

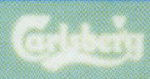
Dance On!

Shetland Folkdance



**The Celtic Dances • What is Ethnochoreology
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Editorial

This year sees the tenth Northbeat Island Fling, this time it's incorporated into the first Orkney Dance Festival. Our very first Fling on Skye had workshops in Old Time, Country, Step and Hebridean Dance. We had a young lad playing the pipes for the Hebridean classes, and I'll never forget that first night when he stepped onto the stage, dressed in jeans and an old scruffy t-shirt and with his hair in dreadlocks. Nobody quite knew what to expect, he was not most people's idea of a traditional dance musician. As soon as he started playing though, we knew we were part of something magical. This feeling was later compounded when Mairi Campbell sang a beautiful song called The Piper and The Maker. The young piper lad sat in the audience with tears in his eyes and then he said, "That song is about me, and these are the pipes..." Mairi's husband, Dave Francis, had written the song after a party at pipemaker Hamish Moore's house; that was the first time it had been performed and our piper had never heard it before. Later that same weekend we were on the point of phoning Mountain Rescue just as our piper returned from the Cuillins, three hours later than expected! That young lad went on to gain huge popularity and respect, both for his piping and also for his fiddle playing. His name was Martyn Bennett, and sadly he died last month after a long illness, aged just thirty-three. He will be sorely missed by all who knew him. Our sympathies go to his mother, Margaret and Kirsten his wife.

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Dance On!

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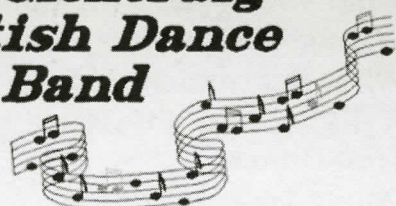
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A Quick Walk Through

It's the end-of-the-month dance tonight, that's the end of January and I'd like to know where the rest of said month went, if only to bid it good riddance. We've had a hurricane, a funeral, the flu, power cuts, water cuts, heating failure and a letter from the tax man. If this is to be a walk-through for the rest of the year then we'd best batten down the hatches.

So a good dance tonight is called for and it's our once a year ceilidh dance mixing a bit of social west-coast shimmying with the pointy toe stuff. This is intended to attract newcomers to the dance who might be put off by the formal set dancing and it gets husbands there too. Tonight is also the first outing for our new Beginners class and reports suggest that holding a separate class for them has paid dividends. Certainly the "experienced" class has found it useful to concentrate on the more interesting dances.

That's the sets all formed and we're off. The dance proved to be a good un, all the beginners turned up and we all performed very well. It was so good to see a crowd of newcomers to the dance and they are likely to turn up next time as well. I remember when we took up dance all those years ago. We were not expected let alone invited to the monthly dances because we might "spoil" them! I'm sure you all make inexperienced dancers welcome at your events don't you? Good.

On to the next figure. Could the Hurricane Jig be a good starting point for my new dance? There would have to be swirly figures like stars and circles for the wind whizzing round and round; cast off to the bottom as a roof tiles come

flying off; allemandes as people rush for shelter. Some theme that, maybe I'll work on it.

Good dances have highs and lows, a bit like the flu. I managed to pick up the bug at a *SkyeDance* support group meeting, the first this year. A good meeting and we had a couple of our young dancers along learning committee ropes. We are keen to get them involved because they will influence their fellow dancers when it comes to taking part in classes and concerts. There is also a particular grant scheme that supports projects actually organised by young people so there is a financial benefit too. We have placed an ad in the local paper seeking dance teachers in various styles including *hip-hop* so things are looking really exciting on Skye.

And now to the progression. I quite like the pull and push of a *poussette* don't you? You have to work together like the big wheels of an old locomotive and it's a really nice figure if it's done properly. Keep a good shape to it and make sure you set off on the correct foot. I personally always set off on the wrong foot but always use the same foot for the next move so I end up okay. It's called a fudge and it's used all the time in dance. So long as you keep smiling no one will know!

The magazine is making good progress too and there is lots of gentle pull and push going on in the pages. Healthy debate is what we always hoped for and there seems to be plenty of material to keep that going. If you have any views you want to air let us know and if you are itching to write an article on dance that's always welcome. It's your magazine so keep in touch!

Rob Corcoran



Dancing in the Borders

Come and join us for a weekend of dance in the beautiful Scottish Borders from 3-6 June 2005.

Workshops and entertainment will be at Whithaugh Park, near Newcastleton, where chalet accommodation is available if required. Dance styles covered will include Old Time, Scottish Country and Northumbrian. For further information see next month's *Dance On!* or phone 01450-850 262.

Scottish Dance

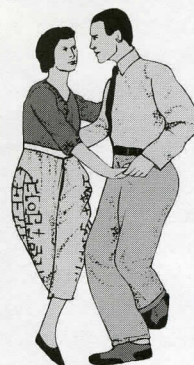
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Shetland Folkdance

By Maria Leask

Already well known in its own islands and in Norway, Faroe, Sweden and Denmark, Shetland Folkdance is gaining increasing international recognition as an enthusiastic and respected group, and has had many invitations to perform at Traditional Dance Festivals abroad.

Established in 1992, with the aim of preserving the islands' old dances, Shetland Folkdance has done a lot of research into various aspects of the subject, including the sources of the various dances, traditional dress and materials. Along with numerous local performances, over the last twelve years the group has also travelled to Norway, Sweden, Faroe, Denmark and Ireland, as well as hosting and arranging cultural exchanges in Shetland with each country.

This year is looking busy as usual for the dancers and musicians. The performances began at a New Year party for senior citizens in Sandwick, Shetland, where the group entertained and invited the audience to participate. Dance practices started on the 19th of January and the forty members meet fortnightly at the Olnafirth School in Voe to discuss business, and of course to dance. Music and dancers from Norway are being hosted by Shetland Folkdance (who are arranging a programme of events) from 24th February to 7th March. The four talented young Scandinavians will be entertaining and holding workshops for schools, clubs and societies and attending various venues locally.

On the 9th of March, the dancers have been asked to perform at a fund-raising concert in the village hall on the Island of Bressay. Shetland Folkdance generally holds two main fund-raising events during the year, one in spring and one in autumn. They have also secured financial assistance towards the group's projects from Shetland Islands Council, Shetland Arts Trust, Shetland Enterprise, Awards For All and local Community Councils.

Maria Leask, one of the founder

members of Shetland Folkdance and Traditional Dance Artist for the Shetland Arts Trust, has been booked by Northbeat and The Orkney Traditional Dance Association to teach Shetland Traditional Dances at the first Orkney Dance Festival and to hold a series of dance workshops in Orkney primary schools from 21st to 28th March. Maria was teaching in the 9th Northbeat Island Fling in Skye last year where all the dance classes proved to be very popular. Shetland Folkdance is travelling to Faroe in April, sailing in the Smyril Line ferry, "Norrøna" on Sunday 3rd to visit two villages – Klaksvik and the Island of Nólsoy as well as the capital, Torshavn. Dance evenings in each area have been arranged by the locals. The group will be staying in the very comfortable Torshavn Youth Hostel, and hosted by families in the villages. They return home to Lerwick on Friday 8th. This latest tour came about because of a very successful music and dance exchange last year with Faroese groups from Torshavn, Vagur and Suduroy.

The 25th Shetland Folk Festival is from Thursday 28th of April until Sunday 1st of May 2005. At last year's Festival the dance group entertained along with other visiting performers from Norway, Denmark and Finland at a "Nordic Night", one of the opening concerts held in The Shetland Hotel. A workshop in Shetland/Norwegian Dance also took place in the Folk Festival Club on the last day of the Festival.

Shetland is hosting The Island Games this year, and Shetland Folkdance has been invited to take part in the opening ceremony on the 9th July. Also, from the end of May to the beginning of September, the group is going to be busy performing fortnightly on Wednesday evenings at The Islesburgh Exhibition of Shetland Crafts and Culture – plus they have eleven invitations to entertain on board cruise ships visiting Lerwick. Shetland Folkdance was fortunate to have the pleasure of meeting a visiting music and dance group from Iceland. The Icelanders were

returning home from a tour in Scotland, via Shetland, in summer 2003. Consequently the Shetland group has been invited to Iceland in July 2005 as part of an exchange. The members are looking forward to this tour, as it will be the group's first visit to Iceland.

Shetland Junior Folkdance was established in 2001. They were in Reykjavík, Iceland, that year, participating in "Barnlek", a dance festival for children. Barnlek and Nordlek (for adults) are run by a delegation made up of eight of the Scandinavian countries. The Shetland teenagers were also in Motala, Sweden, taking part in Barnlek 2002. In 2003 the juniors were invited to Vågsøy, Norway, as part of a youth exchange arranged by the Shetland/Vågsøy Twinning Association. Over one hundred Norwegian youngsters returned the compliment last summer, visiting schools, performing at concerts and entertaining on the main street of Lerwick. The juniors have also had financial assistance towards the projects from Shetland Islands Council, Shetland Arts Trust and local Community Councils.

Shetland junior Folkdance has three invitations this year; the first is to Finland, in early July, to join in with the other two thousand young dancers at "Barnlek". The second, in late July, is to Kalvåg, Norway, where the Norwegians aim to bring together young people from coastal communities. The final invitation is to return to Vågsøy, where they will be kept busy keeping the links alive between Shetland and Norway.

Two young dance members from the Shetland Folkdance group are getting married in August. All the folk dancers are invited to dance at their wedding. The second phase of dance practices starts in September. The last months of the year are usually a lot quieter, with a few local performances taking priority. Time to dust off the costumes and hang up the dance shoes after a non-stop year of activities.

Shetland Folkdance



Sarah Bain, Christopher Halcrow & Lorna McKay dancing The Hankie Schottische at the Nordlek Festival in Nestved, Denmark 2003



Shetland Junior Folkdance in Måløy, Norway 2003 performing The Circassian Circle on Måløy Brygge.



Shetland Folkdance Band at Clonmel, Ireland 2004



Dancing The Foula Reel in 1999 at Måløydagene, Måløy, Norway



Shetland Folkdance Group in Terryglass, Ireland 2004 with some of the Irish hosts

Take The Floor – Strathpeffer



Fergie MacDonald's Traditional Highland Ceilidh Band



Lewis Mackay helps out on the sound desk



The dancers take a break



Fergie MacDonald



Eunice & Ian Ramsden



Enjoying The Palais Glide



The Strathpeffer Band



Alison Rapson



The Raffle



The Dingwall Gaelic Choir



Fergie's famous red socks!



Argo Cameron

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The Wrong Kind of Strathspey

By Finlay Forbes

I couldn't do the dance. The band played completely the wrong music. Thus spake a very serious country dancer after attempting "The Cradle Song" to a set that started with Scott-Skinner's masterpiece *The Laird o' Drumblair* and continued in similar vein until the final chord. The bandleader concerned would no doubt argue quite fairly that *The Cradle Song* is not, and never was, a strathspey and that the real "wrong" in the case was the original act of devising a dance with *The Cradle Song* as its original tune.



James Scott Skinner

I have considerable sympathy for any musician who is uneasy about playing slow airs like *The Music of the Spey*, *Roseacre* and *The Cradle Song* as dance tunes, especially when the composer of those tunes bequeathed such an outstanding collection of genuine dancing strathspeys to posterity. Slow airs such as these lose much of their pathos and emotional impact when taken faster than intended. The damage is even more

severe when the melodies are underpinned by an "oom cha" bass line to make them suitable for dancing.

In cases such as these, it is perfectly clear that dance devisors are happy to ride roughshod over composers' intentions in their desperation to find unattached original tunes to accompany their latest creations. To be fair, the practice works after a fashion sometimes. *The Duchess Tree* is probably better as a dance tune than as a slow air but *The Music of the Spey* most certainly is not.

Musically sensitive souls could argue with some justification that it is perfectly acceptable to surprise dancers by launching into *The Iron Man* when the said dancers are expecting the more languorous strains of *The Flower of the Quern* but is this equally valid for older dances like "The Lea Rig"?

Traditionalists may be on far weaker ground here because there is a reasonable chance that at least some classic eighteenth century strathspeys sounded more like *The Lea Rig* than *The Laird o' Drumblair*.

The origins of the strathspey are obscure in the extreme and this article is not the place to dissect the tangled mess of evidence that our musical forebears left behind to keep us guessing long after they had gone to the great fiddlers' rally in the sky.

Most of what we now call "traditional" strathspeys found their way into the modern dance band and solo fiddle repertoires after they had been subjected to highly questionable surgery by late nineteenth century editors like James S. Kerr or by the Royal Scottish Country Dance Society's dynasty of music

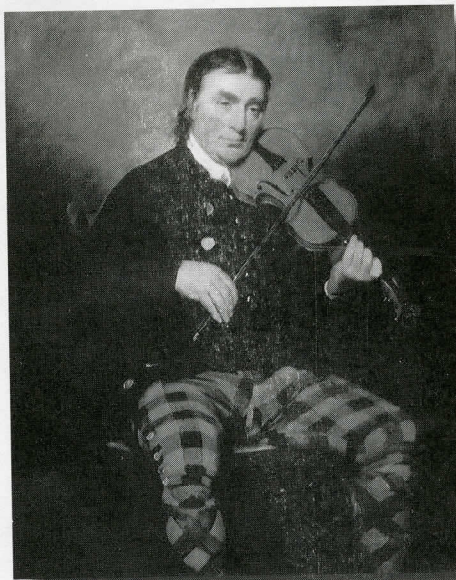
arrangers. These reworked versions of early strathspeys abound in dotted rhythms either in the form of "Scotch snaps" (short note followed by long) or the more orthodox dotted rhythm of long followed by short. It is this profusion of dotting that gives the modern strathspey its unique jerky rhythm and coincidentally, but significantly, makes it sound a lot slower than it actually is. In the original collections raided by late Victorian compilers (and later by the RSCDS) the use of dotted rhythms was highly erratic and it varied considerably from composer to composer. Malcolm Macdonald used very few (in some of his earlier compositions none at all). Red Rob Mackintosh used them far more often and had a particular addiction to Scots snap, an addiction that was not shared by many other composers of his time. Some of Mackintosh's contemporaries even went as far as editing out his snaps when they included his tunes as fillers in their collections.

One of the sadder features of modern strathspey playing is that, in its attempts to make the music conform to a very narrow rhythmical pattern, it ignores the individual stylistic traits of many of the old composers. Most old strathspeys listed on CD covers as being by the ubiquitous "Trad" very rarely are the work of that most obscure but prolific of creative geniuses.

Part of the problem undoubtedly lies with the old music collections themselves. They are almost

always irritatingly unhelpful on the question of speed. How fast did composers like the Gows, Marshall and Mackintosh intend their strathspeys to be played? As their collections rarely use standard Italian tempo indicators most of it is down to guesswork. Some tunes carry relatively obscure instructions such as "very slow", "slow", "slowish" or more significantly "slow when not danced" but most take the view that calling the piece "a strathspey" is clear enough on its own, which at the time it probably was.

By the end of the eighteenth century some collections, such as those produced by the multitude of Gows, separated dancing strathspeys from "listening" strathspeys but gave no hints at all about dancing speeds and only very vague hints about playing speeds in general.



Niel Gow

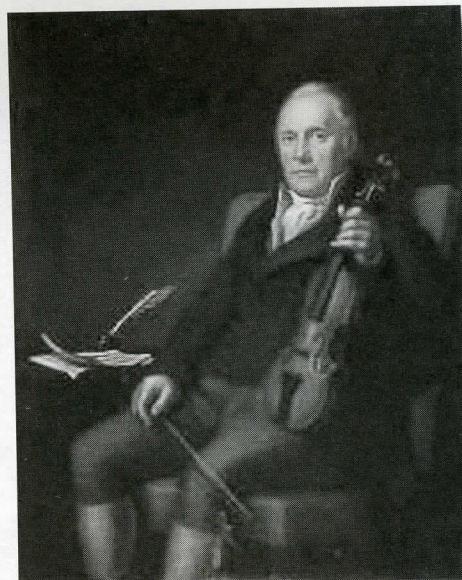
The clearest clue comes from Thomas Wilson's "Companion to the Ballroom" published in 1816 at a time when Scots fiddle music was still at the height of its popularity. It is worth quoting exactly what Wilson wrote. "Strathspeys, from the nature of their Steps, will be uniformly Andante."

If this is an accurate reflection of the playing customs of the time, then *The Lea Rig* holds

the moral high ground (if there is any moral high ground to be held), or at least it holds higher moral ground than a tune like *Highland Whisky*. Under Wilson's dictum, a strathspey would have been taken at the speed of the famous slow movement of Haydn's Symphony No. 101 (*The Clock*). The modern strathspey is taken at about "Allegro". (If you don't believe this, try playing a tune like *Miss Ogilvie's Fancy* without any dots. It makes a great reel in the style of *The Duke of Perth*!).

There are one or two other pieces of evidence to support the "Andante Theory". Burns originally wrote the words of "My Love is Like a Red Red Rose" to *Major Graham of Inchbrakie's Strathspey*, the tune now used by the RSCDS for "The Braes of Mellinish". It seems highly unlikely that Burns had the society's jolly rum-ti-tum rhythm in his head when pledging his affections up to the time of complete global desiccation. (The marriage of this immortal love lyric to the present tune of *Low Down in the Broom* was not the poet's idea although it is obviously an excellent union of words and melody.) Burns had a deep love of Scots fiddle music and particularly admired William Marshall's strathspeys. In fact he was so attracted to *Miss Admiral Gordon's* that he used it for "O a' the Airts the Win Can Blaw". The RSCDS uses the same tune for "Glasgow Flourish", presumably on the grounds that Joshua Campbell published a more ornate variant of it under that name.

We now come to the strange case of *Crowhillock's Strathspey* composed by Archibald Duff of Montrose and published around 1800. Duff's tune appears (with extra dotted notes and some minor alterations) in RSCDS Book 19 as the unnamed original for "Locheil's Rant".



William Marshall

Melodically, the tune reflects both Duff's individual style and the general style of the time but its bass line is highly unusual in having eight notes in the bar instead of the usual four. If the tune is played at modern dancing speed with Duff's original bass line, the result is little more than odd but played in Duff's original form at a classical andante the result is both striking and elegant.

I am not suggesting for a moment that it is "wrong" to play old strathspeys in the way we do now, any more than I am suggesting that it is "right" to play them more slowly. Good tunes are remarkably durable and can work at a whole range of speeds. Witness Aaron Copland's treatment of the shaker tune *Simple Gifts* (aka. "Lord of the Dance") in "Appalachian Spring". What I am suggesting that we become bolder and more adventurous in the way that we treat some of our older tunes. Scrape of the varnish of ages and look at them through fresh eyes. What is there, apart from a fear of breaking some dubious self-imposed convention, to stop us experimenting? Who knows, we might even surprise ourselves by the richness and vitality of our own musical heritage.

What is Ethnochoreology?

By Mats Melin

Ethnochoreology is one of many names given to the academic field of studies concerned with what is probably best referred to as "human movement systems", or what we in the western world generally call "dance". As many cultures round the world do not have a word for "dance" or do not think about movements the same way as we do here, the former is often the preferred term. Researchers have found it difficult to define the word "dance" on an all-embracing level. Joann Kealiinohomoku, an American dance researcher, defined dance in the following way in 1970: "Dance is a transient mode of expression performed in a given form and style by the human body moving in space. Dance occurs through purposefully selected and controlled rhythmic movements; the resulting phenomenon is recognized as dance both by the performer and the observing members of a given group."

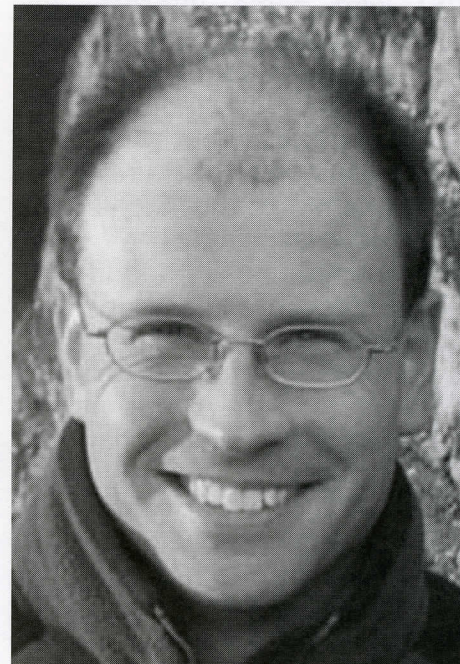
I have, for the past five months, attended the MA course in Ethnochoreology at the University of Limerick in Ireland. It is an intense and challenging course but very interesting indeed. It has not only challenged me as person by putting my studying hat back on after more years of working than I care to admit to, but it has also, on a daily basis, challenged most of my concepts and perceptions of what "dance" or rather "human movement systems" really are. The reading list has been, to say the least, comprehensive, and academic writing is not always easy to understand, to begin with, especially when you deal with the deeper insights and thoughts on the meaning, and the understanding of form of "dance".

The first half of the one-year long course dealt with the history of ethnochoreology, and approaches to dance research past and present. We also studied methods of dance research, how to conduct fieldwork, how to interview, and how to visually record dance, how to effectively participate and observe dance forms we have (or have no

previous knowledge of), and finally how to analyse and describe what one has experienced and seen. We learned to notate movement by using a symbol system called Labanotation. The methods aspect of the course saw me practically embark on a journey of discovery into Sean Nós style (or old style) of Irish Step Dancing. Weekly visits to the Connemara Gealtacht gave me a taste of a different style of Step Dancing and it has not been easy! Cape Breton or Scottish Step Dance may look similar to Sean Nós Step Dance, but when you try it, it is very different indeed. It is not only the rhythms that are different, but also how you hold yourself, your posture, where your body weight is and so forth. I have found it interesting but very challenging and will keep at it while my studies continue in the Spring 2005.

So, coming back to the original question – what is ethnochoreology? Well, another term for the discipline is the "anthropology of dance" and Suzanne Youngerman wrote that an anthropological "analysis of dance is a *window into understanding* the biological, social, and symbol-making dimensions of human life" (1998). Further light on the subject we find by quoting musicologist Alan Merriam (1974) who stated: "Dance is a social phenomenon, made by people for other people. Dance is learned behaviour. Dance movements are people behaving. Dance cannot and does not exist by itself as technique, for it requires human activity to produce it. In short, dance is people communicating something to other people; it arises out of people's thoughts; it is couched in the framework of human culture and society; like everything else humans do, it is, in the broadest sense, human behaviour." Dance anthropologists have started to look deeper at the concept of meaning of dance, and in relationship to both context and form. To sum up, dance or human movement is part of culture and it cannot be divorced from it. The how and why is up to the ethnochoreologist to try and find answers to.

In coming articles I will look at some



of the questions and perceptions we all come across, consciously or not. For example: is there such a thing as "art" dance? What is "ethnic" dance? Is there such a thing as "folk" dance? Terminology, perceptions of dance etc. is a minefield but an interesting one indeed. And, finally, I will look at some of the reasons why dance is always found at the bottom of the value scale (in the western world) considering, for example, funding for it. How many times have we come across the scenario that there is no question by an organiser of not paying the musician for his services, but when it comes to the dancer(s) ...!?

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Your Letters

A Question of Etiquette...

Dear Editor,

I read George Hobson's article (*Dance On! January 05*) with some interest.

His comments on retaining young and middle-aged adults apply not just to Scottish Country Dance but to dance world-wide – it's certainly been a problem for the 56 years I have been dancing!

Without harping on about aged dancers it's great to see more people coming back to our traditional dance over the last six years. In the 1990s we lost a lot of people to line dancing, but at rallies now we are seeing numbers locally back up to 120 now that the novelty of line dancing is in decline. This has been achieved through a lot of hard work by teachers dedicated to bringing back fun dances AND employing good bands.

It is a well-known fact that no matter how hard the educational authorities try with traditional dance on the curriculum, once young people leave school we don't see them again until middle age. Too few take up dance all their lives – the most important things are courting, growing up, getting married, job security and having a family. Not until those things are past will you get the dancers of yesteryear back again.

I speak from some experience during my dancing career – no matter how much you encourage the younger dancer you will rarely see them. However, there is a shining light, the future of traditional dance. It includes the University dance groups who dance regularly up and down the country (and having attended some of their dances I will tell you, they are good). The other group is young Ceilidh Dancers who, as they get older, will want to find out what we are always going on about.

Recently, I was in the Black

Forest where I found Scottish Country Dance advertised at the Irish Pub in Freiburg. By 9.30 the pub was filled with over fifty young students from the local university. I was so surprised at the enthusiasm I just sat and watched. Not one spoke English – including the teacher who said she had no teaching experience, had never been to Scotland, but loved the music and the dance. She had a captive audience – what more is needed?

To take up George's second point "*Etiquette*" – call me old-fashioned, but I am a firm believer. I travel all over the UK and I can count on one hand the number of dances where there was any form of etiquette – and that includes RSCDS dances.

There are some rallies where there is a complete lack of politeness, let alone correctness. George is right – the same people at the top of the set, never moving, cutting in to be with friends etc. and it seems to be getting worse. When will they realise that to be near the band is not always the best place to *hear* the music? In consideration I do not think that the music matters much to these dancers.

The only way to bring back some sense of decorum is for teachers to set the standard of etiquette at the start of each dance season. It is something I have done with some success and it is surprising how quickly dancers adhere to the form of the evening.

The worst offenders have to be MCs who see the posting of the programme on the wall as the end of their duties, other than seeing that the sets are complete! And there is nothing worse than sets being made

up as you try to find the new partner you mouthed to across the hall, "*What about the next one?*"

even as they are dancing with somebody else!

All organisers should have a clear cut code of practice: everybody leaves the floor after each dance; the MC calls out the next dance after a short stop; the dance should be named and described as Reel, Jig, Strathspey of 32, 40, 48 bars etc.

In their haste, too many dancers forget the band, who have probably been working all day and have travelled a hundred miles to the venue. You will hear a number of dancers saying, "*The band's not so good as last time*". Have they thought that it might be due to this manic urgency to dance, such that by the end of the evening many of *them* are too exhausted to complete the programme!

Try not to pressure the bands, let them relax and, by doing this, you will get a performance like you have never heard before – just let them become part of the dance.

A final couple of points on etiquette: lead your partner on and off the floor, if you are a man you will be pleasantly surprised at the reaction from your partner; don't just dance with the same partners at every dance – I was accused of this several years ago and since then I have made many more friends and enjoy my dancing just as much.

Rob Sargent



Dear Sirs,

I read with interest Mike Scott's letter regarding the dancing in Princes Street Gardens and was sorry to learn he witnessed some visitors being snubbed by some of the regular dancers. I am surprised at this reaction by the dancers, as most regular dancers are very accommodating and enjoy helping visitors through the dances and I would hope that this was an isolated case. Although steps are taken by the Committee to ensure the programmes contain some simpler dances to encourage visitors to take part, some more difficult dances are included for experienced dancers. I can only assume that on the occasion you highlighted these particular visitors were getting up for something that was not suitable for them, but I agree the dancers could have made it not so obvious.

I know how much pleasure visitors get in taking part and every effort is made by the Committee to make sure they enjoy their evening with us, but unfortunately Committee members can't be everywhere and dance with everyone, but rely on experienced dancers to respond where help is needed.

The dancers come from a wide area and it is difficult for Committee members to witness every incident, but I agree dancing should be fun and enjoyed by all. Many people start to dance for the first time in the Gardens and it is sometimes the way they are treated that determines whether they continue or not.

Arrangements are already in hand for dancing in 2005 commencing on Monday 30 May (Monday and Tuesday evenings) until Tuesday 26 July and I hope you will continue to support us.

Yours faithfully,

Margaret Burns

Chairperson

Gardens Scottish Country
Dancers

Dear Karin,

I was most interested to read in recent issues of Dance On! complaints about lack of etiquette amongst dancers. I'd like, if I may, to get up on my own soapbox about something that's been going on for a few years now, particularly in Glasgow and Edinburgh.

I have been a broadcasting band leader for more years than I care to remember, but my particular gripe is a relatively recent phenomenon. We announce a dance, the dancers take the floor and form into sets, we play the opening chord – and they're off! The set right under our noses however are dancing something completely different! If we put up Strip the Willow the most common variants are Postie's Jig or The Duke of Perth. No matter that the jigs played for Postie's Jig are "steadier" than those for Strip the Willow, or that The Duke of Perth is danced to reels. Oh no! These Terpsichorean toerags want to show off that they can do something better than a common or garden Strip the Willow! Usually we'll get our own back by playing 56 instead of 64 bars (which many folk consider is correct anyway). We've had some of the dancing "Mafia" come up at the end to inform us that our "music was wrong", but quite often they don't even notice that the tune is changing in the middle of their 32 bar section and only realise something's wrong when the last couple in The Duke of Perth dance it just once through before the music ends.

So just what is the correct etiquette here? Firstly, this rarely, if ever, happens at Scottish Country Dances where there is a set programme. It's not commonly seen at Old Time dances either, usually because the dancers know they'll have the chance to do a Duke of Perth or Postie's Jig, to the correct music, at some point in the evening. It almost always happens at Ceilidh Dances in the Central Belt though. I suspect (and I'd love to get a reply from the dancers responsible) that many

of the guilty ones have learned some of the more intricate dances but are frustrated at the lack of opportunities to actually dance them. That is completely understandable, but it is sheer bad manners to do something different to that which was announced by the band, right in front of the stage. Not only is it rude, but it is very off-putting to the band. A really good dance band will always keep an eye on the dancers on the floor, and will tailor the playing to their style and speed of dancing. As I said earlier, Postie's Jig jigs are much steadier than Strip the Willow jigs, so if everyone else in the hall is up for a wild and fast dance, and the band leader's eyes are on the set at the front dancing a more sedate Postie's Jig then someone's going to be disappointed, and it's likely to be the dancers doing Strip the Willow! It also causes confusion amongst inexperienced dancers. They get up for what they think is an easy, straightforward dance, to find themselves next to a set doing impossibly complicated moves. Is that the right way to do Strip the Willow? Should they try to do the same? Result – total mayhem!

As I said earlier it's understandable that some of those who consider themselves to be experienced dancers might get bored dancing the standard Ceilidh Dances over and over in an evening, but please, have some consideration for others. The polite thing to do would be to ask the band leader if he (or she) would mind if your set danced something different at the back of the dance floor. Most band leaders would appreciate this gesture. Some will even split the hall, so that one half dances Postie's Jig while the other does Strip the Willow and they will try to play at a tempo to suit both groups. If you feel that you should have the right to dance at the front, ask yourself – are you there to show off or to enjoy the dance?

Name & Address withheld to protect the guilty!

Web Dancer

By Sue Petyt

This column will appear each month and I will review two Websites associated with dancing.

Due to publishing deadlines, I write this review about five weeks before the magazine is published so please be aware that Websites can change between my review and the publication of the magazine. These observations are based on my professional opinion and personal preferences, please e-mail your views to me or write to the letters page.

If you would like your site reviewed please e-mail the link to me at sue@suepetyt.me.uk

www.scottishstepdance.com

(reviewed 27th December 2004)

The Home Page has an unusual layout, with colourful photographs being the dominant feature, however the title is prominent enough for it to be clear what the website is about. The disappointing aspect of the Home Page is the fact that it says, "Next appearance 25th November 2004" which immediately makes me wonder how up to date the site is. There are also logos of "Past Sponsors" but unless there is some hope of future sponsorship from the same sources, I don't know why they are there. Does this also mean there are no current sponsors?

I know very little about Step Dance, so I set off to explore the menu options. The first option is "Home" and, as I expected, this redisplayed the page I was on. This is a minor issue, but it does make the site seem more professional if menus are tailored for each page.

The "Who We Are" Page is well written and easy to read, there were enough words to explain the background of Step Dance, and the reasons why its enthusiasts wanted its reintroduction into Scotland, but not so much detail that boredom sets in or the eyes start to tire. The enthusiasm the group has for Step Dance and the associated music came over on this page, and in fact throughout the site. The "Story of Stepdance" Page gives a very brief history, which is enough for the casual reader and a stimulus for those who want to find out more.

The page "Sole Music" gives information about a CD that was produced in 2001. The idea of dancers producing a CD seemed a little strange, but the use of the feet as a percussion instrument sounded convincing and the Website indicated that the dancers are musicians too. There were links to two places where the CD could be purchased and both of these worked.

The "Finding Your Feet Workshops" page started off really well explaining how the workshops were intended to be fun and explaining the teachers' relevant attitudes and experience. There is also a contact address and telephone number and an offer to help you find your nearest step dance class (a brave offer considering anyone in the world might ask!). Once again though, there were comments that made it obvious that the Website was not regularly updated, particularly the reference to "classes we will be teaching in 2003", and the Show Diary has four events listed for 2003 and one for 2004, all of which are now quite obviously passed – what are they doing in 2005?

There is an option to sign a Guest Book (leave your name, e-mail address and your comments about the site). I am not quite sure why Webmasters use them other than them being a free feature provided by Internet Service Providers, (they are only useful if they are monitored by the webmaster and the comments used to improve the site), and they have adverts attached which can be annoying. This Guest Book only had seven entries, the earliest of which dated back to 2003. I added my name to the Guest Book asking if the site was ever looked at. No response, other than an automated one, so far.

There are Contact, Links and Photo Pages (a short piece of video would be an enhancement). The site is well designed on the whole, the only minor criticism is the fact that the menu is sometimes longer than the information on the page, but the enthusiasm for Step Dance and associated music is obvious and infectious, it's such a pity the site isn't up to date.



www.rscdslondon.org.uk

(reviewed 24th December 2004)

It is always difficult to know what to put on the first page of a Website; it needs to be interesting and informative to newcomers, but also interesting to regular visitors. The London Branch has chosen to put news items on the Home Page, and for two reasons I don't

think this works very well. The first is that it tells the newcomer nothing about dancing and the branch, and the second is that there is never going to be a great deal of "new" news, so the site can look old and inactive. There is a "Branch Information" page, and this would work better as the Home Page, perhaps with the most recent Website updates at the bottom. The News Page could then be separate.

The Beginners Page gives some useful information for those who might be thinking of joining, it could however provide a bit more about the dancing, such as saying it is usually danced in sets of eight people and there are quick and slow dances. It may even be useful to include a short video clip (say 32 bars) of one of the easier dances, not done by the demonstration team (as that may make it look too daunting) but by some "ordinary" dancers who are having fun.

There is the expected information about classes, and even information about music workshops in the south east of England which demonstrates a commitment to more than just the dancing. Back issues of The Reel (The London Branch Magazine) are available going back to December 2000. These are interesting to read and contain information about what is going on at RSCDS headquarters as well. The Links Page has the links divided into groups which are clearly headed, and are mostly relevant to Scottish Country Dancing. The Contacts Page has telephone numbers and e-mail addresses for all the people you are likely to need to contact and the pages about the Demonstration Team are interesting.

It is great to see a link on the menu to a Children's Page, although it is aimed at the parents rather than the children themselves. I have yet to see a dancing Website with a page which is aimed at the children – if anyone is aware of one please let me know.

The South East Dance Diary, the best source of information on events in the south east of England, is available on the Website in html and pdf formats, and there is useful help information for those who may not be sure how to open the files and view them. The diary covers a large geographical area and therefore contains a lot of events; it is well designed with locations, bands and contact details, even indicating if the event is ticket only. My only criticism is that old events are not removed; when I looked, events from September 2004 onwards were still listed. This gives the impression of a site which is not up to date, and means visitors have to scroll down a long way to find what was on in January 2005. It only takes a few minutes to delete the old events from a page and upload it, so it should not be too difficult to keep it refreshed.

Apart from my reservations about the Home Page the Website is well designed and easy to use. It is a useful site and provides the information that branch members and visitors will need.



Dance On!

Reel 4(or more) x 32

Longways set of 4 (or more) couples

Written to mark the launch of the Dance On! Magazine in November 2004, hoping it can be danced at Ceilidhs as well as Country Dances

1-4 First couple dance down the middle for four steps (skip change or eight galop steps)

5-8 First couple divide and cast up behind their own lines, followed by fourth, third and second couples and dance up to the top. On bar eight first couple are back in their original places and they make an arch.

9-12 Fourth, third and second couples dance under the arch made by first couple and finish in original places. On bar 12, all clap three times.

13-16 All join hands on the sides and advance for two steps (again skip change or four ordinary steps) and retire for two steps.

17-20 First and second lady turn left hand one and a half times (or swing) WHILE first and second men turn right hand one and a half times (or swing) to change places.

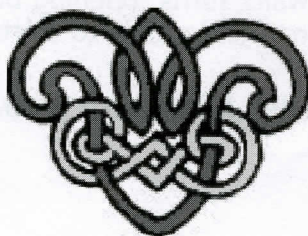
21-24 First and third lady turn right hand one and a half times (or swing) WHILE first and third men turn left hand one and a half times (or swing) to change places.

25-28 First and fourth lady turn left hand one and a half times (or swing) WHILE first and fourth men turn right hand one and a half times (or swing) to change places.

29-32 All turn partners right hand (or swing)

If there are more than 4 couples the first couple should continue turning on the sides (after bar 32) until they reach the bottom of the set, always swinging their partners on bars 29-32, while a new top couple starts at the beginning of the dance.

© Sue Petyt, December 2004



The Marmalade Sandwich

4 x 48 Bar Reel

Dance for 4 couples in a 4 couple longwise set

Tune: The Black Bear (Traditional)

Devised for Samantha Lyall and Craig Townsend on the occasion of their Wedding in Edinburgh on April 21st, 2001, with love from Ian and Caroline Brockbank.

The name comes about as follows: the original tune is "The Black Bear", Craig's favourite tune, and Craig and Samantha live in Portobello. Paddington was also a bear, who frequently visited Portobello Road. Paddington was fond of marmalade sandwiches. Two common brands of marmalade are Golden Shred and Silver Shred – things Samantha often sees in her work as a jeweller.

1-8 1st lady, followed by 2nd, 3rd and 4th ladies, dances across the top of the set, behind the men's line, across the bottom of the set and back to place.

9-16 1st man, followed by 2nd, 3rd and 4th men, dances across the top of the set, behind the ladies' line, across the bottom of the set and back to place.

17-20 All dance back to back with partners.

21-24 All turn partners by the right hand.

25-32 1st couple, joining both hands, slip down the middle of the dance and back up to the top.

33-36 2nd, 3rd and 4th couples advance and retire (without giving hands) while 1st couple casts off one place and turns by the right hand.

37-40 Repeat bars 33-36.

41-44 Repeat bars 33-36.

45-48 All turn or birl partners.

Repeat from new positions.

© Ian Brockbank, April 2001

The Kirrie March

4/4 Marches

Start in open hold – both facing along the line of dance, nearer hands joined.

Man's steps described, Lady dances opposite, unless stated.

***Devised by Jim Smith of Kirriemuir
1 February 2003.***

1–2 Four steps forward along LOD (L R L R).

3–4 Pas de bas (away) and pas de bas (together).

5–6 Four steps forward along LOD (L R L R).

7–8 Man crosses to his right around Lady, keeping hold of her L hand. Lady turns to her left and passes under their joined, raised arms, to end both facing against LOD.

9–10 Four steps forward against LOD (L R L R)

11–12 Both make a three-quarter solo turn away from each other, to finish facing each other, Man with back to wall.

13–14 Pas de bas to L. Pas de bas to R.

15–16 Both cross over, Man turning Lady under his right arm, finish facing LOD, ready to start again.

© ***Jim Smith***

Robin's Easy Circle Dance

32 Bar Reel

Grand Circle (one large circle with ladies on right of partner)

A1 All circle left 8 steps [4bars], All 4 steps into middle & out [4bars].

A2 All circle right 8 steps [4bars], All 4 steps into middle & out [4bars].

B1 Do si do partner [4bars], Do si do neighbour [4bars] – who then becomes new partner.

B2 Set to this new partner [4bars] and swing [4bars]. Finish swing back in Grand Circle with lady on the right of the man.

© ***Robin Dunn***

Ruby Waltz

Partners in Veleta hold (side by side, facing line of dance, nearer hands joined). Man's steps described, Lady dances opposite.

Tempo 46bpm

Jim & Muriel Smith from Kirriemuir celebrated their Ruby Wedding in The Northmuir Hall on 2nd January 2000. Doug Milne composed a tune for them, and he and Gavin Piper gave it its first public airing that night. Jim Smith then devised an Old Time Sequence Waltz to go with the tune.

1–2 LF forward up LOD, swing RF forward and across LF, tap and raise right toe.

3 RF back against LOD, turning to face partner and joining both hands, close LF to RF.

4 RF to side against LOD, close LF to RF. (Slip step)

5–6 Cross LF over RF against LOD, then RF over LF up LOD.

7 LF to side up LOD, close RF to LF. (Slip step)

8 LF to side up LOD, dropping R hand and turning to finish in Veleta hold with backs to LOD.

9–16 Repeat bars 1–8 in opposite direction, starting on opposite feet and finishing in waltz hold, man facing wall.

17–18 $\frac{3}{4}$ Natural waltz turn, finish man facing up LOD.

19–20 LF up LOD, close RF to LF. RF back against LOD, close LF to RF (balance).

21–22 $\frac{3}{4}$ Reverse waltz turn, finish man facing wall.

23–24 LF to wall, close RF to LF. RF to centre, close LF to RF (balance).

25–28 Two slip steps up LOD. Two slip steps against LOD.

29–32 Natural waltz turns, opening out on last bar to finish in original hold, ready to start again.

© ***Jim Smith, Kirriemuir 2 January 2000***

Muriel & Jim Smith's Ruby Wedding Waltz

Composed by
Doug Milne

©

2-1-2000

Chords and notes for each staff:

- Staff 1: F, C7, F, F
- Staff 2: F, A/F7, Bb, D/Bb, F, F, C7, E/C7
- Staff 3: F, A/F7, Bb, D/Bb, F, C7, F, F, F-G-A
- Staff 4: Bb, D/Bb, F, A/F, C7, E/C7, F, B, A/F
- Staff 5: Bb, D/Bb, F, A/F, G7, B/G7, C, C7
- Staff 6: F, A/F7, Bb, D/Bb, F, F, C7, E/C7
- Staff 7: F, A/F7, Bb, D/Bb, F, C7, F, F

© Doug Milne, 2 January 2000



The Crystal Quaich

32 Bar Strathspey

Longways Set of Four Couples

Tune "Duke of Gordon" – Traditional

Dedicated to Sheila Nicol in recognition of her 25 years service teaching the Annan Branch of the RSCDS. To mark the occasion the Branch Members presented Sheila with an engraved crystal quaich.

1-8 1st & 2nd, 3rd and 4th couples set & link, & dance 4 Hands round to the Left.

9-16 1st & 4th couples set and rotate.

17-24 4th & 1st couples dance 4 Hands round to the Left finishing in sidelines. 4th & 1st couples set advancing diagonally into the centre, then dancing slightly in towards the centre, the 2 women, the 2 men turn inwards towards each other, join nearer hands & face their own sides, dance out & finish back to back on their own sidelines facing 2nd & 3rd couples, ready to dance:

25-32 Reels of 4 on the sides

The order is now 2 4 1 3
Repeat from new positions.

© Evelyn Ramwell 2004



Sheila Nicol © Streaming Pictures

Did You Know?

The Pride of Erin Waltz was not written in Ireland. Its deviser was Charles S. Wood in the early 1900s. He was in charge of the dancing in The Palace Ballroom, Leith, and also wrote another popular Old Time Dance – The Mississippi Dip.

Cecil's Sicilian Circle

32 Bar Reels

Sicilian Circle – Couple facing couple around the floor. The sets need to be neatly aligned so that each partner is clearly lined up as part of the inner or outer circle around the dance floor.

A1 Starting with right hand – all chain three places in the inner or outer circle (as in Grand Chain) and California Twirl with third person (holding right hands, change places and reverse direction with lady going under man's arm) [4 bars]. Repeat back to place [4bars].

A2 Set to partner [4 bars] and swing [4bars].

B1 Each set circle left for eight steps and right again [8 bars].

B2 To progress, the couple facing clockwise round the floor – the No.1s - make a single handed arch and the No.2s go through, the 2s then arch and the 1s go through backwards [4bars]. Then the 1s arch again and this time the 2s go through and meet the next couple around the floor [4bars].

© Robin Dunn

After Supper

8 x 32 Bar Reels

Dance for three couples in a longways set of four

I have always been taught that the dance after supper should not contain any circles or setting, so here's one that fits the bill.

1-4 First couple dance half a figure of eight round the second couple, finishing in partners place.

5-8 First couple dance down left hands joined, between the third couple, cross over and cast round the third couple, cast up one place and dance in to face first corners.

9-16 First couple dance a corner chain with their first corners, thus: **9-10** Change places right hand with first corners. **11-12** Corners turn all the way round giving left hand. **13-14** first couple change places right hand with first corners. **15-16** first couple turn left hand to face second corners.

17-24 First couple dance a corner chain with second corners, finishing lady in the centre of the dance facing up, man in the centre of the dance facing down.

25-28 First couple dance right hand across, lady with the second couple, man with the third couple.

29-32 First couple dance left hands across, man with the second couple, lady with the third couple. First couple finish in second place own side.

Repeat having passed a couple.

© Sue Petyt, January 1997

Who Has Copyright?

Hello Karin,
I would like to know how you came to attribute two items their copyright since I am not sure your information is correct.

"The Dhoo" is a 4x32 bar reel as Dance On! quotes, but how has the magazine adopted the copyright? The dance was devised in 1981 by Jessie Hamilton, "The Dhoo" being a sandy bay near Kirkcudbright. My first published written copy is in RSCDS Children's Book (1981) and copyright by the RSCDS in the same year for all countries! I thought the copyright usually remained with the deviser unless given to a publisher or organisation.

While you admit "The Call of the Pipes" is a 19th century dance you attribute copyright to Northbeat (1997). I was doing this dance as a warm up to SCD classes in the 80s and I know that it was published by Canongate Press in 1992. Robbie Shepherd's book "Let's Have a Ceilidh" claims copyright in 1996 with Scottish music suggestions by Jim Johnstone.

I don't believe anyone in the dancing world wishes to gain from copyright or publication rights – devisers are glad dancers like performing their dances. However, I think due recognition is required when devisers, composers and organisations have gone to the trouble of publishing dances for us to do.

Peter Clark

No-one can own or hold copyright to the steps of a dance, but anyone can hold copyright to the wording of the instructions as long as they have used their own words. In "Dance On!" the individual or organisation credited with copyright wrote the instructions as we have printed them, but not necessarily the dance. I first saw "The Dhoo" in a BBC teaching pack, remembered it and wrote out the instructions. I was unsure of the deviser and so quoted the source. The wording of the instructions however was mine, and if anyone wishes to reproduce **that wording** then they should notify us. If we had reproduced the BBC or the RSCDS wording then we would first have requested permission from them and then credited copyright to them.

Both Elspeth Gray of the RSCDS and Peter notified us that the deviser was, in fact, Jessie Hamilton and we're delighted to pass that information on to our readers.

The instructions for the turn-of-the-last-century dance "The Call of the Pipes" were published in that particular format in the book of dance instructions to accompany The Occasionals' CD "Back in Step" which I wrote and which was released in 1997 – hence the dating and the Northbeat (our company) copyright. Equally Robbie is quite right to claim copyright for his wording of the instructions as they appeared in his book. The instructions have appeared in many different publications over the years and each one will hold copyright for its own wording.

I completely agree as regards giving recognition to devisers where known and we will always try to do this. One of my own dances, "The Riverside", has appeared now on various CDs and booklets of instruction (sometimes even with a name change to "The Riverside Jig!"), but unless the instructions are as you saw them in November's "Dance On!" then I have no claim to the copyright. Speaking of "The Riverside Jig", can anyone give me the instructions for that one? It would appear to be a completely different dance with its own original tune. ("The Riverside" also has a tune written for it by Freeland Barbour.) Apparently it was published in "Stirling – Scottish Country Dances". According to the Website www.strathspey.org it was devised by, and the tune written by, L.P. Shearer. (There is also mention of "Riverside" a strathspey by Hugh Thurston, "The Riverside Reel" by Niall Mitchell, and "Riverside Strathspey" by Pat Mitchell.) It's nice to be credited, but that doesn't always happen, sometimes because the writers or musicians don't know who devised a dance. This will be the case for many dances that we publish in the future I'm certain. It's hoped that if readers know who devised dances when we do not have that information, then they will notify us. We like to know as much as possible about the dances that we include.

Dance deviser Iain Brockbank (www.scottishdance.net) drew my

attention to what looked to be another possibility – a "Creative Commons" Licence (<http://creativecommons.org/licenses/by-nc-sa/2.0/>). The idea is that the dance can be freely danced, performed, copied and distributed, as long as the original author is attributed. However, you may not republish the dance. This would appear to be a good idea in theory, but almost impossible to put into practice. In the Ceilidh and Old Time scene in particular most dances are learned by seeing them done and joining in, and it's rare for a band or caller to announce who devised the dance. How often have you heard a band leader say, "Take your partners for a Military Two-step, originally known as The Raw Recruit, and written by James Finnigan"? If you insist that you must be credited every time your dance is done, then it simply won't be included that often and so is unlikely to gain popularity, no matter how good it may be. I checked with a solicitor who specialises in copyright law and he had never heard of a Creative Commons Licence. It appears to be a North American or Canadian concept and he advised me that it would have no standing in this country.

The other copyright issue is with photographs. When you send us photographs to include with an article we shall always use the © symbol when it is obvious that you have taken the photographs yourself, or when you have advised us about copyright. Sometimes, however, we are sent photos for an article that have been taken in a photographic studio or by another publication. Then we assign copyright where appropriate. If you send us photographs (usually this applies to old photos) where the photographer is unknown then we would print "photographs courtesy of". Where there is no mention of copyright you should assume that the photos were taken for Dance On! and that we hold the copyright, or they were sent by the author of the article that they accompany. If we are approached by any other publication to use photos from our magazine then we would always contact whoever provided them before giving permission for them to be used.

Karin Ingram (Editor)

Alasdair's Dance Diary February

Ceilidh & Old Time Dances

February 2005

Every Saturday	Fife	Largo Ward Village Hall	t.b.c.	8.30-11.30 No Bar	£3 (tea)	Door	Different bands each week.
Every Sunday	Fife	Scout Hall, East Scores	Live Music	2pm-5pm	£3 (tea)	Door or tel 01334 472 375	MC/Caller Charlie Todd
Every Tuesday	Glasgow University	Student Union, University Ave.		7.30-10pm Bar	£4	0141 334 9869 07050 222 173	Dance Club
Every Wednesday	Newtongrange	Morris Club	Live Music	7.30-10pm	£3/£1.50	Door (Karin Ingram)	Ceilidh & Old Time Dance Club
	Glasgow	St Andrews in the Square	Live Music	7.30-9.30pm Bar	£4	Door (Tricia Matthews)	Ceilidh & Old Time Dance Class
5 th	Newtongrange	Dean Tavern	George Hood	7.30-11.30 Bar	£5	0131 663 6022 to reserve table	Acc. & Fiddle Club Dance
	Auchendinny, Midlothian	Glencorse Comm Centre	Webster Craig	7.30-11.30 No Bar	£5 Sausage Roll supper	Door or 01721 723 468	(near Penicuik)
	Ayrshire	Sorn Village Hall	Dick Black	7.30-11.30 B.Y.O.B.	£4.50 (inc. Supper)	01292 220 344 01560 700 219	Tickets required
	Haddington	Corn Exchange	Lismore	(No other	Details)		Town Twinning
	Meikleour	Village Hall	Ken Stewart	8pm-11.30	£3.50 Bar	Door	
	Edinburgh	Minto Hotel	Canongate Cadgers	8pm-12mn	£6	0131 661 3836	Tsunami Appeal
	Glasgow	Partick Burgh Small Hall	Lex Keith	8pm-11.30 Bar	£5 membership	0141 339 9679	Highlanders Institute
6 th	Angus	Tealing	Johnny Duncan	7.30-10pm	£2.50	Door	
11 th	Midlothian	Bilston Miners Club	Sandy Legget	7.30-11.30 Bar	£4.50 (incl. Supper)	0131 660 1276 0131 663 6221	Wednesday Dance Club
	Lockerbie	Town Hall	Neil Hardie	8pm -12.30 Bar	£5 (incl. supper)	01576 610 272 01576 202 665	Lockerbie A. & F. Club Dance
	Newtongrange	Morris Club	All Star Band	8pm - 12m Bar	£5 (Bring your Supper)	Door Karin Ingram	Dance Club Dance
12 th	Lanarkshire	Strathaven, Ballgreen Hall	Jean McConnachie Sound	7.30-11.30 No Bar	£6 (incl. lt. supper)	01357 520 900	Avondale Ceilidh Society
	Dunbar	Dunbar Castle	George King	8pm-11.30	£2 [Bar]	Door	Social Club
	Gencarse, Perthshire	Village Hall	Gordon Pattullo	8pm-11.30 No Bar	£3.50	Door	Soft drinks available
	Clydebank,	Town Hall	Ceilidh House	7.30-11.45 Buffet	£10	0141 357 3557 01389 733 974	Pipe Band Funds (also performing)
18 th	Glasgow	City Chambers	Billy Ferguson	7.30-11pm Bar	£5	01355 222 189 07720 017 616	S.Y.H.A. annual dance.
	Carlisle	District Hall	Charlie Kirkpatrick	7.30-12.30 Bar	£? (supper) Ticket requ.	01555 773 327	Highlanders
	Ayrshire	Hansel Village	Lindsay Weir	7.30-12mn Bar & Raffle	£5.50 Snack	Door or 01292 289 234	Charity
19 th	Glasgow	Partick Burgh Halls	Ian Muir	8pm-11.30 Bar	£5 membership	0141 339 9679	Highlanders Club
	East Kilbride	Calderwood Hall	Alan Doig	7.30-11.30 No Bar	£5 B.Y.O.B.	01294 212 267	Highlanders
	Clydebank (Highlanders)	Town Hall	Hector McFadyen	5pm-11pm Bar	£19 (inc. Dinner)	01389 879 749 01389 841 092	Annual Dinner Dance.
23 rd	Dufftown	Memorial Hall		7.30-10.30		Door	Monthly Social
24 th	Fife	Windygates Village Hall	Bruce Lindsay	8pm-11pm No Bar	£3 (supper)	Door	
25 th	Perthshire	Bridge of Earn Hall	Simon Howie	8pm-11.30	£? B.Y.O.B.	Door	
	Helensburgh (Highlanders)	Commodore Hotel	Albany	8pm-1am Bar	£?	01436 672 927 01389 841 208	Cabaret Dance
26 th	West Lothian	Pumpherston Village Hall	Gordon Pattullo	7.30-11.30 No Bar	£3.50 B.Y.O.B.	01506 417 512 01506 434 365	Advance Ticket only
	Dunbar	Dunbar Castle	Davie Strang	8pm-11.30	£2 [Bar]	Door	Social Club

Scottish Country Dancing

February 2005

4 th	Milngavie	Town Hall	John Renton	7.30pm	£5	0141 956 2134	Glasgow Branch Dance
5 th	Newport	Blyth Hall (Fife)	Maple Leaf	7.30pm		01382 552 239	Charity Dance
11 th	Broxburn	Strathbrock Community Centre	Alan Ross	7.30pm	£6 supper	01506 500 457	St Valentine Dance with proceeds to C.H.A.S.
12 th	Dundee	Fairmuir Church Hall	Maple Leaf	7.30pm	£3.50	Door	Charity Dance
18 th	Aberfoyle	Rob Roy Hotel	D. MacLeod	(overnight)	£30	0141 570 1001	Glasgow Branch Dinner Dance
	Helensburgh	Victoria Halls	Nicol McLaren	8pm	£7	01436 673 521	Charity Dance
19 th	Bearsden	Burgh Hall	(Glasgow University SCDC)			0141 581 6331	50 th Anniversary Ball
	Edinburgh	Cluny Centre	Sandy Nixon			0131 337 4482	Edinburgh Branch Dance
	Dalbeattie	Town Hall	Kenny Thomson	7.30pm	£6 (supper)		Kippford SCD Group
25 th	Dumfries	High School	Jean McConnachie			01387 265 815	Dumfries Branch RSCDS
	Rosneath	Primary School	Alan Ross	7.45pm	£5 (supper)		Club Dance
26 th	Stirling	Albert Halls	Colin Dewar	7pm	£5	01738 440 356	Stirling Day School

Alasdair's Dance Diary March

Ceilidh & Old Time Dances

March 2005

Every Saturday	Fife	Largo Ward Village Hall	t.b.c.	8.30-11.30 No Bar	£3 (tea)	Door	Different bands each week.
Every Sunday	Fife St Andrews	Scout Hall, East Scores	Live Music	2pm-5pm	£3 (tea)	Door or tel 01334 472 375	MC/Caller Charlie Todd
Every Tuesday	Glasgow University	Student Union, University Ave.		7.30-10pm Bar	£4	0141 334 9869 07050 222 173	Dance Club
Every Wednesday	Newtongrange	Morris Club	Live Music	7.30-10pm	£3/£1.50	Door (Karin Ingram)	Ceilidh & Old Time Dance Club
	Glasgow	St Andrews in the Square	Live Music	7.30-9.30pm Bar	£4	Door (Tricia Matthews)	Ceilidh & Old Time Dance Class
4 th	Dumfries	Locharbriggs Comm. Centre	Ian Hutson	8pm-12mn	£5 Bar Lt. Supper	Tickets required 01387 710 975	Multiple Sclerosis, Dumfries.
5 th	Auchendinny, Midlothian	Glencorse Comm Centre	Willie Simpson	7.30-11.30 No Bar	£5 Sausage Roll supper	Door or 01721 723 468	(near Penicuik)
	Ayrshire	Sorn Village Hall	Lyne Vallay	7.30-11.30 B.Y.O.B.	£4.50 (Inc. Supper)	01292 220 344 01560 700 219	Tickets required
	Penicuik	Town Hall	Lomond Ceilidh	7.30-11.30	£5/£2.50	01968 672 631	No Bar (B.Y.O.B.)
	Meikleour	Village Hall	Alan Doig	8pm-11.30	£3.50 Bar	Door	
	Midlem (Borders)	Village Hall	David Scott & Glenelvan	7.30-12mn	£5 Bring own supper	Tickets from 01835 870 244	Charity Dance
6 th	Angus	Tealing	Ken Stewart	7.30-10pm	£2.50	Door	
11 th	Midlothian	Bilston Miners Club	Eric Goodfellow	7.30-11.30 Bar	£4.50 (incl. Supper)	0131 660 1276 0131 663 6221	Wednesday Dance Club
	Carlisle	District Hall	t.b.a.	7.30-12.30 Bar	£? (supper) Ticket requ.	01555 773 327	Highlanders
12 th	Dunbar	Dunbar Castle	George King	8pm-11.30	£2 [Bar]	Door	Social Club
	Dumfries	Academy Hall	Glen Craig	7.30pm - ?	£5	01387 720 009 / 255 919 / 256 479	Music Festival Dance
	Gencarse, Perthshire	Village Hall	Andy McGrath	8pm-11.30 No Bar	£3.50	Door	Soft drinks available
	Strathaven, Lanarkshire	Ballgreen Hall	Ian Cruickshanks	7.30-11.30 No Bar	£6 (incl. supper)	01357 520 900 (Date change)	Avondale Ceilidh Society
18 th	Cockburnspath, Nr. Dunbar	Village Hall	Neil Hardie	8pm-12mn B.Y.O.B.	£5 (incl. Lt. Supper)	01368 830 391 01289 386 400	St Columba's Hospice
19 th	East Kilbride	Calderwood Hall	Bon Accord	7.30-11.30 No Bar	£5 B.Y.O.B.	01294 212 267	Highlanders
	Glasgow	Partick Burgh Halls	Fraser McGlynn	8pm-11.30 Bar	£5 membership	0141 339 9679	Highlanders
25 th	Helensburgh (Highlanders)	Commodore Hotel	Lomond Ceilidh	8pm-1am Bar	£5.50	01436 672 927 01389 841 208	Dance
	Perthshire	Bridge of Earn Hall	Simon Howie	8pm-11.30	£? B.Y.O.B.	Door	
26 th	Troon	Concert Hall	Charlie Kirkpatrick	Ticket only	£18 (incl. Meal)	01292 289 234 01292 264 895	Ayrshire Ceilidh Club Tartan Ball
	Dunbar	Dunbar Castle	t.b.a.	8pm-11.30	£2 [Bar]	Door	Social Club
30 th	Dufftown	Memorial Hall		7.30-10.30		Door	Monthly Social
31 st	Fife	Windygates Village Hall	Bruce Lindsay	8pm-11pm No Bar	£3 (supper)	Door	

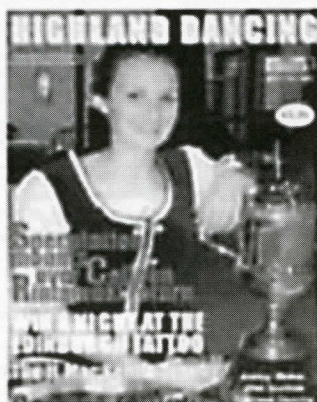
Scottish Country Dancing

March 2005

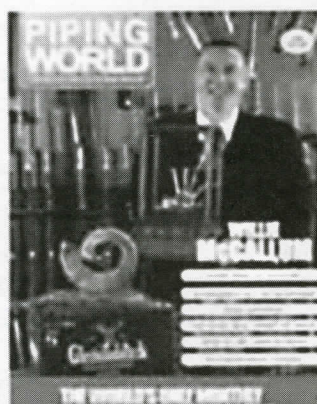
4 th	Troon	Concert Hall	David Ross	7.30pm		01292 315 558	Ayr Branch Dance
	Glasgow	Carmichael Hall	Kenny Thomson	7.30pm	£5	0141 956 2134	Glasgow Branch Dance
	Blairgowrie	Town Hall	Maple Leaf	7.30pm		01250 873 341	S.C.D. Club
5 th	Edinburgh	Cluny Centre	Ian Muir			0131 337 4482	Beginners Dance
	Longtown	Comm. Centre	t.b.a.			01228 674 689	Longtown Group
11 th	Oban	Corran Halls	Ian Thomson	8pm	£9	01631 563 103	Lorn RSCDS Supper Dance
12 th	Oban	Corran Halls	(Anita MacKenzie)	9.30am - 12.50pm		01631 563 103	Day School
	Oban	Corran Halls	Marian Anderson	6.30pm	£17	01631 563 103	Lorn RSCDS Buffet Dance [Bar]
	Annan	Victoria Halls	J. Douglas			01461 500 250	Dance
18 th	Dumfries	Marchmount High	(SCD Festival)			01387 256 479	Dumfries Music Festival
	Dunblane	Victoria Hall	Alan Ross	7.30pm			Stirling RSCDS Dance
	Greenock	Town Hall	t.b.a.				Annual Ball
19 th	Dumfries	Marchmount High	(SCD Festival)			01387 256 479	Dumfries Music Festival
	Helensburgh	J.L. Baird School	Alan Ross			01436 673 521	Junior Dance
23 rd	Gartmore	Village Hall	David Anderson	7.30pm	£4	01877 376 314	Aberfoyle SCD Club.[supper]

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*from the heart of scotland to the four
 corners of the celtic world*

Poetry Corner

Four Legs Good, Two Legs Bad

Abair ach beag is abair gu maith e

The problem with Country? – You have to
have friends,
They're needed for Corners and Casting
round ends.
And as for Poussetting in twos or in
threes,
Just try it alone! – You'll find it a squeeze.

Experienced dancers can reel with a
ghost,
With one you can do it, – or two at the
most.
But practise Polharrow or Black
Mountain's moves,
Without other bodies? – Disaster it
proves!

With salt and with pepper and spoons and
a cup,
You can chuff round the table and make a
dance up.
But people in cafés think you must be
mad,
They don't know the problems of, say,
Brisk Young Lad

You can practise your dance with the aid
of a chair,
But oh my fine fellows you'd better
beware!
It stands there so solid, reliable, calm,
Whatever the fankle, it radiates charm.

It never will argue, its views are
unknown,
And when you go reeling you're never
alone.
Of all aid devices the chair please eschew,
She may just dance better with it than
with you!

The only redeemer my mind can allow –
It cannot say, "Sorry – my fault just now."
So always remember my Eilidh has said,
"I think it moves better than your legs of
lead!"

If you should see her at some future rally,
With a chair on her arm so awfully pally,
Don't ask about Seoras, she will not be
drawn,
She managed to find one that could mow
a lawn.

"Wee Dod"

The Village Hall

While browsin' through the news yin week,
A headline caught ma ee.
What? They're closin' Binster's Laidlaw Hall?
Oh no, that cannie be!
An' as ah read, ma thoughts flew back.
Ower forty years and mair,
When as a lass, new in ma teens,
Ah first took tae the floor.

Oh weel ah mind the excitement felt,
As doon the Brig oo gaed.
Hurryin' for fear oo missed the first note,
On fiddle or accordion played.
An' often hud tae kick oor heels,
An' hing patiently aboot,
Till the prizes won at the whist afore,
At last were a' gie'n oot.

The weemin wi' their well sterched cloths,
Silver teapots, shinin' kettles,
Happily cleared the remains o' the spread,
That had met with such great approval.
Then the hall wis cleared, the forms set roond,
The laddies in cliques a' standin'
While the lassies sat at the opposite side,
Kiddin' oan that they werenae watchin'.

The band stepped up on tae the stage,
Their box ower their shoulder flung.
The only assemblin' needed then,
Was the fixin' up o' the drum.
Nae fancy electronic gear,
Or mics set in the middle.
Nae test for soond, except maybe,
Bob Hobkirk tunin' in his fiddle!

Be it Margaret Leslie, Bobby Rae,
The Robertson Band or some ither,
Their music sae easily filled the hall,
There wis nae need at a' for lood speakers.
Tae the beat o' the "Morris" signature tune,
"In the Mood" – oor feet oo a' tappit,
An' then of course there was Bunny's Band,
The leader – oor ain "Rob the Rabbit".

The MC shouted, "Take your partners please,
Come on now, no jist a wee pickle!
Ah want tae see ye a' on the flair,
Tae dance *The Circassian Circle*."
Immediately the flair wis fu',
The spirit wis there from the stert.
Nae waitin' for half road through the night,
Or the spirit oot the bottle took effect!

An' sae we were off in a medley,
O' one-steps, waltzes and reels.
Nae sinner wis yin dance feenished,
Than anither came close on its heels.
Oo hopped roond in time tae the polka,
Did the waltz that wis "Erin's Pride",
An' made lang raws across the flair,
Tae dance *The Palais Glide*.

E'd never credit when watchin' the men,
As they hooched and birlled and stampit,
That perhaps that very day frae dawn tae dusk,
A hint horse an' ploo they hud trampit.
Or oot by on the hill hud battled their way,
In the wund an' the rain and cauld,
Tae roond up the strays and stragglers,
An' fetch them a' hame tae the faulds.

An' the weemin tae wi' their hair upswept,
Sae trim and sae neatly cleed,
Widnae pass for the same that a few
hours afore,
Wir smeared heid tae fit wi' black leed.
Nae sign o' weariness now on their face,
As they bob and weave and curtsey.
A' hassle wi' coupons and points – forgot
tae the morn,
They nights were made for enjoyment!

A wee while oan, an' oo became aware,
The lights hung frae the ceilin' abuin,
Rubber fixed roond tae catch ony dreeps,
Wir getting' away awfy dim.
Sae while they were lowered an' pumped
up again,
An' the band hud a weel earned rest,
The lassies took off tae the ante-room,
Tae check they still lookit their best.

The second half got underway,
Tae the swing o' *The Gay Gordons*,
Followed by a progressive *Barn Dance*,
Then something a wee bit mair modern.
Whit fun us youngsters used tae huv,
As oo joined in the frivolity,
An changed oor partners umpteen times,
In *The Quickstep* – "double novelty"!

Wi' *The Military* and *Boston Two Step*,
Petronella, *Lancers*, *Eightsome Reels*,
The alder folk, fair in their element,
Ah've even seen try *The Quadrilles*.
An' that dance that came frae Hungary,
Wi' a name tae even try tae spell Ah'm stuck,
But 'cos o' its "Cossack type" o' fit work.
Oo ca'd it "cock yer leg up"!

Atween each hectic set they'd play,
A nice relaxing tune,
As tae *The Valeta* or *The Spanish*,
Oo waltzed roond and roond the room.
An' of course the auld *St Bernard's*,
A great favourite o' mine and Geordie's,
But – at a different time – a different place –
In fact, a different story!

Over sin it seemed the time came roond,
Tae bring the evening tae a close,
When lads plucked up the courage tae ask,
The lassies o' their choice.
An' mony a couple Ah'll wager,
On looking back'll admit,
They've had guid reason tae bless –
or curse(!),
That first set hame frae the "Brig".

Since Ah began tae write this verse,
Ah'm happy now tae see,
The hall has had a reprieve,
And aince again its doors will be,
Open tae serve the needs,
O' auld and young alike,
Be it Rural, boolin', badminton,
Floo'er Show or the like.

Noo Binster's no' the only hall,
That's strugglin' tae pay its way.
For a number o' other places,
Have they very same problems tae.
Sae it's hoped the folks will rally roond,
A' support them wi' a' their might,
Sae that they retain their rightfu' place,
The hub o' country social life.

Margaret Sheridan

The Celtic Dances

By Julian Whiting

As a true Cornishman I consider that Cornwall's travelling engineers, miners and sea traders took Cornish Dance to the outreaches of the other Celtic nations, and from that those Countries formed their own dance identity. Now, having caused consternation among fellow Celts, a serious look at Celtic Dance. The Celtic nations comprise Alba, Cymru, Eire, Breizh, Mannin and Kernow. All have their distinct styles both in dance and musically but there are many areas of common ground. My teaching concentrates mainly of the Ceili format, and some readers may have attended the Island Fling on Skye and experienced it. Naturally I concentrate mainly on Cornish Dance but I hope I show the common threads that run through our cultures.

Primarily the history of each country's dance culture appears to stem from areas, small villages and towns that had their own celebratory or story telling dance. Cornwall, for example, has dances called Feast Day or Furry Dances, which were designed to involve all the townsfolk and wind their way through the town. The dances were simple, could be done all day, and some of the towns still keep the tradition alive. Helston in West Cornwall still holds its "Flora Day" and the village of St Day has its "Feast Day".

If we look at other Celtic nations, Eire (Ireland) has its "sets", which vary from each of the regions or Counties; the differences are sometimes very subtle but nevertheless unique to that area.

Breizh (Brittany) has dances dedicated to regions of the peninsula and, although a theme passes through each, there are unique steps and patterns that maintain a separate identity. It's when we consider the dance steps that we can see the theme that runs through all of our dance cultures.

The basic steps, although unique to each country, show the cross-pollination of styles and cultures. For example the most basic Cornish step is a one, two, three hop alternating between starting on the right foot and then the left. Compare that to a basic step from Mannin (Isle of Man), which is a one, two, three kick, the kick being across the front of the standing leg. The Irish step is also based on the principle of a one, two, three and then the "reel step" common to many dance cultures has the same signature.

The Bretons also utilise the one, two, three principle however generally with a more sedate style – no faster than a walk. The "shuffling step" made so famous by the Irish shows like Riverdance are also common among the

other Celtic nations – Alba (Scotland), Cymru (Wales), Mannin and Kernow (Cornwall). This step is predominantly utilised for solo dances although more recently has been used for "showpiece" displays.

From the concept of the step we move to costume and footwear. Traditionally early Cornish Step Dancing was performed wearing clogs; more recently the clog has been replaced by the tap shoe or "scoot", which is more practical. The Irish again are more famous for their hard shoe dancing with the steel of the Cornish shoe replaced by leather or even fibreglass.

The Welsh and Manx have also got a history of clog and hard shoe dancing, the Welsh still utilise the clog for their Step Dance where the Manx have joined the Cornish with the tap shoe. The Bretons utilise many styles of footwear dependent on which region they come from, but again clogs have been worn. Research shows Cornish Dancers performed on slate floors, occasionally on barrels, hence the wonderful sound the clog produced. To the other extreme the Irish and Scots are renowned for the elegance of their soft shoe dancing whilst the Welsh also have a very stately unique style, which commonly utilises the soft shoe.

Throughout the Celtic nations the dancers are supported by costume from their particular region or national dress. The Cornish costumes are the working clothes of fishwives, miners and bal-maidens alongside the traditional Cornish tartan. The Bretons wear the traditional working clothes of their regions alongside their more intricate best wear. The Irish also utilise costumes that are from their designated regions, the colours traditional to their county of origin. The Welsh and Manx wear a variety of costumes, some traditional and others adapted. Need I mention that the Scots wear their clan tartans?

The history and origins of Celtic Dance (especially, from my experience, Cornish Dance) have been painstakingly researched by individuals dedicated to ensuring that our culture doesn't die. Over many years people have come forward with archives of dances from their home towns and villages allowing the continuation of the art. In Cornwall we have produced a book, video and audio cassette to consolidate and preserve this history under the name of Corollyn (available from Mrs Peggy Morris at peggy@an-daras.com). This book is a valuable teaching aid in the battle to preserve our culture.

As with all things the dance movement is progressing and new dances are being written all the time. In Cornwall the interesting fact is that these new

dances are again attributed to areas of Cornwall rather than individuals who wrote them, and so the cycle starts again. More information can be found about Cornish music and dance through the An-daras Web site or via Asteveryn (www.asteveryn.org). The great thing about Celtic Dance, in all its various guises, is that it appeals to all ages. Through the festivals held annually in each of the countries the traditions are passed from one culture to another and from one generation to the next.

I was very fortunate to be invited with Asteveryn to the Island Flings on Skye on two occasions. The first was to teach Cornish Dance, and the second to teach a little from each of the Celtic nations to an audience of excellent dancers. This is how the cultures mix and so much good is done to preserve what's left of our traditional life. Both Rob Corcoran and Karin Ingram have visited us in Cornwall at the Lowender Peran Festival, bringing a little bit of Scotland's heritage to us – hopefully they will return again soon. Although I've concentrated in this article on Celtic Dance we must not forget the vital ingredient of any dance performance – the music that accompanies it. In whichever Celtic nation you find yourself you will be surrounded by musicians of the highest calibre. Like the dance movements the music has been archived and preserved to maintain the tradition and culture. Many of the tunes evident in Cornwall were perceived to be for *community participation*, in other words for everyone to be involved in, like the dances an event for a whole town or village.

As you look across the various cultures this thread of community togetherness through dance and music is very evident. More information about Cornish music can be gained via Jim Pengelly contactable through myself or this magazine. And if anyone would like to know more about Cornish Dance please feel free to contact me via e-mail whiting@fsmail.net.

Julian Whiting is a dance teacher/caller for the Cornish Ceili Band and Demonstration Team "Asteveryn". He's been involved with Cornish Dance for some eighteen years, teaching Cornish and other Celtic Dance for approximately seven years. He considers himself fortunate to have a band behind him able to play the music of all the Celtic nations enabling him to teach dance from each of those countries. His day job is as a serving officer of Cornwall Fire Brigade.

Celtic Dance



Bock Yuan Fannee from isle of Man



Breton Dancers



Cornish Dancing



Cornish Dancing with Asteveryn



Welsh Dancers



Cornish Dance



Mike Hartland



Jim Pengelly



Julian Whiting, Rob Corcoran & Jim Pengelly, Skye 2001



Nigel Nethersole, Angela Udy & Jim Pengelly
All photographs courtesy of Julian Whiting or © Northbeat



Tipyn o Bopeth (Wales)



Cornish Dance

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LANCERS & QUADRILLES
PAPA STOUR SWORDS
HIGHLAND DANCE
SALSA - ARABIC DANCE - FLAMENCO

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MATS MELIN	
MARIA LEASK	JUDITH LINTON
KARIN INGRAM	NICOL McLAREN
MAUREEN FINDLAY	DAVID SCOTT
ELISHEBA	
DUNIA DEL CAMPO BAENA	& Guests
ROB CORCORAN	

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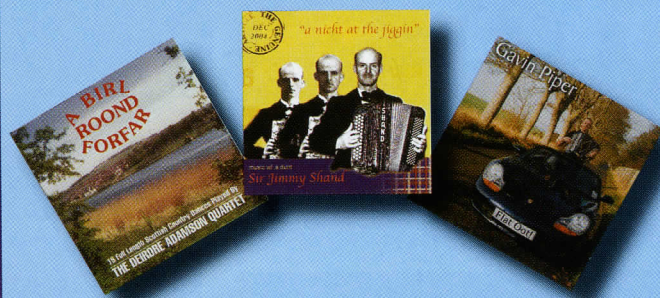
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THE CONCORDE



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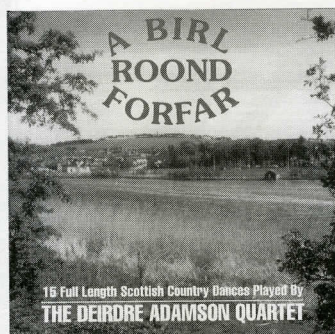
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Reviews



A Birl Roond Forfar
The Deirdre Adamson
Quartet
Deeay Music
DACD0427

The title track is the name of a dance devised by The 2003 Forfar Branch Committee to celebrate 50 years as an RSCDS Branch and it is possible to send away for the instructions to the dance.

There are some well-known dances here too – Cherrybank Gardens, Ian Powrie's Farewell to Scotland and Mrs MacPherson of Inveran, as well as some popular tunes – *The 6.20 Two-step* and *Seann Truibhus* to name but two. Deirdre has included some of her own compositions, and there are plenty of others by both young and old masters of the accordion or fiddle. There's a good mix of "lengths" of tunes too, with 32, 40, 48 and 64 bar jigs; 32, 40, 48 and 64 bar reels as well as some strathspeys and a hornpipe. This makes it an ideal CD for a dance teacher because we can play tracks for dances other than those named on the CD.

The CD makes for easy and enjoyable listening, with Deirdre's playing as steady as ever, however from a dancers' point of view it would have been good to have some information about the dances chosen, or at least where they've been published. That criticism aside, it's another fine recording from Deirdre and her Band.

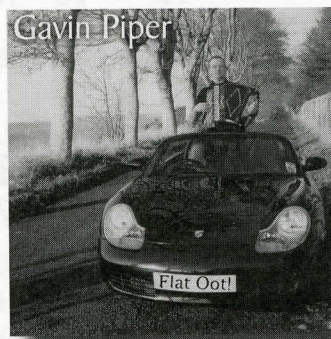
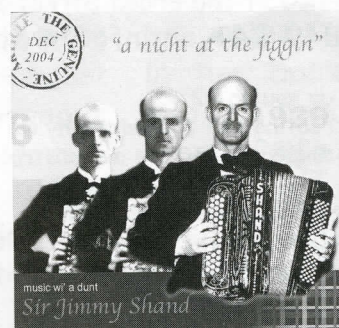
A Night At The Jiggin
Sir Jimmy Shand
Muchty Music
MMCD0104

Subtitled, "Music wi' a Dunt" the tracks on this recording were digitally re-mastered from old 78s and from original masters now owned by Sir Jimmy Shand's family. Although the technical quality of the recordings is maybe not as good as we're used to nowadays, there's no mistaking the artistic quality of the playing. "Music wi' a dunt" it certainly is. Sir Jimmy set a cracking pace for many of the dances, but the tempo never varied from start to finish of a set.

There are twenty-five tracks, some with named dances such as Glasgow Highlanders, Flowers of Edinburgh, The Baldovan Reel and Petronella. Great selection of tunes too.

This is the kind of CD that evokes memories of the halcyon days of Scottish Dance Music. I would have liked some more information about some of the tracks, for example where and when they were recorded and who the other band members were. There is a list on the cover of some of the musicians who played with Sir Jimmy in the years from the thirties to fifties, so we must assume that was when most of the tracks were originally laid down.

This is both an interesting and an enjoyable CD.



Flat Oot!
Gavin Piper
Independent
GSPCD 001

This CD does exactly what it says on the cover – goes flat oot! (I've got visions of my dancers falling over their feet during The White Heather Foxtrot – he doesn't hang about!) The music's got plenty of lift and I defy any dancer listening to this not to want to take the floor. There's a wee story behind every set of tunes, and that really helps to bring them to life. Gavin also lets us know which dances he plays the sets for – a great help. There are plenty of well-known dances – The Britannia Two-Step, Shiftin' Bobbins and Mississippi Dip – and some not so well-known – Barn Dance Jive and Waternish Tangle. Gavin plays *Clarinet Polka* for The Kirrie March (turn to page 16 for the dance instructions). I thoroughly enjoyed this CD, it's great for listening to as well as dancing, but I'm afraid I couldn't stay still for long! Well done Gavin – a real cracker!

Campbell Hunter

The New Ruthven
Collection
of 18 Scottish Country
Dances
Devised by Rob
Sargent

This fine collection of eighteen dances contains the original ten from book one, five of which have been amended to allow them to flow more easily, plus eight previously un-published dances.

Rob has managed to create a very desirable book, which would be of great value to any teacher since he has managed an excellent mix of four jigs, five strathspeys and nine reels. You have the added bonus that he gives a clear indication of the degree of difficulty from an easy dance for beginners with plenty of involvement, to not quite so easy, to "It's a lot of fun to dance but you have to keep your wits about you", to the greatest accolade of difficulty, "Not for the faint hearted".

Into the bargain and a great boon for the teacher, Rob has inserted a short story about the origins of the dances and/or the person or regiment they are dedicated to.

Most of the dances also have the original music printed with the instructions.

This is a superbly compiled set of dances with appropriate music, dedications and entertain-ing observations. I also understand that there is an accompanying CD but I did not receive a copy for review; however if it is put together with the same flair, thought and humour it has to be one for every teacher's library.

Copies from:
 Rob Sargent, Tullich, Dores
 Inverness-Shire IV2 6UA

All items for
review should be
sent to:
Campbell Hunter
37 Carronvale
Road, Larbert,
Stirlingshire
FK5 3LG



DANCE IS ALIVE IN 2005!



12th - 13th March 2005

Angela Dreyer-Larsen, Director of Scottish Traditions of Dance Trust, is delighted to announce Stirling's 2nd Traditional Dance Festival. The programme of events open to the general public is as follows:

SATURDAY 12th MARCH

THE ALBERT HALLS DUMBARTON ROAD STIRLING.

To Book: 01786-473 544

- 10.30-11.30am** **FREESTYLE TEAM CHOREOGRAPHY COMPETITION**
(Scottish Traditions of Dance Trust)
Choreography is the life-blood of dance and an audience is invited to view the freestyle competition £5/£3
- 11.30-1.30pm** **HIGHLAND CHOREOGRAPHY TEAM COMPETITION**
(Under Scottish Official Highland Dancing Association rules)
An audience is invited to watch the Highland Competition £5/£3
- 2.00-6.00pm** **HIGHLAND CHOREOGRAPHY TEAM COMPETITION**
(Under Scottish Official Board of Highland Dancing rules)
An audience is invited to watch the Highland Competition £5/£3
- 8.00-MIDNIGHT** **CEILIDH with**
THE BLACK ROSE CEILIDH BAND £8/£5
Come along and enjoy an evening of fantastic music and join in the Dancing Fun
Dance Is Alive In 2005!

SATURDAY 12th MARCH

ALLAN PARK SOUTH CHURCH HALL Dumbarton Road Stirling

To Book call STDT on 01786-849 247 or info@stdt.org

"Have a Go" 1 hour classes £5/£3

- 10.30-11.30am** **FAMILY CEILIDH DANCE**
Mum, Dad, Granny & Grandad bring them all along and the child gets in FREE. "If you can walk, you can dance"
- 11.45-12.45pm** **SHETLAND DANCE**
The oldest traditional dances such as Auld Reels and Da Shaalds o' Foula were done in croft houses, usually in the home of the local fiddler and most dancing happened at Yule (the festive season). This was the ideal time to have house parties, as the dark winter nights were long.
- 1.00 - 2.00pm** **ORKNEY**
Orkney is a place where traditions have been nurtured. Detailed records exist for four dances: the Sixsome Reel, The Eightsome Reel, Axum Reel and Hands Across, first published in the "Orkney Herald" 1956. Many more are held in Orcadians' collective memory to be passed on.
- 2.15 - 3.15pm** **SCOTTISH STEP DANCE**
Scottish Step Dance was part of Reels - the 18th century social dances of the Highlands and Western Isles. The dance and music are very closely linked; the dancer following the music at all times by beating out the rhythm with the feet. These steps can be danced within social dances or as solo performances. Bring some hard-soled shoes.
- 3.30- 4.30pm** **TASTER FUSION DANCE**
Traditional Dance with a modern day influence Come along and learn how to do a traditional Scottish dance to non-traditional music.

SUNDAY 13th MARCH

SCOTTISH TRADITIONS OF DANCE TRUST 18b Broad Street Stirling

To Book call STDT on 01786-849 247 or info@stdt.org

- 1.00pm - 1.45pm** **CHOREOGRAPHY** - What is it and how do you do it?
Kally Lloyd-Jones gives an insight into creating new choreography within traditional dance. £2
- 2.00pm - 2.45pm** **THE TRADITIONS OF SCOTTISH DANCE** - a lecture demonstration by Evelyn Hood on the history of our dance tradition. £2
- 12.00 - 3.00pm** **DANCE THE DAY AWAY** - The Thistles Shopping Centre Stirling
Demonstrations of Scottish Traditional Dance by the winners of the Choreography Competitions & other displays. At "Costa Coffee" entrance.

Yes, What is Ceilidh Dancing?

By Norah Dunn

What a lot of changes can take place within a generation, or a century! In my lifetime – yes, over 90 years – I’ve experienced many changes of outlook.

In my early days a Ceilidh was a “Ceilidh”! A happy gathering where the evening programme consisted of items offered by some of the talented folk in the community – singers, pipers, highland dancers, raconteurs – interspersed with everyone joining in to dance (regularly well-known dances, such as the popular Strip the Willow, Gay Gordons, Dashing White Sergeant etc. Great times!!

Things have changed – you rarely hear of a Ceilidh now; it is all Ceilidh Dances with “Callers”.

A certain couple of ladies came along, realizing that the only Scottish Dances were becoming hackneyed and badly performed to our beautiful Scottish music, and that there used to be a much bigger variety. They researched around Scotland collecting what was known of the old long-lost dances.

It happened that at this time the First World War was just finishing, with many husbands and sweethearts of the Scottish girls never to return. Before the War Ballroom Dancing was popular, but you had to have proper couples for that – male

and female. Miss Jean Milligan and Mrs Stewart realised that Scottish Country Dancing could have ladies dancing together in the longwise sets, with recognised figures that could be learned. So classes were started which engendered so much enjoyment and social friendships (even romances). Teachers were trained to help the learning process and there are now teachers all over the world, with recognised qualifications. So the Scottish dances are enjoyed by hundreds, with the correct music, in almost every country – Canada, America, New Zealand, Australia, Scandinavia, most of Europe, and even Japan!

What was it that made it so popular? No doubt the music was paramount, but the attractive steps and figures produced pride, enjoyment and friendship among all who joined in – no matter where they came from.

In 1951, Royalty honoured the Scottish Country Dance Society, and so it became the RSCDS.

This form of Ballroom Dancing has had a very long period of popularity and hundreds have “danced with their souls”, as advocated by Miss Milligan in her book of that name, and the dance was done with “controlled abandon” (another of her sayings). The control has continued, with bands playing at a speed so that all dancers can execute the

correct steps and phrasing comfortably.

Fashions change throughout the century, and Ceilidh Dancing has now flourished. Were there classes (or are there any classes now) that highlight the slight differences that seem to have arisen in dancing the same dances? Are there any recognised, qualified teachers in Ceilidh Dancing, as there are in any other form of dancing? The younger generation now attends Ceilidh Dances and also “dance with their souls”, at a faster pace “with abandon”, but is there any “control”? This word “control” seems to have disappeared – in schools, in football, in binge drinking, and many other facets of our daily life. Is this the difference between the types of Scottish Dancing?

There is room for all types of dancing in our country – just as there is with music – and there will always be different groups, each enjoying their own, all “dancing with their souls” and reveling in it; e.g. Highland, Ballet, Stage and strict Ballroom.

It cannot be right to belittle each other’s, but just enjoy our wonderful heritage.

In conclusion, my long life has been full of dancing, and I hope I have passed on the sense of enjoyment, social friendship and love of music (and movement to it).

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Dance Around

Annan RSCDS Branch Dance November 2004

The dance, held in The Victoria Halls Annan on Friday 19th November, was well supported with nearly 100 dancers dancing to Roy Hendrie's SDB.

Roy's good tempo kept the dancers on their toes with some excellent sets of tunes for some popular dances such as Capetown Wedding, Polharrow Burn and Follow Me Home.

One dance, The Crystal Quaich, which will be new to many dancers, was of special significance for one member of Friday evening's assembled company.

The Dance, written by Evelyn Ramwell of Longtown, celebrates Sheila Nicol's 25 years as teacher of the Annan Branch.

The Quaich was on show for all to see, Sheila was presented with a Scroll by the Branch to mark the occasion. This is the first time the RSCDS has endorsed an individual Branch to present a scroll for service to a Branch.



Carlisle & Border RSCDS Branch Dance

Saturday 20th November was a chilly evening for dancing but approximately 80 hardy souls braved the weather to dance at Caldew School, Dalston. Their efforts were well rewarded as Maestro David Cunningham with Ian Adamson (on drums) and Neil Galloway (second box) played to their usual high standard and kept everyone dancing enthusiastically despite the low temperatures in the hall.

The first dance was A Tribute to the Borders but on this occasion was danced as a tribute to Alice Murphy who died earlier this year. Alice, who was a stalwart of the Branch, was awarded the RSCDS Scroll of Honour. She will be sadly missed by the many who knew her.



Castle Douglas RSCDS Branch Dance

Kenny Thompson & the Wardlaw SCDB played for the Castle Douglas RSCDS Branch in Castle Douglas High School on Saturday 6th November.

Dancers came from as far afield as Ayr, Carlisle and Lockerbie and all points in between.



Islesteps Accordion & Fiddle Club Ceilidh Dance

Held in Locharbriggs Community Centre, Dumfries, the band was none other than David Cunningham with Neil Galloway on second box and Ian Adamson on drums.

Dance Around



Annan Dancers



Roy Hendrie SDB at Annan



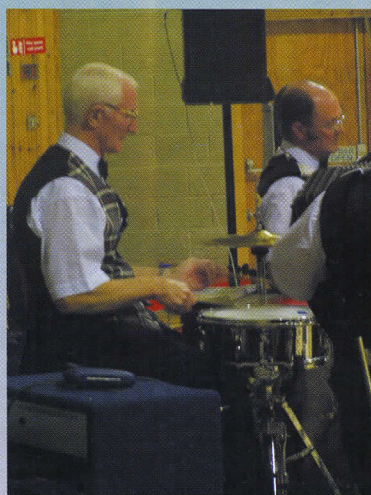
Sheila Nicol of Annan receives her Scroll of Appreciation



Dancers at Carlisle



Evelyn & Joe Ramwell at Carlisle



Kenny Thompson Band at Castle Douglas



Castle Douglas Dancers



Happy dancers in Castle Douglas



Islesteps dancers



Some of the dancers at the Islesteps AFC dance

The David Cunningham SDB at Islesteps

All photographs © Streaming Pictures



Take The Floor – Glenkinchie



Grace Marques & Hamish Dewar



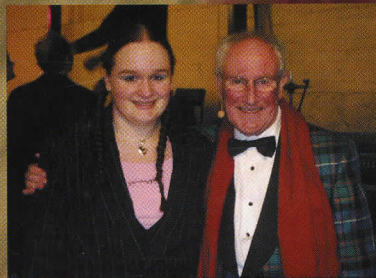
*Production Assistant,
Jean Sharman*



Shittin' Bobbins



Caroline, Charlotte & Janet Barbour



Jennifer Cowie & Robbie Shepherd



The Occasionals



The Britannia Two-Step



*Dancers from the
Newtongrange
Group enjoying
their evening*



David & Wyn Slater



Jim Johnstone



*All photographs © Eoin Robertson or
Jennifer Cowie*



Robbie Shepherd & Ken Mutch