (Jennifer Cowie)	Ceilidh, Old Time and Social Dance Club
Every Wednesday	Newtongrange	Dean Tavern	Live Music	7.30-10pm	£3/£1.50	Door (Tricia Matthews)	Ceilidh & Old Time Club
	Glasgow	St Andrews in Square	Live Music	8pm -9.30	£5 Bar	Door (Annabel Oates)	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

April 2010

Date	Town	Hall	Band	Time	Cost	Contact	Comments
2 nd	Carlisle	Masonic Hall	Keith Robertson	7.30pm	£6 Bar	01555 750 522	Carlisle Highlanders
3 rd	Dufftown	Memorial Hall	Nicky McMichan	7.30-11.30	£?	01542 887 616	Old Time Dance
	Meikleour	Village Hall	John White	8pm-11.30	£4 Door	01250 875 946	Set & Couple Dances
5 th	Penicuik	St Mungo's Ch Hall	Keith Robertson	7.30-11.30	£5 No bar T	01721 723 468	Old Time & few set dances
	Kirkwall	St Magnus Centre	Live Music	8pm-10.30	£2/50p	01856 873 534	Old Time/Ceilidh/Country
7 th	Ellon	Station Hotel	Charlie Esson	8pm-11pm	£2.50 Bar	Door	Food available to purchase
	Rousay	Community Hall	Jim Brown (plus)	Phone to Book 01856 821 239 or 821 359		Orkney Festival Fringe Event	
8 th	Hoy	North Walls Centre	Jim Brown (plus)	Phone to Book 01856 791359 07900 966650		Orkney Festival Fringe Event	
	Penicuik	St Mungo's Ch Hall	Ian Muir	7.30-11.30	£5 No bar T	0131 660 1276	Wednesday Dance Club
9 th	Foulden	Village Hall	James Coutts	8pm-12mn	£5 [No Bar]	01289 303 400	Supper Dance - Soft Drinks
	Royal Deeside	Finzean Hall	Garioch Blend	8pm-12mn	Sold Out	Dance Club Dance	
	Kirkwall	t.b.a.	Jim Anderson etc	7.30-12mn	Booking	01856 873 534	Orkney Festival - [Buffet]
	Govan, Glasgow	Pearce Institute	Tatties Ceilidh band	7.30pm -	£12/£5 Bar	Door	Beatson Charity - [Buffet]
10 th	Strathaven	Ballgreen Hall	Bruce Lindsay	7.30-11.30	£6 supper	01357 520 900	Avondale Ceilidh Society BYOB
	Banff	Bowling Club	Graeme Mitchell	7.30-11.30	£6 Tea	01261 812 209	Phone Sheila for ticket
	Inverness	Kirkhill Centre	David Oswald	8pm-12mn	£5 B.Y.O.B.	Door	Social Dancers
	Glencarse	Village Hall	George Rennie	8pm-11pm	£4 (No Bar)	01738 860 331	Set & Couples Dances
	Kirkwall	t.b.a.	Wood Family etc	7.30-12mn	Booking	01856 873 534	Orkney Festival - [Finger Buffet]
11 th	Kirkwall	t.b.a.	Colin Dewar etc	7.30-12mn	Booking	01856 873 534	Orkney Festival - [Finger Buffet]
12 th	Kinellar	Community Hall	Johnny Duncan	7.30-10pm	£3 Tea	01224 713 674	For:- St Andrews School, Inverurie
16 th	Cockburnspath	Village Hall	Neil Hardie	8pm-12mn	£5 supper	01368 830 391	Contact J. Virtue
	Bridge of Earn	The Institute	George Rennie	8pm-11pm	£4 [BYOB]	01738 813 445	Pay at Door
	Peterculter	Culter Mills Club	Garioch Blend	Blackburn Club 10 th Anniv.		01224 713 674	Phone for details
17 th	East Kilbride	Calderwood Hall	Johnny Duncan	7.30-11.30	£6 supper	01355 230 134	Highlanders - BYOB
	Partick	Burgh Halls	Fraser McGlynn	8pm-11.30	£7 per month	Door	Highlanders Club £45 year
	Peterhead	Longhaven Hall	Gavin Piper	8pm-12mn	£?	01771 622 813	Phone for Ticket
18 th	Glencarse	Village Hall	John White	7.30-10pm	£2.50	01764 682 436	Set & Couples Dances
	Montrose	Park Hotel	Scott Band Trio	2pm-5pm	Door	01241 879 487	A & F Club ceilidh
21 st	Ellon	Station Hotel	W. Robertson	8pm-11pm	£2.50 Bar	Door	Food available to purchase
23 rd	Inverurie	Town Hall	Garioch Blend	8pm-12mn	£ phone	01467 620 782	Light up Inverurie Fund
24 th	Black Isle	North Kessock Hall	Dave Husband Sound	8pm-12mn	£5 B.Y.O.B.	Door	Social Dancers
28 th	Dufftown	Memorial Hall	-	7.30-10pm		01542 887 616	Monthly Social
29 th	Windygates	Greig Institute	Bruce Lindsay	7.30-10.30	£3.50	01333 351 127	Monthly Dance-Tea & Eats
30 th	Helensburgh	Commodore Inn	Ian Cathcart	8pm-12.30	£7 Bar	07766 390 570	Highlanders - Dance
	Peebles	Ex-Servicemen's Club	Karyn McCulloch	8pm-11.30	£5 Door	01968 679 583	Old Time/Ceilidh/Set

Scottish Country Dances

April 2010

Date	Town	Hall	Band	Time	Cost	Contact	Comments
2 nd	Dufftown	Memorial Hall	Jim Lindsay	8pm	£6	01542 887 616	Pay at Door
	Ashkirk	Village Hall	t.b.a.			01450 371 503	Ashkirk Club
	Alford	Public Hall	Frank Thomson	8pm	£	01975 562 340	
3 rd	Stirling	St Ninian's Hall	Nicol McLaren	7.30pm	£5.50	01786 461 275	Stirling Castle Club
6 th	Kirkwall	King Street Halls	Live Music	7.30pm	£2/50p	01856 873 534	Country Dancing
	Huntly	Stewart Hall	Frank Thomson	7.45pm	£	01466 792 670	
9 th	Helensburgh	Hermitage Academy	Sandy Nixon	7.30pm	£22	0141 585 0149	W/E Ball
	Thurso	Royal British Legion	Addie Harper	7.30pm	£6	01847 821 341	Thurso Club Dance
	Invermoriston	Glenmoriston Hall	Marian Anderson	8pm	£7	01456 486 464	Glenmoriston Dancers
	Helensburgh	Hermitage Academy	Marian Anderson	7.30pm	£13	0141 585 0149	W/E Dance
10 th	Crieff	Academy Hall	D. Cunningham			01764 653 356	Club Annual Dance
	Edinburgh	Academy Jnr. Sch.	Gary Donaldson	7.30pm	£8/£6	0131 447 1645	Trinity Club
	Dundee	St Andrews Church	C.D.'s	7.30pm	£4	01382 509 103	Charity Dance
	Stirling	Albert Hall	Lothian	7.30pm	annual	01259 742 560	Martice Club
16 th	Aboyne	Victory Hall	Frank Thomson	7.30pm	£	01339 881 613	
	Lochwinnoch	McKillop Inst.	Ian Muir	7.30pm	£7	01505 842 629	Combat Stress Charity
	Stirling	Albert Halls	Colin Dewar	7.30pm	£17.50	01786 822 853	Stirling Branch -Advance T
17 th	Inverness	Drumossie Hotel	Colin Dewar	8pm	£	01808 521 338	Highland Ball -SOLD OUT
	Kirkcudbright	Town Hall	Neil Copeland	7.30pm	£9	01644 430 583	Three Branch Charity Dance
	Penrith	Ullswater College	Andrew Knight	7pm	£10	01768 881 359	Penrith Club Dance
21 st	Bearsden	Burgh Hall	Alan Ross	7.30pm		0141 942 7519	Glasgow Branch
22 nd	Glasgow	Merrylea Ch. Hall	John Renton	7.30pm	£6	0141 571 7132	Merrylea Club Dance
23 rd	Alloa	Town Hall	Sandy Nixon	7.15pm	£15 T	01324 559 793	Clackmannan RSCDS
24 th	Edinburgh	Academy Jnr. Sch.	Ian Muir	7.30pm	£8/£6	0131 447 1645	Trinity Club
	Dornoch	Clashmore Hall	David Hall	7.30pm		01862 832 147	Class Dance
26 th	Stirling	Albert Hall	Lothian	7.30pm	Door	01259 742 560	Martice Club- End of Season

Ceilidh & Old Time Dances

May 2010

Date	Town	Hall	Band	Time	Cost	Contact	Comments
1 st	Penicuik	St Mungo's Ch Hall	Neil Hardie	7.30-11.30	£5 [No bar] T	01721 723 468	Old Time & few set dances
	Meikleour	Village Hall	Johnny Duncan	8pm-11.30	£4 Door	01250 875 946	Set & Couple Dances
5 th	Midlem	Village Hall	Live Music	8pm-10pm	£2	01835 870 244	Monthly Summer Social
	Ellon	Station Hotel	Dennis Morrison	8pm-11pm	£2.50 Bar	Door	Food available to purchase
8 th	Black Isle	North Kessock Hall	Graeme Mitchell	8pm-12mn	£5 B.Y.O.B.	Door	Social Dancers
	Glencarse	Village Hall	John White	8pm-11pm	£4 No Bar	01738 860 331	Hall Fundraising
9 th	Glencarse	Village Hall	Ken Stewart	7.30-10pm	£2.50	01764 682 436	Set & Couples Dances
10 th	Kinellar	Community Hall	Wayne Robertson	7.30-10pm	£3 Tea	01224 713 674	For:- St Andrews School, Inverurie
14 th	Foulden	Village Hall	George King	8pm-12mn	£5 [No Bar]	01289 386 400	Supper - Soft Drinks available
	Carlisle	Masonic Hall	Dick Black	7.30pm	£6 Bar	01555 750 522	Carlisle Highlanders
15 th	Partick	Burgh Halls	Charlie Kirkpatrick	8pm-11.30	£7 per month	Door	Highlanders Club £45 year
16 th	Montrose	Park Hotel	George Rennie Duo	2pm-5pm	Door	01241 879 487	A & F Club ceilidh
19 th	Ellon	Station Hotel	Graeme Mitchell	8pm-11pm	£2.50 Bar	Door	Food available to purchase
21 st	Bridge of Earn	The Institute	Steven Carcary	8pm-11pm	£4 [BYOB]	01738 813 445	Pay at Door
23 rd	Glencarse	Village Hall	Johnny Duncan	7.30-10pm	£2.50	01764 682 436	Set & Couples Dances
26 th	Dufftown	Memorial Hall	-	7.30-10pm		01542 887 616	Monthly Social
27 th	Windygates	Greig Institute	Bruce Lindsay	7.30-10.30	£3.50	01333 351 127	Monthly Dance-Tea & Eats
28 th	Helensburgh	Commodore Inn	Donnie & Diane	8pm-12.30	£?? T Bar	07766 390 570	Highlanders - Ceilidh & Dance
	Ellon	Station Hotel	Sheila Peters	8pm-12mn	£6 Bar	01358 720 781	Charity Dance - phone for ticket
	Corsindae	Midmar Hall	Charlie Esson	8pm-12mn	Ticket	01224 713 674	Dance Club Funds
29 th	Pumphreston	Village Hall	Johnny Duncan	7.30-11.30	£5 (Supper)	01506 205 051	or 01506 417 512 - (BYOB)
	Black Isle	North Kessock Hall	Steven Carcary	8pm-12mn	£5 B.Y.O.B.	Door	Social Dancers

Scottish Country Dances

May 2010

Date	Town	Venue	Band	Time	Cost	Contact	Remarks
Troon Summer Dancing Dates and Bands have not yet been confirmed - usually every Monday evening. Contact Wilma 01292 315 558							
4 th	Dufftown	Memorial Hall	-	7.30pm	£	01542 887 616	Summer Dancing
5 th	Kirkwall	St Magnus Centre	Live Music	7.30pm	£2/50p	01856 873 534	Country Dancing
7 th	Comrie	White Church	Colin Dewar	7.30pm	£5	01764 679 717	Annual Club dance
	Selkirk	Victoria Hall	t.b.a.			01450 371 503	Selkirk Club
	Stewarton	Standalane Centre	David Ross	7.30pm		01560 483 740	Club Dance
	Cannich	Village Hall	Marian Anderson	8pm	£6	01456 415 296	May Rally
8 th	Edinburgh	Academy Jnr. Sch.	David Oswald	7.30pm	£8/£6	0131 447 1645	Trinity Club - Final Dance
	Tarbert Loch Fyne	Village Hall	Ian Muir Trio	7.30pm	£10	01880 820 304	Annual Club Dance
	Pitlochry	Town Hall	Frank Thomson	7.30pm	£6.50	01796 473 488	Summer Dancing
14 th	Hawick	Town Hall	t.b.a.			01450 371 503	Rox. Selk & Peebles Branch
	Beaulay	Phipps Hall	Marian Anderson	8pm	£6/£4	01463 782 496	Kilmorack Class Spring Dance
	Kirkcaldy	Philp Hall	James Coutts	7.30pm	£5	01592 745 160	Kirkcaldy Branch Dance
	Bearsden	Kessington Hall	Sandy Lindsay	7.30pm	£5	0141 942 7519	Branch Beginners Dance
16 th	Tarbert Loch Fyne	Village Hall	C.D.'s	7.30pm		01880 820 304	Summer Dancing
	Huntly	Stewarts Hall	Colin Dewar solo	3pm	£6		Cancer Research Charity
21 st	Bearsden	Burgh Hall	Alan Ross	7.30pm	£7	0141 942 7519	Glasgow Branch Dance
	Duns		D. Cunningham	Ticket		01890 781 567	W/E Dinner & Ball
22 nd	Duns		Marian Anderson	Ticket		01890 781 567	W/E Dance
	Dunblane	Victoria Hall	Ian Thomson	7.30pm	£6	01786 822 853	Summer Dancing
	Hexham	Queen Eliz School	Gordon Shand		£10	01434 602 431	Tynedale Club Dance
29 th	Westhill	Ashdale Hall	Sandy Nixon	7pm	T	01224 723 214	Aurora Ball
	Pitlochry	Town Hall	David Oswald	7.30pm	£6.50	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: alasdair.graham@blueyonder.co.uk

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

Belhaven

By Andrew Timmins

Pia Walker has asked me to write a short piece about the Hugh Foss medley "Belhaven". Many teachers and dancers know Hugh Foss's other well known dances from the "Glendarrock Collection", "The Waverley Fugues" and the "Celtic Brooch".

Hugh Foss was a mathematician, who specialised in encryption. His name and work is still recognised among those who study encryption. This background possibly explains why many of his dances have or follow a theme or formula, sometimes simple, however more often than not they are more complex. Unfortunately our paths never crossed, so I will leave it to others to write about Hugh Foss as a dancer, deviser and teacher.

When you first read through "Belhaven" it appears to be overwhelmingly complex. However it only comprises of three sections, Reel, Strathspey and Jig, (in order to avoid confusion I have called the three time signatures as "sections"). Each of these three sections is also comprised of three parts, A,B and C. Often only the Reel section is danced because it is the simplest and requires less time to complete, as I have been informed.

During the Kaleidoscope Weekend in July 2009, two sets danced the Reel section; hopefully those who did dance it also enjoyed it. "Belhaven" is a dance for experienced dancers who can dance!! It is a workout for the mind and the body. There are several formations that are repeated, however they are changed or altered into more complex forms as the dance progresses. The formation which caused more challenges to explain is the "Half Revolving Reels of Four" and is danced in all three sections. It is quite simple, when you follow a general rule.

"Dancers who are dancing away from the middle, dance out and must be at 45 degrees to the right from their starting point, on bar 2. Dancers entering into the Reel must dance out to their left to begin and be at 45 degrees to the left from their starting point, on bar 2.

Outside dancers continue to dance round until 90 degrees from their starting point; inner dancers pass left shoulder in middle to be back to back and 90 degrees from their starting point. Repeat those 4 bars from reversed positions to get back to the starting point, facing the same direction."

The key point to remember is, if unsure look at Hugh's diagrams. You get a better feel for the diagrams after you have danced the figures, I must admit.

Before you jump in and attempt "Belhaven", there a couple of things to first consider:

Do you, the dancers and musicians understand the commitment required?

Is each dancer able to dance both as a self-reliant individual and as a team member?

If you can then

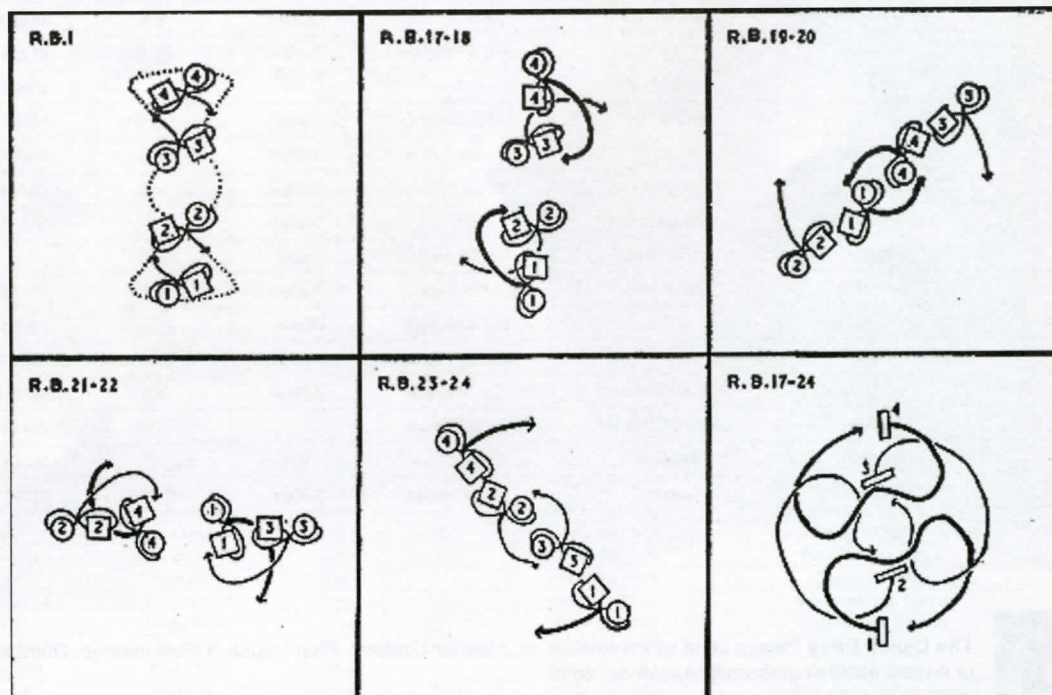
Put your strongest dancers as 3rd Couple, next strongest as 2nd Couple, next 4th Couple and your

least strong as 1st couple. This is because of the figures in part C.

Over the past six years, I have tried to teach "Belhaven" at least once every year, to keep it in the dancers' memories and more importantly for the fun of it. I am sure there are many dancers and teachers who have danced this wonderful dance. Belhaven is a dance that keeps *our minds alert, our bodies physically active and enjoyment of the social interaction we have with other dancers.

If you already dance "Belhaven" great – and try it from a new position, if you have looked at it... take the plunge or if you have never heard of it... buy a copy. The only thing major draw back is that there is no recorded music for it, as yet. So your options are either to pick music that suits, or musicians, if you are luck enough to have them.

*As a side note, The November 2009 edition of an Australian TV programme, "SBS Insight, Brainiac", has shown that Scottish Country Dancing has these three key components that can help reduce the onset of dementia.



Around Alba

Jig or Reel

Round the Room

Dancers stand in groups of three, facing anti-clockwise round the room.

Bars

1-8 Groups (holding hands) dance forward round the room.

9-16 Groups dance 6 hands round and back.

17-24 Groups dance RH across, then LH across.

25-30 Outside dancers stand still. Centre dancer dances a fig. of eight round partners, giving left shoulder to left partner to finish between them.

31-32 Centre dancer dances forward one place to meet two new outside partners.

Round the World

4 x 40 Bar Reel

Square set

Bars

1-8 All ladies dance round the outside of the set. Begin by passing behind own partner

9-16 Men repeat this, passing behind their own partner

17-20 1st and 3rd couples advance and retire

21-24 1st and 3rd couples dance back to back with opposite dancer.

25-32 2nd and 4th couples repeat bars 17-24

33-40 All 4 couples dance 8 hands round and back.

Caledonian Round Reel

Reel

Round the room

Couple facing couple round the room, men with partners on their right.

Bars

1-8 4 hands round and back

9-12 Turn opposite person once round right hand

13-16 Turn partner left hand

17-20 Ladies turn all the way round right hand

21-24 Men turn all the way round right hand

OR

17-24 Right hands across, then left hands across.

25-28 Back to Back with opposite person

29-32 With partner in promenade hold dance 4 slip steps to the right advancing, then 4 slip steps back to the left advancing to meet a new couple

OR

Pass under arch to meet new couple.

These three dances were in a folder, given to me by a friend in whose bag it had ended up – he doesn't know when it got there, or how or who put it there, so he passed it on to me. I'm sure whoever lost it will be missing it, so please do get in contact if you recognise some of these dances, have lost a folder and can tell me what else there is in it.

The Teacher's Pet

8x32 Bar Strathspey

Bars

1-8 1s dance a full figure of eight around the 2s.

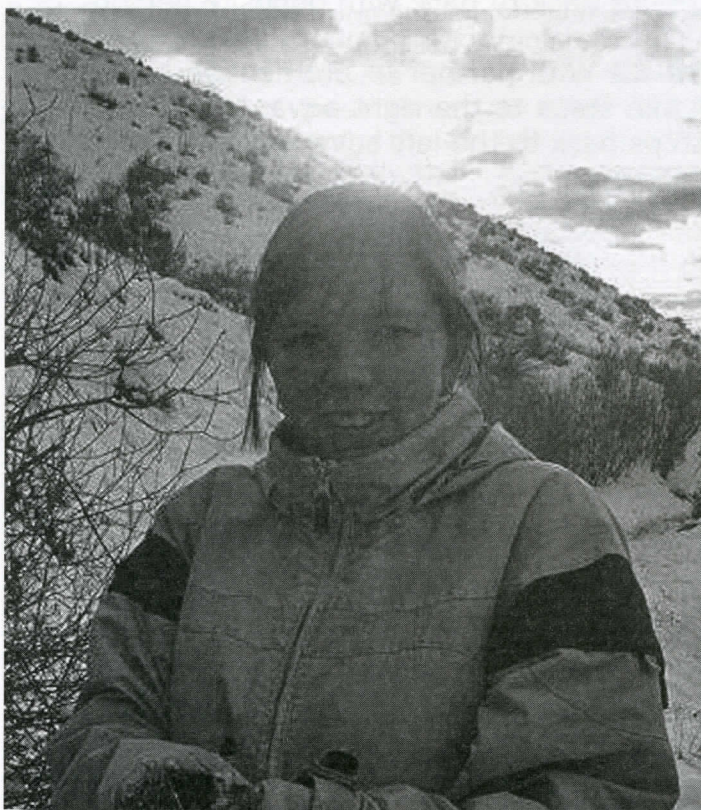
9-16 1s and 2s dance a Rondel.

17-24 1s set advancing using Highland Schottische step (at end of first four bars partners are in the middle of the set facing each other, using the second four bars to pass each other and face first corners).

25-32 Corners pass and turn with 1st and then 2nd corners crossing right shoulders in the centre each time to end in 2nd place own sides.

Notes: The figures used are all figures our class tends to avoid because nobody has taught them in class. This dance was intended to familiarise students with new figures.

Devised by Diane Donald



Diane Donald

Trip to Portland

or

The I-84/205 Jig

8x32 Bar Jig

This dance was written following a visit to Portland in March 2007 for their RSCDS workshop and ball. The inspiration was the long car trip (500 miles!) to Portland and the confusing freeway system in the area where interstate 84 (or I-84) meets Interstate 5's Portland byway (I-205).

Bars 1-8 represent getting in and out of the car, switching seats, and the tendency during our trip to start and stop. Bars 9-16 represent the cloverleaf shape of many freeway interchanges. Bars 17-24 represent the winding roads on the journey, and our tendency to retrace our steps, Bars 25-32 represent meeting all of the new people from the Portland group.

Bars

1-8 1s and 2s turn singly as in English Country Dance (start by casting out) to end in the centre of the set facing up, shoulder to shoulder with partners (2 bars) – 1s are still in front of 2s. Take promenade hold, and set advancing (2 bars) and retiring (2 bars). 1s then cast into second place, while 2s dance up and turn singly again into 1st place (2 bars).

9-16 1s cross RH and cast around 1st corners to end L between 2s and M between 3s. Set, L w/2s, M 2/3s. 1s cross RH to end in 2nd place on opposite sides.

17-24 1s cross and dance reels of three on their own sides, L out through the top, man out through the bottom to begin. End in 2nd place on own sides.

25-32 1s and 3s dance full rights and lefts to end in order 2, 1, 3, 4.

Diane Donald

Dunfermline Homecoming

Dunfermline Homecoming - Roger Crook



Dunfermline Homecoming

4x32 Reel

Original Tune: Dunfermline Homecoming
composed by Roger Crook

Bars

1-2 1st and 4th couples set to partner.

3-8 1st and 4th couples dance half a double figure of 8 round 2nd and 3rd couples, i.e. 1st couple begin by crossing down to 4th place and dance up behind 3rd and 2nd couples to finish in partners place. At the same time, 4th couple cast up behind 3rd and 2nd couples and cross down to 4th place on opposite sides.

9-16 2nd and 3rd couples dance half rights and lefts, into right hands across, 3rd couple with 1st couple, 2nd couple with 4th couple, to finish with men on ladies side facing down and ladies on men's side facing up.

17-20 With 4th man and 1st lady leading, all half chase to own sides, finishing 4-2-3-1.

21-24 4th couple face 2nd couple, 3rd couple face 1st couple on sidelines, all set and change places right hand to face each other ready for:

25-32 Reels of four on the side, finishing 2,4,1,3.



Devised by Wilma Logan 2009

2. BARTHOLOMEW FAIR

Longways Duple Minor

PLAY AA BB



ORIGINAL INSTRUCTIONS

Bartholomew Fair each strain twice

The 2 first men fall back and cross over into ye women's place, ye woman ye same att ye same time into ye men's place:

The men and woman fall back as before and cross into their own place's:

1st and 2d men turn hands half round and back again, ye women ye same at ye same time:

Then right and left:

Bartholomew Fair

Duple minor longways

A1

1-2 All fall back a double on sides,

3-4 Come forward & cross over to partner's place;

A2

1-2 All fall back a double on sides,

3-4 Come forward & cross over to own place:

B1

1-3 Neighbours Rh turn once round;

4-6 Neighbours Lh turn once round

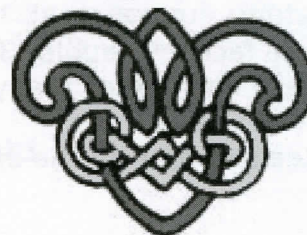
B2

1-6 3 changes of a circular hey (Rs and Ls).

Note: The time signature was originally 6/4

HELP! All you budding devisers out there - Dance On! tries very hard to publish a selection of dances with every issue. We know these are very popular with our readers, and we would not like to see this feature slowly dwindle away. We therefore need your help. Send us in your dances - Highland, Step, Ceilidh, SCD - we need them. The dance instructions have to be in Word, with nothing embedded in the text - send diagrams, photos and music etc separately, and mark clearly where those separate items should be inserted.

Thank you and Karin and I look forward to receiving many new dances which will make our jobs easier.



Come Ceilidh



Dancers enjoying the Christmas Dance at Come Ceilidh! in Carluke with live music from the Assembly players. The group meets weekly in Lanark on Mondays in the Harry Smith Complex from 7.30-9pm and in Carluke on Wednesdays in St John's Church Hall from 7.45 – 9.15: www.comeceilidh.com

Photos from Ken Ashford

Traditional Dance Back on the Curriculum

That is the aim of the Royal Scottish Country Dance Society which is launching a new scheme to engage more children and young people in Scottish country dancing.

With the support of the Scottish Arts Council, the RSCDS is appointing a Development Officer to work with teachers, children and young people both in and outside of schools.

The announcement follows this week's government backed appeal from the Traditional Arts Working Group calling for young people to be mentored in Scottish country dancing.

Elizabeth Foster, Executive Officer RSCDS said; "We share the desire of Culture Minister Fiona Hyslop to find ways of enabling individuals to pass on their skills and expertise to a younger generation and to help them experience the fun and enjoyment of Scottish country dancing. Ms Hyslop's call to the Scottish Arts Council and Creative Scotland is particularly welcome and the RSCDS looks forward to further discussions to further develop this type of initiative."

RSCDS News



Further information:

**Liz Fraser, Marketing Officer. Tel: 01479-821 673.
Mobile: 07799-885 892**

Further details visit: <http://www.rscds.org>

Hobson's Choice

Sustainable Hobbies

I returned after many months of layoff to my principal craft hobby of longbow manufacture. This is surprisingly demanding of physical strength and flexibility. Shaping and smoothing barks of hardwoods and that unique softwood, yew, into exquisitely tapered and tillered billets of seasoned timber, puts unexpected strains on shoulders, lower back and hips. All this labour seems worthwhile as the final grinding, scraping and steel-wool polishing reveal the stave that will accept the lustre of oil to become a working bow. There is one definition of bowery which emphasises its profligacy, *"you cut down a tree, hack off and throw away everything that isn't a bow, put a string on it, then bend it a lot until it breaks"*. That is the commercial bowyer's credo. I feel more in common with Pygmalion releasing Galatea into life from the stone, the dead wood of a noble tree that had lived its life and served its purpose given a new lease to promote vigour and action undreamt in its long vegetal slumber. He however had the aid of Venus, my inspiration may be more mundane, the basic lack of funds to afford a professional's product.

What is he on about now? I hear you ask. What is all this b****x to do with dancing? Well it may or may not lead to a point, let's see.

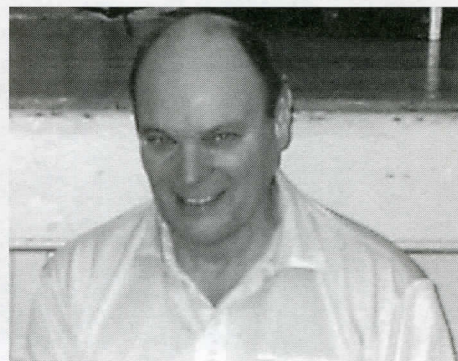
The tenuous thread which joins this world of semi-medieval reconstructed fantasy to the one we share in our fantastic world of reconstructed ballroom country dance, is not

those incredible Victorians and Edwardians who preserved, re-invented and developed both Archery and Scottish Country Dance (they may have done much else besides, but I can't be bothered with all that). No, my link is much more prosaic and direct, it is the Law of Unintended Consequence, also known as unwelcome after-effects.

What brought it all to mind was not just the physical pains of muscles unused to hard labour, but also the physiological effects of inhaling yew dust and absorbing complex oils and resins released from working this wood famous for its toxic properties. In history its actions on the life functions of those who worked with it are only darkly hinted at, being too personal and terrible to spell out. Druids kept them in sacred groves to protect the commonality, while by association, assimilating their dread power. Churchyards became famous for their yews, said to be there to protect them from cattle so as to be ready to make weapons in time of war. Churchyard yews are useless for bow making, take it from me! So then it was said that it was to protect the cattle from its poisonous foliage. But its mature foliage is unpalatable to all cattle, and the young foliage and the flesh of its berries harmless and nutritious. No, I fear the presence of yews in churchyards is more to do with ancient superstition, accident and decorative whimsy.

Goodness! I've lost myself now. Where was I? Oh yes *"darkly hinted at life effects of yew poison"*. Even in the modern non-prim world, I will draw a veil over many of its effects on me. A couple will advance the

By George Hobson



story well enough. Ten minutes exposure to bow dust and my body seems bent on getting rid of all of its fluids, peeing all night until dehydrated as a prune, wheezing and spluttering all night until even the neighbours despair of sleep.

Now here comes the turning point into dance, my drawn-faced matron looking at the sleepless bags beneath her eyes said, *"I don't see the point of a hobby that makes you suffer so much"*

It makes you think does it not? As I watch my whole generation limping and stumbling away from dancing, propping each other up, spending fortunes on anti-inflammatories, osteopaths and clogging up National Health hip surgery, I think, *"What is the point of a hobby that cause so much suffering to so many?"*

Any undertaking that consumes either its materials or its participants has only two routes to sustainability, either you continually replace that which is consumed from what you claim to be renewable resources, or you reduce consumption to the level of natural attrition. The greatest public example has been smoking, where the first approach to sustainability, that of the tobacco industry, does not concern itself overmuch with the long-delayed death of

its clients, it simply recruits new generations with sophisticated free choice and lifestyle image projection. Historically the second approach was that of The Health Services who spent years and pounds treating, ameliorating and curing the effects of indulgence, while rather crabbily saying: "*it's not good for you, you know!*" In the years when smoking actually decreased, as the third approach Health Promoters simply said something incredibly complicated: "*Stop smoking*".

The first approach is quite sustainable, all smokers live long enough to reproduce, and their early deaths leave a more productive, richer, generation to spend evermore on their indulgences. The second is unsustainable in that its end point is more and more unproductive, damaged, and elderly, with ultimately the whole of the GNP spent on smoking related disease. The third has never been popular, because though simple to say, it is hard to do. Nobody ever succeeded in giving up a dependency or addiction simply from fear of its consequences. Rather success comes from a series of steps starting with working out why we behave as we do, and progressing through to thinking what we may do instead that will be less harmful.

Decay and death are our inevitable lot. It may be for many of us that dancing has accelerated decay. It is an addiction at least as strong as smoking tobacco, and much harder to break than heroin. So considering the two sustainable solutions, do we replace the consumable, that is the broken people, or do we give up the damaging practice? (Yes, I admit that my hip replacements are a foolish,

expensive and non-sustainable indulgence, but I think they are wonderful!)

At first sight it is a no-brainer, nobody wants to give up so we must therefore attract in more and more young new participants. Perhaps I may briefly indulge my prejudices by casting the RSCDS (and many others) in the role of the tobacco industry. Should we really encourage the young to take up a pastime that will, if they do it "properly", damage their plantar fasciae, ankles, knees, hips and lower back to the point where popping out to buy a paper becomes a penance to be avoided. Do not think that these problems will wait until a benign and advanced old age, in our present structure based on a forty five year old take up it takes about twenty years to develop, and this results from our feeble middle-aged attempts to be balletic. The young may look to ballet itself for their future, forty is old and damage universal.

So the net result of more and more recruitment of the very young may be a rapid decrease in the age of retirement from dance, reaching sustainability when the average age of inception is about 8, and the age of incapacity 35.

I would say this is unacceptable, anti-health, anti-social and ageist in the extreme.

Clearly I am not about to advocate that we all therefore give up dancing. But we must examine what it is specifically that damages us, and seek to give up that.

My views from this point on are purely prejudice, and will await refutation from experts in dance technique, sport medicine and physiotherapy.

Damage to articular cartilage, connective tissue, muscle and tendon occur in several situations, which may

themselves be present singly or in various combinations.

Lack of warm up where stretches and extensions are applied to tissues that have not yet received the extra blood and oxygen to allow them to resist and benefit from the activity.

Basic fitness does not match the demands about to be made on the body.

Bizarre posture puts strains on unaccustomed and unstably positioned limbs.

Deliberate storing of kinetic energy by alternate elevation (hop) and straight leg tendon extension (step-close-step) turns the lower leg into a time bomb

Continual transfer of weight over and through a straight leg after an initial high impact (dance on your toes and extend the leg) produces injuries normally found in 100 mile per week road runners.

Lightweight ballet type shoes give no support, and by their very nature encourage hyperactivity injury. The extreme nature of this effect is witnessed to by the fact that the addition of 3mm of neoprene reduces pain and injury by 30%.

Hard floors, hard task masters, and irresistible music combine to make us all do more than we should.

If I could have three dancing wishes for the future of Scottish Country Dance they would be

1. Get rid of the exaggerated turn out
2. Get rid of the hop
3. Only dance on sprung floors

This may produce a generation of "bad dancers" (in whose opinion?) but they will enjoy more dancing, for many more years.

Dancing Has Become Rocket Science

In my last article I dealt with the changes to the strathspey that I have noticed, and that were produced by Dr Milligan (henceforth, JCM.). Some were so good that they cannot be ignored, but they do leave us with two versions of the strathspey, slow and fast, old and new, traditional and Milligan, call them what you will. Now I wander off to look at some of the other changes that JCM brought about.

Let's look first at what the visitors to Scotland told us about the dancing that they saw. They tell us that the variety of steps used in the Country Dances was much greater than the (English) visitors were used to seeing at home, and of course in the Highland Reels there were steps galore that they didn't see at home!

If you dance the Foursome Reel at a social event, each dancer chooses the setting steps that he or she will perform, and there is no matching of footwork with other dancers. Now look at a demonstration of the same dance – they all do the same steps, don't they? They have been unified, all the individuality taken out of them. But a most important part of the dance was to have a period of unity, (the reeling), and a period of diversity, (the setting). This was a major feature of dancing to the Scots of the 18th Century, a considerable degree of individuality. (And perhaps you could also say, they applied that philosophy to life in general!)

As soon as you read an old publication of Country Dances, you notice that one standard wording was "Set, or foot it", or vice versa, "foot it, or set"; and this was to your partner, corner, or whoever. There was a choice; you could set, (with a pas de Basque that had a sideways movement, not the Milligan version), or you could "foot it", which was, as a basic step, a low-on-the-leg back step, or you could choose a fancy step, as in the middle of an Eightsome Reel, if you wished. The dancing masters sometimes comment on it, too, and so does Mrs Grant of Rothiemurchus in her "Memoirs of a Highland Lady". (It seems her father was rather enthusiastic in his footwork! I can imagine him enjoying himself and "giving it laldy"!)

A choice of one step only for travelling, and of one only for setting would be regarded as boring by the English, and as to what the Scots would have said, I can only guess! It is rather embarrassing to have the EFDSS style of dancing being more like the Scots of the Enlightenment period than that of the RSCDS!

This particular change could be due to lack of knowledge at the time of the revival of Country Dancing, rather than any deliberate action; but there has been a very deliberate ironing-out of any variations, even local variations. Congratulations to Edinburgh and (I think - I am relying on memory here!) Miss Allie Anderson for insisting on using the skip-change step for two handed turns, though this was, and is in the rest of the Country Dance world, the normal version. One could set, or set approaching someone, but for such figures as poussette, as well as turns, a travelling step was used. Setting step for turning, and poussettes, became much more feasible when the setting step lost its sideways movement with the invention of JCM's pas de Basque.

Standardisation has its own advantages, as any totalitarian regime will point out. But "Scots" and "standardisation" are hardly bedfellows! "Robust individualist" was the term of approval for such folk, and "thrawn" or "stropky" if you didn't approve, but the Scots tended to be of that type, either way. Again, to be more regimented than the English Country Dancers is embarrassing, especially when considering the nature of Scotsmen past.

JCM's pas de Basque is Scottish in character, certainly, as it is close to those used in the Ghillie Callum. I don't know of any evidence to show where she found it; I think that we have to give her the credit for it. It is not the **only** pas de Basque, though, and when I look at the steps used as I dance socially, I notice that quite a large number of dancers use strange variants of it! Some of the less strange look quite close to, (or are even good versions of) a traditional pas de Basque. If we were to teach the traditional version first, and suggest that the two versions are equally correct, these dancers would be regarded in a much more favourable light; it would also be more accurate than stating that the RSCDS step is the only step to be used in Scottish Country Dancing, for the RSCDS does not have a monopoly on technique; yes, the committees can lay down "party policy", but social dances are usually open to the public to dance how they wish to dance – or as near to that as they can manage! If they manage historical accuracy, by mistake or by intent, then they should not be held in any less regard than Milligan style dancers.

We RSCDS dancers have observed that our Royal Patron uses the traditional version "as danced in Scotland",

By The Dancie

and so did her mother. So also did Lord James, the Duke of Atholl, our President, and one of the greatest sources of information on technique in the early years of the Society. I think that the least we could do would be to allow the current (and future) dancers to use the same steps with complete freedom, and even encouragement.

We were told that the style was a debased form of that of the Regency period; the body sway that they tended to use may well have been so, but their setting wasn't. It was closer than JCM's style of setting.

I notice that it is mostly men, though certainly not only men, who have pas de Basque problems. They also have problems with the skip in the skip change step. I remember the problems I had as a boy, learning to skip in order to dance this step.

It is the same nowadays, as when I teach schoolchildren, I notice that virtually all girls can skip, but most boys seem to find it as hard as I did. After thirty years of "skip-changing", I was, for reasons that I will not go in to, required to dance a step that consisted of a series of skips on alternate feet – the sort of things primary school girls will do without thinking. My feet stubbornly refused to do it, and I had to take them home and give much thought to the problem. Yes, I can do it now, and yes, it still feels awful!

When looking at descriptions of the step by the dancing masters, there is no mention of skipping at all. STEP, close, step, hop is the instruction. I think that the skip in the skip-change is another JCM introduction.

I like the current RSCDS dance steps; my feet do a Jean Milligan pas de Basque, and her skip change, but they can do other ones (and do!). I would like other people to have the same freedom and enjoyment that I take, and in particular, I would like SCD to offer the traditional setting step as a fully authentic alternative to the JCM step.

I would also like others to be able to enjoy the missing half of Scottish Country Dancing. I can dance these dances, once a month in both Edinburgh and Glasgow, but there the style is English, and although they are more like the traditional Scottish style (before World War 2) than the RSCDS version, (after WW2), they do have differences due to decisions taken in the early days of the EFDSS – they are just different mistakes/decisions to the RSCDS ones!

To be continued

The Kandahar Reel

or The Duke of Rothesay's Kandahar Reel

In 1940 many members of the 51st Highland Division were captured at Dunkirk. Some of those men, while serving in German POW camps, came up with a reel. The Reel of the 51st Highland Division. This reel was sent back to the UK and has been danced ever since at reeling balls across Scotland.

In 2009 the Black Watch, 3rd Battalion The Royal Regiment of Scotland were serving as the Regional Battle Group South based in Kandahar. Two officers, Captain Andy Colquhoun and Lt Rob Colquhoun decided to come up with a reel that reflected the Battle Group's tour. Ideas were scribbled in notebooks during operations and when back in Kandahar the reel was put together over a couple of late evenings in their tents.

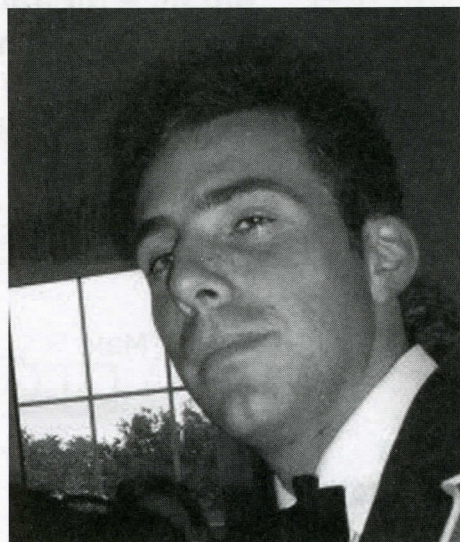
so often extracted our casualties during the operation.

Andy and Rob Colquhoun are cousins, two of six extended family members who served with the Black Watch Battalion and 19 Brigade HQ during summer 2009. Coincidentally Major Ali Hempenstall, a grandson of one of the men who invented the Reel of the 51st Division was also serving within the battalion during the summer.

It is hoped that this energetic reel will be danced in recognition of the efforts of the Black Watch Battle Group during summer 2009, in support of those soldiers who returned with life changing injuries and in memory of those Scottish soldiers who did not return.

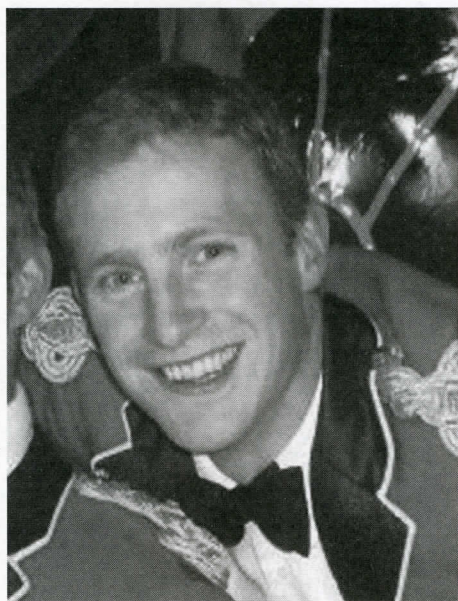
The reel was first danced as a demonstration set at the Black Watch Officers Mess Homecoming Ball in December 2009 and was then danced for the Duke of Rothesay when he visited the Battalion to

By Capt AJ Colquhoun



hand out Afghanistan campaign medals in January 2010.

Capt A J Colquhoun
Fort George
March 2010



Rob Colquhoun

The whole reel reflects the incredible teamwork required to run and support the Battle Group in its aviation assault role (deployed in an area of operations by helicopter – usually Chinook). The first half of the reel sees the team building towards the focus of the reel – a series of four person teapots. These represent both the double rotor Chinook helicopters that brought us in and out of each operation and the single rotor Black Hawks that



The Kandahar Reel

32 Bar Reel

Music – Mr Jamie Forrester's – The Kandahar Reel (2009),
or The Auld Reekie's Speed the Plough

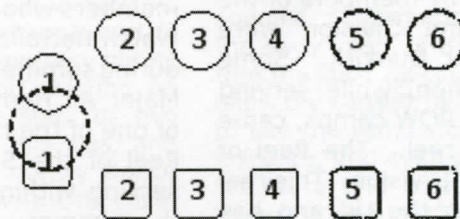
1 - 4 1st couple set and turn 1 ½ times with both hands. (In initial stages of learning turn ½ a turn.)



Female

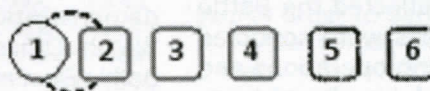
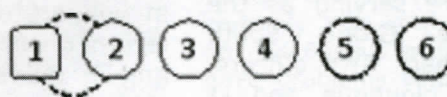


Male



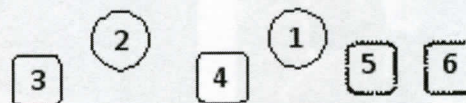
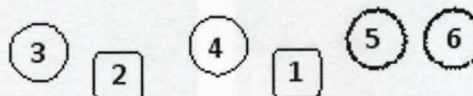
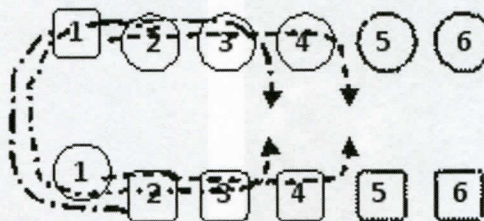
5 - 8 1st man sets to 2nd lady and turns with both hands, 1st lady sets to 2nd man and turns with both hands

At this point the 3rd and 4th couples turn to face the dancing couple. This will ensure they focus on their role in the dance. Where ever the dancing couple are in the set, due to the individual roles of each couple the next three couples should be referred to as 2nd, 3rd and 4th dancing couples.



9 - 16 1st couple pass up the opposite line in a Chain style giving right hand to the second couple, left to third couple, right to fourth couple then turn partner once with both hands. On the final left to partner an couple may enter immediately into an anti-clockwise turn using the "Tulloch Hold."

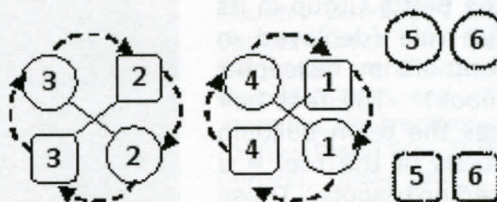
Meanwhile 2nd couple give right hands to 1st couple, left hands to each other, right hands to 3rd couple and left hands to each other and spin (again they may use the Tulloch hold). The easy way to remember this is for the 1st and 2nd couple to count 1,2,3, partner.



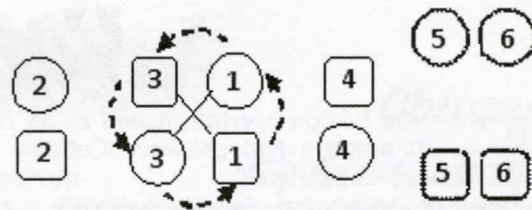
The first four couples end up in two groups of four across the dance with 3rd couple facing down the set to the 2nd couple and 4th couple facing down the set to 1st couple. It is important to take a moment in the Bar 16 to pause with the 4 dancing couples set up to dance *The Helicopters*.

The Helicopters:

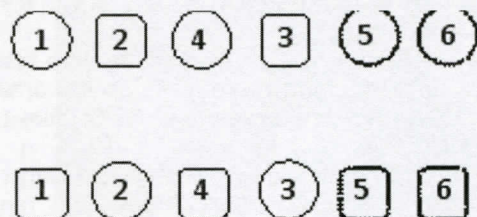
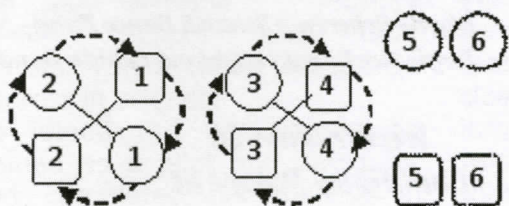
17 - 20 *The Insertion Chinook*. The 2nd and 3rd couples, 1st and 4th couples then teapot 1 ½ times with their right hands (This forms the two sets of rotor blades on a Chinook). It is important that on the last half turn couples 1 and 3 are looking to catch each other with their left hands



21 - 24 *The Black Hawk.* The 1st and 3rd couple then go straight into a left-hand teapot with each other. 2nd and 4th couples watch facing the dancing couples.

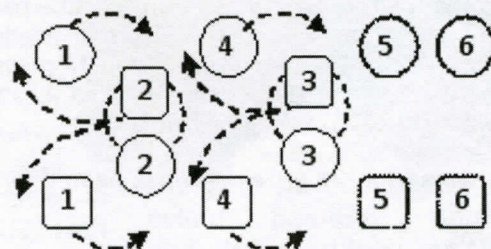


25 - 28 *The Extraction Chinook.* The 1st couple then goes straight into a teapot with 2nd couple and 4th couple with 3rd couple. This leaves the 3rd couple at the bottom of the set and the 2nd and 3rd couples of the wrong sides.

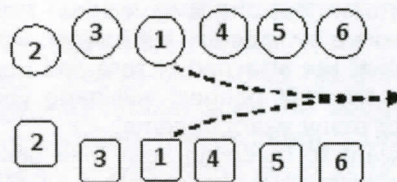
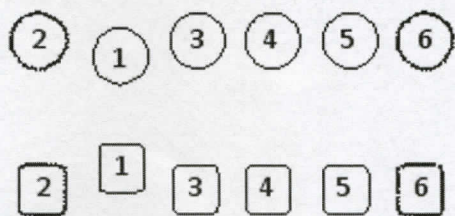


Tips: This is the phase that the reel can go wrong with couples ending up in the wrong place. All teapots are conducted with men dancing with a lady on either side and visa versa. The 1st couple move from the bottom to the top of the dance, the 3rd couple from top to bottom.

28 - 32 All couples then set to their partners, 1st and 4th couples cast off one place, 2nd and 3rd couples turn their partners 1 ½ times and return to their own sides one place up.



The Reel then continues with the dancing couple starting again one place down therefore dancing with 3rd, 4th and 5th couples. As four couples are needed to dance the reel, the dancing couple should only dance the reel twice. Having completed the reel twice, ending up between the 3rd and 4th couples, the dancing couple should join hands and gallop down the middle of the remainder of the set. (This represents the soldiers running off the Chinook after a successful journey!). This should be done during the first couple of bars of the next



Capt A J & Lt R J Colquhoun

The Black Watch 3 SCOTS BG
Kandahar, Sept 2009

Your Letters

When the RSCDS started, it had as its remit "Item 1. To practise and preserve Country dances as danced in Scotland".

The first part, to practise, is well observed; it even seems to have been replaced by the words "to develop", but the latter part seems to be being ignored.

There does not seem to be any structure in the Society to facilitate this aspect, with the result that the English Folk Dance Society style is now considerably more like the style of Robert Burns than is the style of the RSCDS. How embarrassing is that?

Perhaps there are a few in the Society who feel that this style, that of Burns, and the developments of style in the past in general, is of interest, and would like to find out more about it.

Interest in, and knowledge of, Historical Country Dancing is growing, in the USA in particular, and I feel that the Society should not be left behind.

I would ask anyone who is interested in this aspect of SCD to contact me, with a view to seeing what could be done within the Society. I feel it would be a pity for knowledge of this aspect to come primarily from outwith the Society.

R. A. Lambie

E-mail at ralambie50@hotmail.com

Many thanks for sparing the time to take part in the research on behalf of The Scottish Traditions of Dance Trust. The results are now being considered by the Board as part of the development of a fundraising and marketing strategy for the organisation.

The lucky winner of the prize draw has been informed.

Kind regards

David

David Wallace

07809-225 661

davidw@strategypoint.co.uk

www.strategypoint.co.uk

Dear Kilt Wearer,

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Yours,

Margaret

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Dennis Belford

Obituary

By Alison Paget

Born:
Edinburgh 12th September 1924
Died:
Edinburgh 5th January 2010

Born Frederick Dennis Rhind Belford, the youngest of three brothers, he attended Gillespie Primary School and later Heriots, where he developed an interest in science.

He joined the RAF, where he trained as a pilot and navigator and completed his training in South Africa. After the war he married his first wife Mary, by whom he had three children, Dennis, Johnny and Rona.

He studied at Edinburgh University, graduating with a BSc Honours in science and it was through the Edinburgh University field trips that he encountered ceilidhs.

He first taught in Lasswade School then moved to Heriots, which his eldest son also attended. He later taught at Musselburgh Grammar and was head of biology there. Employment with the Scottish Schools Science Equipment Research Centre followed, a post to which he was ideally suited. However his love of teaching pulled him back and his last job was as Head of Biology at Liberton High School. Known for finding new ways of doing things, he devised a way to reproduce one of the first microscopes ever invented. The key was to make a very small perfectly spherical lens by melting and stretching glass rod, this method being so successful it led to an invitation to become a member of the Linnean Society.

After moving back to Edinburgh he pursued his interest in dancing and joined classes. It was while dancing in Princes Street Gardens that he was introduced to a small dance club in Albany Street where the folk dances from other countries were taught. Here he met Margaret Austen, whom he married on 29th July 1971. He also joined the RSCDS, becoming part of the Edinburgh

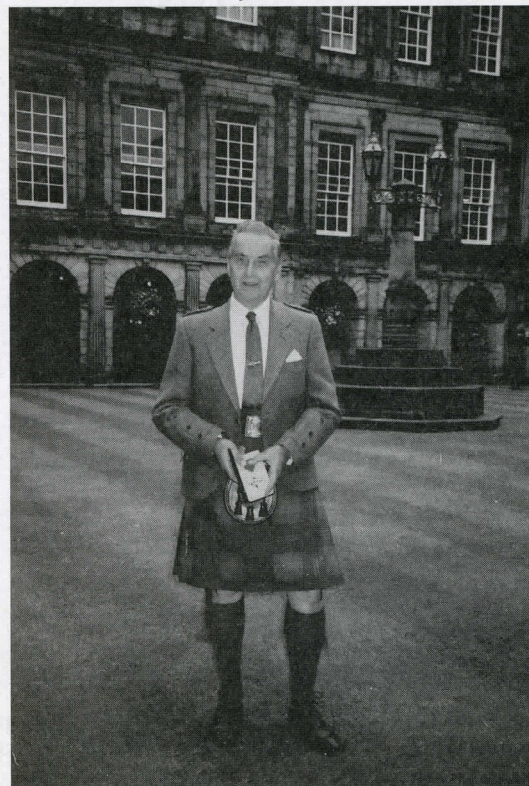
Branch Demonstration Team and performed for distinguished guests. Within the small international dance club in Albany Street he quickly became and remained both a teacher and leader. The club expanded further over the years and he was still actively involved in the running and teaching of the three weekly classes that it had developed into at the time of his death. It was very important to Dennis that people should enjoy dancing and on the occasions when demonstrations were requested of the club, spectators were always encouraged to participate.

A central figure in the field of international folk dance in Scotland, he had close links with other Scottish teachers of international dance, numbering them among his friends. He was also a member of the Society for International Folk Dancing, a Society based in London, formed after WWII, with the aim of increasing mutual cultural understanding through dance.

For several years he danced with the Edinburgh based Polish National Folk dance group Ojczyzna, which was organised and performed by the descendants of the Polish community.

Besides going to courses, dancing and teaching, he attended International Folk Festivals in both Britain and abroad. For many years he recorded the International Festivals at Billingham, and also the performances at the International Festivals that were organised by the Dunedin Scottish Country Dance Group. For his services to International Folk Dancing he was awarded an MBE in 1998.

Despite having two hip replacements he remained very active with his creative and technical talents leading to many interests. They included drawing, silver jewellery making, clock mending, gold panning (and making jewellery out of



the gold he had panned), water colour painting, photography and bird watching. He also loved music especially that of Mozart, Beethoven, Haydn, Schubert and Gilbert and Sullivan.

His unusual 3D Christmas cards were well known to his Dance Group and were eagerly anticipated each year - the creation and planning of which giving him much pleasure. Latterly health problems had begun to restrict his dancing and in typical style he sought a way round the problem. Undaunted, he was in the process of teaching himself the accordion with the view that if he could not dance then enjoyment could still be had by playing some dance music to his dance classes.

Known for his benign smile and quiet humour, he was a gifted man; a great teacher, innovator, mechanical wizard and polymath. He is survived by his wife Margaret and three children from his first marriage. Dennis leaves a big space, will be remembered with much affection and be greatly missed.

RSCDS London Branch

Chelsea's "Strictly Scottish" Dancers scoop main National trophies

Chelsea based dancers from the Royal Scottish Country Dance Society's London Branch scooped two of the three main trophies at the annual national Newcastle Festival at the weekend.

Having won the mixed team award with "Milton's Welcome" and the "Golden Wedding Strathspey" they reeled home to win the prize for the best display performance in an eye catching piece of Scottish Country Dancing choreographed by Angela herself.

She says, "The team is absolutely delighted with the results in Newcastle. Winning the display section was especially exciting as this was a first, and it was great to entertain the audience with what the judges described as a perfect combination of music and dance."

Ten teams from Aberdeen to London entered the adults section in the 26th year of the Festival at Gateshead. The competition was followed by an evening dance for all and a further chance for all dance goers to see the winning RSCDS London display. The London contribution to the Festival is part of a year of anniversary events to celebrate eighty years of the RSCDS and Scottish Country Dancing in London. A Family day of Scottish Dancing for both young and less young will be held on 27th March at St Columba's Hall in Pont Street SW1.

"This anniversary is a real milestone for us, and we are looking forward to a year of celebrations. Scottish Dancing is a great way to have fun,

make friends and to keep fit," says Jeff Robertson, Branch Chairman. "We are especially keen to ensure that people of all ages can get a chance to enjoy Scottish Country Dancing."

Digital pictures of the RSCDS London Team are by Andrew Dunsmore, Picture Partnership.

Family Day of Scottish Country Dancing

As part of its 80th Anniversary celebrations, the London Branch of the Royal Scottish Country Dance Society is holding a "Happy Birthday" day of Scottish Country Dance at St Columba's Church Hall Pont Street SW1X 0BD. The day (27th March) starts with a Children's Class at 11.30 followed by lunch and then a Family Dance for children and their families in the afternoon from 2 - 4.30pm. There will be live Scottish music and expert children's tuition from regular teacher and musician Angela

Young. An all day ticket is excellent Value at £5.00. Contact 07976-353 608 for more info, or go to www.rscdslondon.org.uk. For those with stamina there's also a grownups' evening dance at the same venue to the music of Green Ginger.

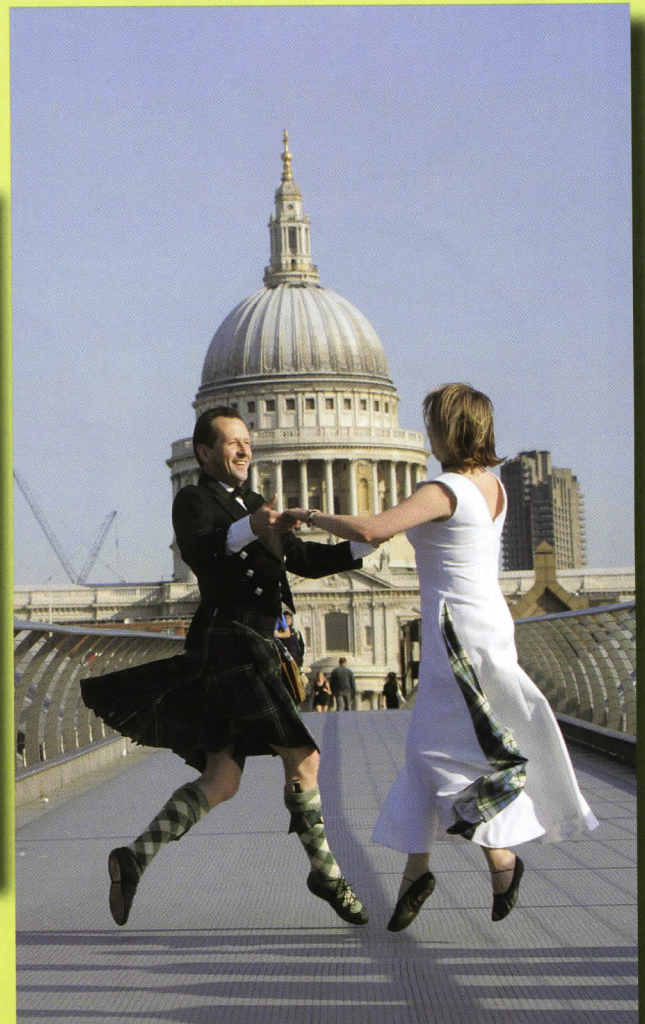
The London Branch of the Royal Scottish Country Dance Society was formed in 1930 and has been promoting Scottish Country Dancing since then. With over eight hundred members it is the largest branch of the Society in the UK and was the first one set up outside of Scotland.

Through its classes, dances and other activities it aims to promote the enjoyment of Scottish Country Dances in the London area. Most activities take place in Pont Street, Chelsea with dance classes on a Wednesday evening at Marlborough School, Sloane Avenue.

Scottish Country Dancing classes to suit all abilities started again on 24th February at the Marlborough Centre Sloane Avenue SW1, with qualified teachers, live music and the chance to stay fit while having "reel" fun. Details on www.rscdslondon.org.uk.



RSCDS London Branch



**Saturday
23rd October
2010**



DANCE SCOTTISH FOR PUDSEY

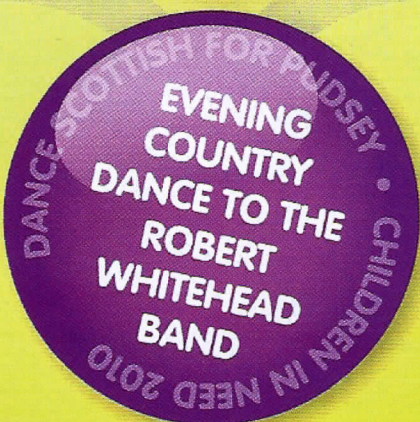
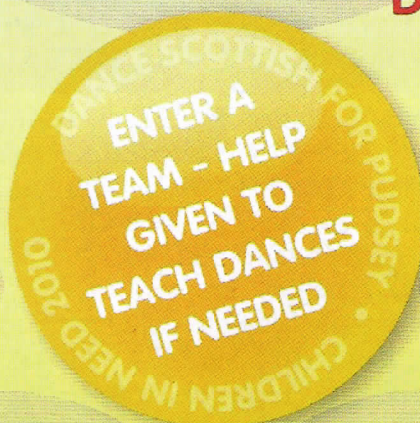
AT DG ONE

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Afternoon festival 2pm - 5pm
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