

# Dance On!

## Dunedin Dance Festival



**Pick Up The Pace • Pas De Bas  
Highland Dancing • Scotch Hop  
The White Rose Festival • Dancing Forth**

**R.R.P. £2.00  
Issue 10 - August 2005**



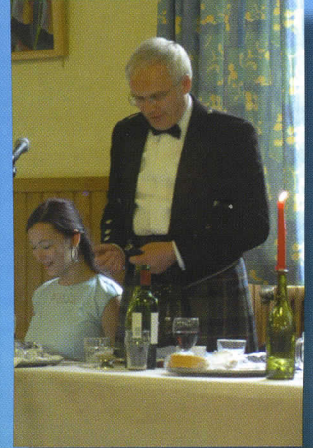
# Dunedin Festival 2005



*Wonderful music from Kevin Lees & Roger Malton*



*Stewart Adam leads the dancing at the Ceilidh*



*Stewart Adam*



*Dimitrije Tucovic from Belgrade in Serbia*



*Isla Elliott-Walker  
© Anne Burgess*



*Dunedin Dancers*



*Trachtengilde Schwalenberg from Germany*



*Volkskunstgroep 't Havermeuleke of Leuven, Belgium*



*Dimitrije Tucovic*



*Dunedin Dancers*



## Editorial

**A**nother busy month of dancing! A group of us have just returned from Corsica, where we were dancing at Tutti in Piazza (All in the Square). We had a wonderful time and we'll have a full report in next month's Dance On!. Unfortunately the timing of that festival meant that we missed The Dunedin International Folk Dance Festival, which you can see by the photographs in this month's magazine, looked absolutely brilliant.

A problem with dance is always persuading young boys that it's not "cissy" and, in his article on page 9, Rob discovers what Laban is doing to make it more attractive.

We are indebted to the family of the late Bobby MacLeod for allowing us to regularly print excerpts from his book, "Pas de Bas", published in 1984.

The Scottish Traditions of Dance Trust promotes all forms of Scottish Traditional Dance, and once again they have kindly let us print their definition of a dance style. This time Highland Dancing comes under the spotlight, with articles from both The Scottish Official Highland Dancing Association and The Scottish Official Board of Highland Dancing.

Another fantastic summer dance festival was The White Rose in Leeds, and thanks to Don Andrews for letting us know about that one.

Remember, we need YOUR news, letters and articles. We now reach more than 4,000 readers, so spread the word!

*Karin*

## Take The Floor

27th August                      The Occasionals  
(Portobello Town Hall December 2003)

3rd September                  Colin Dewar SDB  
(Fort Royal Inn, Ballymena April 2005)

10th September    Special Outside Broadcast Medley  
(Short Programme)

17th September              Jennifer Forrest SDB  
(Fyvie Castle, June 2005)

24th September                  Ian Muir  
(Ross Bandstand, Edinburgh)

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## Dance On!

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*Front cover photograph © Anne Burgess,  
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Culross Printers*

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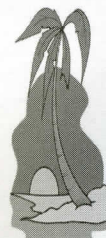
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# Semple Travel Dancing Holidays

Dance Group		Destination		
Robert Whitehead	Old Time & Ceilidh	Levente Club Hotel Benidorm <a href="http://www.hotellevante.com">www.hotellevante.com</a>	17 Sep 05	AVAILABLE
Macenmuir	Scottish country dance	4* Crowne Plaza Hotel Prague <a href="http://www.crowneplaza.ca">www.crowneplaza.ca</a>	07 Nov 05 4 nights	AVAILABLE
Mary & Trevor Howard	Scottish country dance	5* Pestana Carlton hotel Madeira <a href="http://www.pestana.com">www.pestana.com</a>	14 Nov 05	LIMITED
Macenmuir	Scottish country dance	5* Algarve Casino hotel Algarve <a href="http://www.solveirde.pt">www.solveirde.pt</a>	13 Mar 06	AVAILABLE
Barry Steele	Scottish country dance	4* Confortel Hotel Fuengirola <a href="http://www.confortelhotels.com">www.confortelhotels.com</a>	26 Feb 06	LIMITED
Robert Whitehead	Scottish country dance	4* Las Paleras Hotel Fuengirola <a href="http://www.hotel-laspalmeras.com">www.hotel-laspalmeras.com</a>	05 Mar 06	AVAILABLE
Margaret harris & Margaret Masterson	Scottish country dance	Tunisia	March 06	RELEASED SOON
Lizzie Clark	Line Dancing	4* Avanti Hotel Paphos <a href="http://www.avantihotel.com">www.avantihotel.com</a>	28 Mar 06 04 Apr 06	LIMITED
Marian Anderson	Scottish country dance	Austria	May 2006	RELEASED SOON
Iain Macphail	Scottish country dance	Costa Brava	02 May 06	AVAILABLE



For more information or to book please call  
**0141 762 3939 or 0141 762 5565**





# Dunedin Festival

## *Dunedin Dances to Another Success*

***The 18<sup>th</sup> International Folk Dance Festival proves to be just as successful – if not more so – than its predecessors.***

**T**he 18<sup>th</sup> Biennial Dunedin Dancers International Folk Dance Festival (23 – 31 July 2005) was based once again at George Watson's College, with performances all over East-Central Scotland.

Although there is a great tradition of Folk Dance Festivals in mainland Europe, Dunedin's is the only one in Scotland. It is also fairly unique in that there is as much emphasis placed by the organisers on guests having the opportunity to get to know each other and learn about each other's culture as on providing entertainment. Dunedin's priority has always been to ensure that their guests are well looked after. Amazingly enough, this gargantuan festival was run entirely by volunteers with no external finance. From accommodation to sound and lighting, from meals to transport, everything was organised and paid for by Dunedin Dancers out of their own pockets.

Show-stopping turns were provided by old friends Trachtengilde Schwalenberg (a brightly-attired troupe from Germany who have delighted Scottish audiences at six previous festivals) and new friends Dimitrije Tucovic from Belgrade in Serbia, who impressed audiences with their athletic dancing, impressive acrobatics and beautiful singing. Also heavily involved with this year's festival was the Edinburgh University New Scotland Country Dance Society who – in addition to a very generous financial donation – selected and invited the third overseas group, Volkskunstgroep 't Havermeuleke of Leuven, Belgium and joined

Dunedin both in performing and in the many behind-the-scenes tasks involved in making the event run smoothly.

With spiralling Edinburgh property costs, many members are now choosing to live well outside the capital, making the provision of accommodation a bigger headache than it has been in the past. A big "thank you" therefore went to long-time Dunedin member Denise Fallas who managed to find beds for 90+ guests. An even bigger "thank you" went to the hosts who provide B&B and the best in Scottish hospitality to overseas dancers during the week of the festival – again for no financial benefit to themselves.

Following on from the Welcome Ceilidh on Saturday at George Watson's, the stunning setting of Falkland Palace provided the backdrop for the grand opening of the Festival on Sunday afternoon. The German dancers – Schwalenberg from Lippe – arrived in Edinburgh on the early bird flight at 07.10 and were able to join the rest of the groups for lunch followed by a performance in beautiful sunshine in the Palace Gardens.

The Scots demonstrated a series of challenging dances, beautifully choreographed by Seonaid Anderson including Chequered Court, Bejant Royal, Salmonfield

## *By Catherine Dickson*

Poacher, Seagreen and The Queen's Argylls. These would have been a test for any team, but for Dunedin Dancers – who due to geographical spread don't attend a class or practise together regularly – it was particularly difficult and I'm glad to say that they pulled it off. As someone who had the luxury of watching and not having to practise and perfect the dances, I have to say I really enjoyed the precise timing, considerate covering, accurate phrasing and pleasant (but not overdone) smiles. It was also a pleasure to see a team consisting of so many younger dancers.

On Monday morning, Caroline Brockbank led a popular and enjoyable Scottish workshop to introduce some of our best-known dances to the guests. This was followed by a workshop on German dancing by Ralf Druke. After lunch, Scots and visitors alike enjoyed a swim in George Watson's warm and relaxing pool. The male dancers in the Serbian group were aged mainly between eighteen and twenty-two and they entertained with pyramids, acrobatics and stunts. Dunedin men thought briefly about sacrificing beer to spend













more time in the gym, but quickly rejected the idea. Musicians also had the opportunity for their own workshop, with many different instruments present: accordions, violins, double bass, drums of various descriptions, small and large pipes of various descriptions, woodwind, brass ...

The highlight of Monday evening was a Treasure Hunt. Teams (which consisted of one dancer or musician from each of the Belgian, German, Serbian or Scottish groups) were required to answer questions on Scottish history and face tasks such as identifying different smells and answering questions on Scottish history – written in Belgian, Serbian and German – a lot of cooperation required! The Treasure Hunt ended with a "Fashion Show" task and disco at the Three Sisters in The Cowgate. Each group had to create a costume out of materials provided (black bin bags, newspapers, Sellotape, etc) and model it on the catwalk in front of the judging panel. Then it was down to the serious business of the evening – a few wee drinks and a lot of dancing.

Tuesday began with a workshop in Serbian Dancing at the College, followed by a parade along the Royal Mile and a show at the Scottish Parliament. It was certainly an impressive venue, with the traditional architecture of Holyrood Palace and the natural beauty of Salisbury Crags contrasting with the stark vision

of Enric Miralles' controversial building. Dunedin Dancers Festival was the first event to be held in the grounds which reflect the shape of the Parliament's Debating Chamber, with wild flowers, meadow grasses, and cherry, oak and rowan trees bringing to life Miralles' desire for the Parliament to be a "building growing out of the land". Particular thanks for this day go to the Scottish Parliament and to Edinburgh Council and Lothian & Borders Police for allowing and supervising the parade whilst preparing for the Queen's arrival at Holyrood House. A number of the boys in blue stayed on to watch the show and shocked the dancers – and themselves – by enjoying it!

Wednesday was a day off for all the groups who chose to spend it in different ways, although visits to distilleries seemed to be a popular feature of each itinerary... Much of Thursday was spent on individual and finale rehearsals for the Gala Evening at The Church Hill Theatre. Produced by Peter Edwards, this was once again a very successful evening, although after the show had finished, the Scottish and German groups were devastated to learn that one of Dunedin's members, Hugo Aerts – a true friend and an excellent piper – had passed away suddenly at the age of forty-seven at Dunfermline's Queen Margaret Hospital.

Friday was the day when the

weather finally got the better of the festival! Although everyone enjoyed the final workshop – Belgian Dancing and stilt-walking – a planned parade through Dunfermline and performance at The Glen Pavilion, Pittencrieff Park, together with a visit to Aberdour beach had to be cancelled due to bucketing rain. As the interior of The Glen Pavilion was set up for a wedding the next day there was no possibility of using the venue. The groups adapted cheerfully to the prospect of another day off, with the Belgians and Germans heading to Pitlochry and St Andrews whilst the Serbians opted to go swimming again. This must have been incredibly frustrating for Anne Burgess (Day Leader), who spent a great deal of time liaising with the venue, police, tourism office, etc, to get the event set up, but she took it on the chin.

Saturday was the final day of the festival and the groups were allowed a long lie before the trip to Stirling Castle where they performed in the Queen Anne Gardens. Many of the overseas dancers were particularly excited about visiting Wallace country having seen the film "Braveheart". Another successful performance was completed before the rain could set in and the groups then had free time to visit Stirling before returning to Edinburgh. Morag Fairhead (who spent the entire week co-ordinating the team in the kitchen) really surpassed herself on Saturday evening with a delicious meal topped off with Raspberry Pavlova. There was then one final ceilidh, with dancers swapping costumes and musicians swapping tunes AND costumes, before it was all over for another two years ...

The next Festival is in July 2007 – do YOU fancy joining in? If so, please visit:

**[www.dunedindancers.org.uk](http://www.dunedindancers.org.uk)**

or e-mail:

**[contact@dunedindancers.org.uk](mailto:contact@dunedindancers.org.uk)**

or telephone:

Katy Gray on **07020-947 324**.





# Pick Up The Pace!

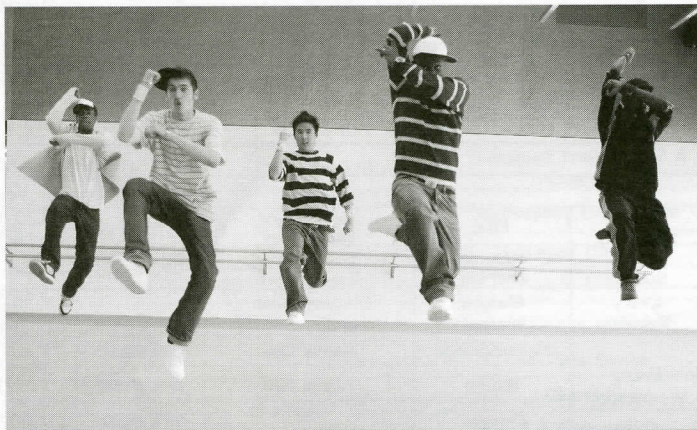
By Rob Corcoran

**W**e were approached recently by Laura Riches, Arts Press Manager at Laban in south-east London, to see if we were interested in articles on contemporary dance. Laban is named after its founder Rudolf Laban who opened the Art of Movement Studio in Manchester in 1948.

I had a look at their Website [www.laban.org](http://www.laban.org) and an item that immediately caught my eye was a project entitled "Pick up the Pace" to encourage boys into dance. As that is something we should all be interested in I contacted Laban and was put in touch with Niki Lavithis. Niki is the Projects Co-ordinator for the Education and Community programme and we spoke about how the Pick up the Pace project started.

"Through another project beginning four years ago, we recruited boys from an after-school club with taster sessions at a local boys' school which is a Performing Arts specialist school. The Head Teacher is very inspirational, and has an amazing balance of being able to command respect from the boys whilst also being someone they seem to be able to laugh with. Although the PE department is not currently involved with the work we do with this school, we do have a lot of valued support from the drama department. The school values dance, and that is important."

"However, this is not the only factor that I would attribute to getting so many committed. We have a strong nucleus of 8 - 10 boys whom we have worked with for nearly four years. They are so committed because they have found something they enjoy, but aren't pressured into doing anything. Also I would put it down to the amazing skills of the teachers that they have had. There is also a time factor. It takes time to build up relationships, and a nucleus like this,



and we have now had that time. I wouldn't expect to have had 25 boys on an intensive project like this four years ago!" Laban is running two other boys-only groups. "Alongside the school and these boys' commitment, there are also the other two weekly groups, the 8 - 11 year olds and the 16 - 22 year olds. They have both been groups that have amazed us with their commitment. To be honest, we don't know why this is, but I think that we have been fortunate to get a core group again, who are quite simply inspired by dance."

I asked Niki if the boys were doing a range of dances such as classical, modern and traditional. "It is worth bearing in mind that the style of dance plays an important part in motivating boys. We have tried to find a balance between contemporary and hip hop. The latter is the most popular amongst the young men, but we inject the contemporary by setting creative tasks, and working on technique in warm ups. I think we got the boys motivated in the first place through time, building up relationships, keeping things fun and inspiring them." Although a couple of the boys have expressed an interest in other forms of dance - and have started attending other courses at Laban - Niki thinks that they are likely to stay with contemporary dance.

And what about encouragement from parents, particularly with the younger ones? "Parents have been very supportive, bringing their children to the sessions, though there are drop-outs as they have so many interests at that age. And the parents come along to performances, which is very important from both sides. We often get comments that it is wonderful to see so many boys on stage involved in dance."

The project also takes the boys out to see performances of dance by other companies including those connected with Laban. "We recently took a group to see the *Breakin' Convention* performance at Sadler's Wells which did impress them, and their involvement with the project makes it all the more accessible to them."

So are there any budding professionals in the group? "They are mainly in it for the enjoyment but at least one has gone on to do dance at university. And there are two others definitely interested in the choreography side of dance. So I would say yes, the project is leading some to career paths in dance."

And finally - whose idea was it and are more schools becoming involved? "Laban made the first approach to the school as we had good attendance at our Saturday classes, but felt the need to give boys their own space. And we are setting up more taster sessions soon." That's great Niki, and don't forget that Skye is only 800 miles away. Sounds like just what we need here!

Have a look at their Website and I think you will be as impressed as I was. It's good to see that someone is doing something positive to change the face of dance, and there are lessons here for all forms of dance, whether contemporary or traditional.





# Alasdair's Dance Diary August- September

Ceilidh & Old Time Dances							
August 2005							
31 <sup>st</sup>	Stirling	Tolbooth	(Various)	7.30pm	£6 / £15	01786 274 000	International Ceilidh
	Dufftown	Memorial Hall	-	7.30-10.30		Door	Monthly Social

Scottish Country Dancing							
August 2005							
29 <sup>th</sup>	Troon	Concert Hall	Colin Dewar	7.30pm	£2.50	Spectators £1.50	Summer Dancing
30 <sup>th</sup>	Perth	City Halls	Colin Dewar	7.30pm	£5/£1	01738 622 720	Summer Dancing (Re-caps)
31 <sup>st</sup>	Oban	C of S Centre	-	8pm	£3/ £1.50	01631 563 103	Summer Dancing

Ceilidh & Old Time Dances							
Regular Weekly Classes							
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	Demonstrators: O & C Harrison
Every Tuesday	Glasgow University	Student Union, University Avenue.	-	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 Club
	Midlem	Village Hall	Live Music	8pm-10pm	£1.50 tea	Door (Gracie Belle Scott)	Old Time Dance Class
	Glasgow	St Andrews in Square	Live Music	7.30-9.30	£4 Bar	Door (Tricia Matthews)	Ceilidh & Old Time Class
Every Thursday	Penicuik	Town Hall	Starts on 29/9/05	8pm-9.30	£2.70 or £1.40	Door (Annabel Oates)	Ceilidh Dance Class [No class on 20/10/05]

Ceilidh & Old Time Dances							
September 2005							
3 <sup>rd</sup>	Meikleour	Village Hall	Jimmy Lindsay	8pm-11.45	£3.50 Bar	Door	
4 <sup>th</sup>	Angus	Tealing	Ken Stewart	7.30-10pm	£2.50	Door	
5 <sup>th</sup>	Kirkwall, Orkney	King Street Hall	Live Music	7.30pm-10.30pm	£2/£0.50 soft drinks	Door (Supper)	Old Time, Ceilidh & Country Dancing
9 <sup>th</sup>	Midlothian	Newtongrange Leisure Centre	Ian Cathcart	7.30-11.30 No Bar	£5 (incl. Supper) B.Y.O.B.	0131 660 1276 0131 663 6221	Wednesday Dance Club
10 <sup>th</sup>	Strathaven, Lanarkshire	Ballgreen Hall	Dick Black	7.30-11.30 No Bar	£6 (incl. supper)	01357 520 900	Avondale Ceilidh Society
	Dunbar	Dunbar Castle	Dod Hutchison	8pm-11.30	£2 Bar	01368 864 588	Social Club
11 <sup>th</sup>	Glencarse	Village Hall	Gordon Pattullo	7.30-10pm	£2.50 No Bar	Door	Charity
16 <sup>th</sup>	Foulden	Village Hall	Stuart Adamson	8pm-12mn	£4.50 No Bar	01289 386 400	Supper Dance
17 <sup>th</sup>	East Kilbride	Calderwood Hall	Johnny Duncan	7.30-11.30	£5 B.Y.O.B.	01355 245 052	Highlanders
18 <sup>th</sup>	Montrose	Park Hotel	Johnny Duncan Duo	2pm-5pm		Door	A & F Club ceilidh
19 <sup>th</sup>	Kirkwall, Orkney	King Street Hall	Live Music	7.30pm-10.30pm	£2/£0.50 soft drinks	Door (Supper)	Old Time, Ceilidh & Country Dancing
24 <sup>th</sup>	Dunbar	Dunbar Castle	Ian Hutson	8pm-11.30	Music Festival	01368 864 588	Social Club
25 <sup>th</sup>	Glencarse	Village Hall	Jimmy Lindsay	7.30-10pm	£2.50 No Bar	Door	Charity
28 <sup>th</sup>	Dufftown	Memorial Hall	-	7.30-10.30		Door	Monthly Social
29 <sup>th</sup>	Fife	Windygates Village Hall	Bruce Lindsay	8pm-11pm	£3 (supper)	Door	No Bar
30 <sup>th</sup>	Dumbarton	Abbotsford Hotel	Neil Kirkpatrick	8pm-1am	£5.50 Bar	01389 841 208	Helensburgh Highlanders
	Edinburgh	Minto Hotel	Canongate Cadgers	8pm-12mn	£6/£4	Door	Family-Caller

Scottish Country Dancing							
September 2005							
2 <sup>nd</sup>	Kemnay	Village Hall	Frank Thomson	8pm		01224 636 128	
3 <sup>rd</sup>	Pitlochry	Town Hall	Glencraig	7.30pm	£5/£1.50	01796 473 488	Summer Dancing
6 <sup>th</sup>	Dufftown	Memorial Hall	-	7.30pm		01542 887 616	Summer Dancing
7 <sup>th</sup>	Dunfermline	Glen Pavilion	Roger Crook	7.30pm	£4	01383 720 972	Summer Dancing
9 <sup>th</sup>	West Kilbride	Public Hall	John Renton	7.30pm	£6 supper	01294 823 258	RNLI charity
	Sauchie	Sauchie Hall	Alan Ross	7.30pm	£5.50	01324 559 793	Strathcarron Hospice Charity
	Kirkwall	King St., Hall	-	7.30pm	£2 / 50p	01856 87 3534	Orkney Trad. Dance Assoc.
	Ellon	Brownie Hut	Dennis Morrison	8pm		01358 724 325	Annual Dance
13 <sup>th</sup>	Edinburgh	Inverleith Church Hall	Iain MacPhail	7.30pm	£5/£3	0131 552 4998	Athol SCD Club
16 <sup>th</sup>	Kemnay	Kirk Centre	Frank Thomson	8pm		01224 636 128	
	Dunblane	Victoria Hall	Colin Dewar	7.30pm	£4.50	01786 822 853	Stirling RSCDS (Re-caps given)
	Troon	Concert Hall	Lothian	7.30pm		01292 315 558	Hospice Charity Dance
17 <sup>th</sup>	Pitlochry	Town Hall	Colin Dewar	7.30pm	£5/£1.50	01796 473 488	Summer Dancing
	Strachur	Village Hall	David Ross	7.30pm	£6/£2	01369 860 754	Club Dance
20 <sup>th</sup>	Edinburgh	Inverleith Church Hall	Iain MacPhail	7.30pm	£5/£3	0131 552 4998	Athol SCD Club
24 <sup>th</sup>	Dundee	St Andrews Church	Maple Leaf	7.30pm	£3.50	01382 509 103	Charity Dance
	Troon	Concert Hall	Day School	1pm	Ticket	01292 315 558	Day School
	Troon	Concert Hall	Colin Dewar	7pm	£5	01292 315 558	Day School Dance
26 <sup>th</sup>	Hurst Green	Stoneyhurst College	-			01200 446 246	Mini Scots Night + Dance Awards
27 <sup>th</sup>	Edinburgh	Inverleith Church Hall	Iain MacPhail	7.30pm	£5/£3	0131 552 4998	Athol SCD Club
30 <sup>th</sup>	Forres	Town Hall	David Cunningham	8pm		01463 234 680	



# Alasdair's Dance Diary October

## Ceilidh & Old Time Dances

October 2005

1 <sup>st</sup>	Pumphreston	Village Hall	James Coutts	7.30-11.30	£3.50	01506 417 512	Advance Ticket only
	Meikleour	Village Hall	Andy McGrath	8pm-11.30	£3.50 Bar	Door	
2 <sup>nd</sup>	Angus	Tealing	Johnny Duncan	7.30-10pm	£2.50	Door	
3 <sup>rd</sup>	Kirkwall, Orkney	King Street Hall	Live Music	7.30pm-10.30pm	£2/£0.50 soft drinks	Door (Supper)	Old Time, Ceilidh & Country Dancing
8 <sup>th</sup>	Newtongrange	Dean Tavern	Ian Hutson	7.30-11.30	£6	0131 663 6022	A & F Club Supper Dance
	Strathaven	Ballgreen Hall	Jean McConnachie	7.30-11.30	£6 (supper)	01357 520 900	Advance Ticket only
	Dunbar	Dunbar Castle	Jimmy Wilson	8pm-11.30	£2 Bar	Door	Social Club
12 <sup>th</sup>	Crieff	Hydro Hotel	Lomond	8.30-11.30	Bar	01764 651 707	Tickets from Hotel
13 <sup>th</sup>	Comrie	Comrie Croft	Comrie	8pm-11.30	£8/£4 (incl Transport)	01764 670 140	Transport from Crieff & Comrie
14 <sup>th</sup>	Midlothian	Newtongrange Leisure Centre	Ian Hutson	7.30-11.30 No Bar	£5 (incl. Supper) B.Y.O.B.	0131 660 1276 0131 663 6221	Wednesday Dance Club
	Foulden	Village Hall	Webster Craig	8pm-12mn	£4.50 No Bar	01289 386 400	Supper Dance
15 <sup>th</sup>	Crieff	Visitor Centre	Comrie	7.30-11.30	£8/£4	01764 652 578	Family Event
	Perthshire	Blackford, Village Hall	Alan Doig	8pm-11.30 No Bar	£4 (tea & biscuit)	Door	Soft drinks available
	Dufftown	Memorial Hall	Bruce Lindsay	7.30-11.30	£5	Door	Old Time Dance
16 <sup>th</sup>	Glencarse	Village Hall	Alan Doig	7.30-10pm	£2.50	Door	Charity
	Montrose	Park Hotel	George Rennie Duo	2pm-5pm		Door	A & F Club ceilidh
17 <sup>th</sup>	Kirkwall, Orkney	King Street Hall	Live Music	7.30pm-10.30pm	£2/£0.50 soft drinks	Door (Supper)	Old Time, Ceilidh & Country Dancing
22 <sup>nd</sup>	Dunbar	Dunbar Castle	Dod Hutchison	8pm-11.30	£2 [Bar]	Door	Social Club
26 <sup>th</sup>	Dufftown	Memorial Hall	-	7.30-10.30		Door	Monthly Social
27 <sup>th</sup>	Fife	Windygates Village Hall	Bruce Lindsay	8pm-11pm	£3 (supper)	Door	No Bar
28 <sup>th</sup>	Edinburgh	Minto Hotel	Canongate Cadgers	8pm-12mn	£6/£4	Door	Family Event -Caller
	Helensburgh	Commodore Hotel	Donnie & Dianne	8pm-1am	£5.50 Bar	01389 841 208	Highlanders Ceilidh
29 <sup>th</sup>	Perthshire	Blackford, Village Hall	Eden	8pm-11.30 No Bar	£4 (tea & biscuit)	Door	Soft drinks available
	Meikleour	Village Hall	Jimmy Lindsay	8pm-11.45	£3.50 Bar	Door	
30 <sup>th</sup>	Glencarse	Village Hall	Gordon Pattullo	7.30-10pm	£2.50 No Bar	Door	Charity
31 <sup>st</sup>	Kirkwall, Orkney	King Street Hall	Live Music	7.30pm-10.30pm	£2/£0.50 soft drinks	Door (Supper)	Old Time, Ceilidh & Country Dancing

## Scottish Country Dancing

October 2005

1 <sup>st</sup>	Stirling	St Mary's School	Colin Dewar	7.30pm	£4.50	Door	Stirling Castle Group
4 <sup>th</sup>	Edinburgh	Inverleith Church Hall	Iain MacPhail	7.30pm	£5/£3	0131 552 4998	Athol SCD Club
7 <sup>th</sup>	Milngavie	Town Hall	Gordon Shand	7.30pm	£5	0141 956 2134	Glasgow Branch Dance
	Kirkwall	King St., Hall	-	7.30pm	£2 / 50p	01856 87 3534	Orkney Trad. Dance Assoc.
	Alford	Public Hall	Lothian	8pm		01651 863 052	(North-East Scotland)
8 <sup>th</sup>	Longtown	Community Centre	Ian Muir Sound			01228 674 698	
11 <sup>th</sup>	Edinburgh	Inverleith Church Hall	Iain MacPhail	7.30pm	£5/£3	0131 552 4998	Athol SCD Club
14 <sup>th</sup>	Dufftown	Memorial Hall	David Cunningham	8pm		01542 887 616	
	Alexandria	Church Hall	Donald MacLeod	7.30pm	£6	01389 758 109	Club Dance
	Broughty Ferry	East Church Hall	Maple Leaf	8pm			
15 <sup>th</sup>	Braithwaite	Community Centre	DAY SCHOOL			01228 674 698	Derwent SCD Club
	Braithwaite	Community Centre	Lyne Valley			01228 674 698	Derwent SCD Club
18 <sup>th</sup>	Edinburgh	Inverleith Church Hall	Iain MacPhail	7.30pm	£5/£3	0131 552 4998	Athol SCD Club
21 <sup>st</sup>	Aberdeen	Elphinstone Hall	Neil Copland	Ticket		01224 636 128	Aberdeen RSCDS event
	Reston	Village Hall	Lindsay Weir Trio	7.30pm	£5	01361 883 048	Duns & District RSCDS
22 <sup>nd</sup>	Stirling	St Mary's School	David Cunningham	7.30pm	£4.50	Door	Stirling Castle Group
25 <sup>th</sup>	Edinburgh	Inverleith Church Hall	Iain MacPhail	7.30pm	£5/£3	0131 552 4998	Athol SCD Club
28 <sup>th</sup>	Helensburgh	St Joseph's Hall	Alan Ross	8pm	£5	01436 673 521	Branch Mini Charity
	Ardrossan	Civic Centre	Sandy Legget			01294 823 865	Autumn Dance
	Carnoustie	Beach Hall	Maple Leaf	7.30pm			
29 <sup>th</sup>	Ingleton		Steve Kendal			01524 241 451	North West Craven RSCDS
	Bearsden	Burgh Hall	Lothian	7.30pm	£5	01324 814 605	Alba SCD Group

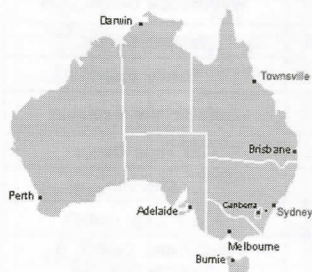


# Web Dancer

By Sue Petyt

This column will appear each month and I will review a number of Websites associated with dancing. Due to publishing deadlines, I write this review about 5 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 email 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](mailto:sue@suepetyt.me.uk)



[www.rscds.org.au](http://www.rscds.org.au)

Reviewed 19/06/2005

**T**he Home Page is very clearly laid out and explains exactly what the web site contains; there is a map of Australia with the Branches highlighted and a menu down the left side of the screen with links to all the RSCDS Branches in Australia (all eight of them) and subsidiary links to other groups. A simple straightforward site which gives you exactly what you need. Each of the links brings up more detailed information on the Branch and other groups in the area; it's good for local people, and also for those holidaymakers, like me, who always travel with a pair of dancing shoes. Looking at some of the programmes it backs up the fact that wherever you go in the world to dance, you will always find some dances you know on the programme – one of the really good things that the RSCDS has achieved with the publishing of annual books.

[www.dancedetails.org](http://www.dancedetails.org)

**T**his is a very mysterious site. It appears to be a "modernised" version of the RSCDS Website, but with most of the pages missing! The menu on the left hand side of the screen is there, but not all of the links work fully. The exception is the link to "Dance Details" which is a database of dance instruction and cribs. The information it holds is really useful, you can search on dance name, type, deviser, publication or music, or any combination and the information about the dance will be displayed, the external links seem to work, such as to the deviser's website, but other than the cribs (of which more later) nothing else seemed to work.

The member functions are clearly not working as it indicates that only full members of the RSCDS can have access to full dance descriptions, non-members can only access the cribs. I have to say I do not understand the logic of that as we are supposed to be encouraging everyone to dance, not putting for another day. I am a member of the RSCDS made no difference to what I could see, I still system said they were there.

If you choose a dance it will bring up the cribs these are from Charles Upton and Eric Ferguson spoken with Charles Upton about the use of his the name of Donna Robinson who he believes is database – have I stumbled upon this "work in It's rather odd though, most of the dances database like this is a mammoth undertaking and underway since 2002 when will it be considered at some point and to accept that you will have need at least one person full time, to put in all the new information and check all the links are still valid.

There is also a note about a mechanism for devisers to update their dances which says that, "Anyone can edit any dance for which they are the registered deviser. You will need the unique Dance Reference Number which you were sent, together with your registered email address, in order to upload edits." There are several of my dances in the database and I haven't been contacted about being a registered deviser, or been given a dance reference number, despite the fact that there is a link to my Website, where my e-mail address is available. I have no problem with my dances being in the database, in fact I am pleased to see them there, but I wonder when the contact will be made.

I am not quite sure why anyone would make an incomplete Website available. The search engines like Google trawl the Internet and look for sites, so even those which never advertise themselves will be included. Having a site like this which is attributed to the RSCDS, and is clearly incomplete is not a good idea, normally only "finished products" are on display, so really, until the site is complete, it should be removed from the Web. However I do hope that it is soon completed (and advertised), as it will be a real benefit to those looking for dances, and something that the RSCDS should have done years ago.



[www.rampantscotland.com](http://www.rampantscotland.com)

**R**ampant Scotland professes to be for "Everything About Scotland" and looking at the home page there are certainly a lot of categories to choose from, Archaeology, Humour, Battles, Songs and Symbols to name but a very small number of the choices available. I selected Music and Dancing and found that it started with a long list of Websites entitled "Bagpipes, Pipers, Drummers and Pipe Bands". The next list was headed up "Scottish Singers, Groups and Music Retailers" – all interesting looking links, but I was looking for the dancing part. There are loads and loads more lists, Clarsachs, Orchestras, Choirs and many more. Right at the end I found the dancing links and was rather disappointed to discover that there were only 16 links, and some of these were for Salsa and Belly Dancing! Although the site as a whole looked to have some very interesting links, the dancing ones were rather lacking.



that are available, usually more than one. Mostly although there are some from Paul Bond. I have cribs in this way and he is aware of a lady by doing work for the RSCDS in setting up a dance progress" by accident?

have "last updated" dates of 2002. Creating a will in fact never be finished. If work has been ready to be launched? A decision has to be made to keep updating it for ever, for which you would



## Blaydon Races

### 32 Bar Jigs

**Big circle, ladies on partners' right, all holding hands**

*Devised by William Scott of Hexham*

**Music: Blaydon Races**

#### Bars

**1-4** All advance to the centre for four steps and retire for four steps.

**5-8** Bars 1-4 are repeated.

**9-12** In ballroom hold, all couples sidestep into the centre for four and out for four.

**13-16** Bars 9-12 are repeated.

**17-24** All promenade with partners, and at about Bar 20 men move on to the lady in front.

**25-28** All set twice to new partners.

**29-32** All swing new partners.

And for anyone wishing to burst into song, the words for bars 17-32 are:

*O my lads, you should have seen us gangin',  
Passing the folks along the road just as they were stannin'.  
There were lots of lads and lasses there, all with smilin' faces,  
Gangin' along the Scotswood Road to see the Blaydon Races.*

## Good Tae Ken You

### 32 Bar Reels

**Sicilian Circle (couple facing couple around the room, ladies on their partners' right).**

*This is an easy "mixer" dance. The origins are unknown (or perhaps a Dance On! reader can tell us), but I first learned it from Julia Sharp, a Country Dance teacher from Innerleithen.*

#### Bars

**1-4** All set to opposites, give right hand to opposite and pass right shoulders to move on one place.

**5-8** All set to new opposites, give left hand to opposite and pass left shoulders to move on another place.

**9-16** New fours dance a right hand star for eight steps and then dance a left hand star back for eight.

**17-20** Ladies advance for four steps and retire for four.

**21-24** Men advance for four and back for four.

**25-26** Ladies change places giving right hands

**27-28** Men change places, giving right hands.

**29-32** All swing own partners and finish facing their original direction and opposite a new couple.

The above thirty-two bars are repeated for the duration of the music.

## Killarney Waltz

### 32 Bar Waltz

*This dance was devised in 1950 by Florence Newbiggin and was the 1<sup>st</sup> prize winner at the NCDTA Conference that year. We often now dance it as The New Killarney Waltz, the main difference being the use of ballroom hold from Bar 13 onwards. We have given the original instructions here as published by North Star Publishers in 1986.*

**Commence with nearer hands joined, lady on her partner's right and facing the line of dance. The man's steps are described, the lady's are normal opposite unless stated otherwise.**

#### Bars

**1-2** Left foot forward down line of dance. Point right foot in front. Right foot forward. Point left foot in front.

**3-4** Release hold. Outward telemark turn (man reverse, lady natural) in three steps – left, right, left and swinging right foot.

**5-8** Repeat Bars 1-4 on opposite feet and against line of dance.

**9-10** Man pas de glissade twice to the left down line of dance, lady natural turn allemande under man's left arm.

**11-12** Lady pas de glissade twice to right down line of dance, man reverse turn allemande under lady's right arm.

**13-14** Rejoin both hands in promenade position. Forward left foot down line of dance, swinging right foot to low front aerial. Right foot forward with slight plié turning inward to face partner.

**15-16** Release lady's left hand, pas glissade and pas glisse to left down line of dance as in The Veleta.

**17-20** Repeat bars 13-16 on opposite feet against line of

dance to finish facing (lady backing) diagonal to wall, right shoulder to right shoulder, rejoin both hands.

**21-22** Left foot back swivelling ¼ turn right to back diagonal to centre, left shoulder to left shoulder. Back right foot diagonal to centre and cross left foot loosely over right foot.

**23-24** Left foot forward swivelling ¼ turn left to face diagonal to wall, right shoulder to right shoulder. Close right foot to left foot, back left foot and cross loosely over left foot (sic).

**25-26** Right foot forward swivelling ¼ turn to right to back diagonal to centre, left shoulder to left shoulder. Left foot forward and cross right foot loosely behind left foot.

**27-28** Back right foot diagonal to centre swivelling ¼ turn left. Close left foot to right foot square to partner. Right foot forward diagonal to wall and brush left foot up to right foot.

**29-32** Adopt waltz hold and waltz a natural turn for three bars then pas de valse into open position.

Please note – Bars 21-27 are a series of "turning twinkles"



## ***A Quaker Meeting***

**Dance for 2 facing 2 throughout the room**

### **32 Bar Jig**

**This dance starts with two couples to a set, facing each other. Man is on the left of the couple, lady on the right, both facing the other couple. Sets can be scattered around the room in any configuration.**

*Devised for my cousin Michael Grimes for his wedding to Vanessa Williams on the 5th of June 2004.*

### **Tune: Merrily Danced the Quaker's Wife (Traditional)**

**1-2** Joining nearer hands with partner, advance towards the opposite couple.

**3-4** Join free hand with the person opposite and drop hands with partner; retire with that person.

**5-8** Turn that person once round by the right hand.

**9-10** Joining nearer hands, advance towards partners.

**11-12** Join free hand with partners and drop hands with opposite; retire with partner.

**13-16** Turn partner once round by the left hand.

**17-24** Dance a ladies chain: ladies cross over giving right hands, turn the opposite man once round with the left hand, cross back giving right hands, turn partner once round with the left hand, into:

**25-32** Take promenade hold (side by side facing forwards, right hand in right, left hand in left in front of you) and promenade at will around the room, finding another couple in time to start again.

Repeat ad lib.

## ***Variation: A Quaker Mixup***

**This dance starts with three couples to a set, arranged in a triangle with one couple on each side. Man is on the left of each couple, lady on the right, both facing towards the centre of the set. Sets can be scattered around the room in any configuration.**

Dance as for A Quaker Meeting, dancing with the person next to you where A Quaker Meeting calls for the person opposite. Instead of the ladies chain on bars 17-24, ladies dance a right hand wheel 2 places, turn the man they find there with left hand, dance another right hand wheel and turn the man left hand into promenade hold. Promenade with this man, who is your new partner.

© Ian Brockbank June 2004

## ***The One O'Clock Canon***

**Dance for 4 couples in a 4 couple longwise set  
4 x 64 bar overlapping Reel**

### **5 x 32 Bar Reel**

*Caroline suggested writing a dance which was a canon, and this is what I came up with. The "One O'Clock Gun" can be heard daily at 1pm in Edinburgh, when a gun is fired from the Castle. I didn't realise until the first time I danced it quite how crucial the reel of four is in allowing everyone 8 bars to find themselves again.*

*This dance was originally published in Dunedin Dances 4, written out as a 160 bar dance. I prefer this format. It takes more thought, but makes the canon clear.*

**1-8** 1<sup>st</sup> couple cross giving right hand, cast off two places, cross giving right hand, and cast up into second position. 2<sup>nd</sup> couple step up on bars 3 and 4.

**9-16** 1<sup>st</sup> couple dance right hands across in a wheel with the couple above them (in 1<sup>st</sup> place) followed by left hands across with the couple below them (in 3<sup>rd</sup> place).

**17-24** All dance (right shoulder) reels of four on their own sidelines.

**25-26** 1<sup>st</sup> man turns the man above him (in 1<sup>st</sup> place) once round with the right hand while 1<sup>st</sup> lady turns the lady above her (in 1<sup>st</sup> place) once round with the right hand.

**27-30** 1<sup>st</sup> couple dance left hands across once round with the couple in third place.

**31-32** 1<sup>st</sup> couple cast off one place to third place.

**At this point second couple, who are now in first position, start dancing from bar 1 while the original first couple continue as follows.**

**33-40** 1<sup>st</sup> couple and 4<sup>th</sup> couple dance rights and lefts.

**41-48** 1<sup>st</sup> couple dance right hands across in a wheel with the couple below them (in 4<sup>th</sup> place) followed by left hands across with the couple above them (in 2<sup>nd</sup> place).

**49-56** All dance (right shoulder) reels of four on their own sidelines.

**57-58** 1<sup>st</sup> man turns the man below him (in 4<sup>th</sup> place) once round with the right hand while 1<sup>st</sup> lady turns the lady below her (in 4<sup>th</sup> place) once round with the right hand.

**59-62** 1<sup>st</sup> couple dance left hands across once round with the couple in 2<sup>nd</sup> place.

**63-64** 1<sup>st</sup> couple cast off into 4<sup>th</sup> position while 4<sup>th</sup> couple dance up into 2<sup>nd</sup> place, or into 3<sup>rd</sup> place on the last time though the dance.

3<sup>rd</sup> couple now start dancing bars 1-8 while 2<sup>nd</sup> couple (now in 3<sup>rd</sup> place) continue with bars 33-40.

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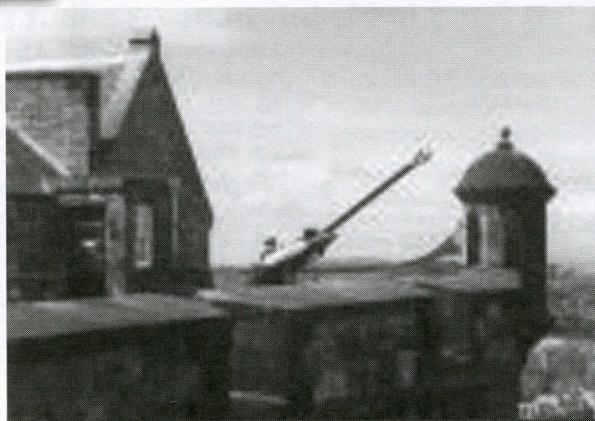
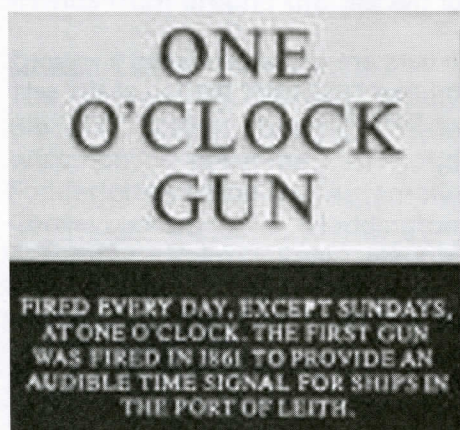
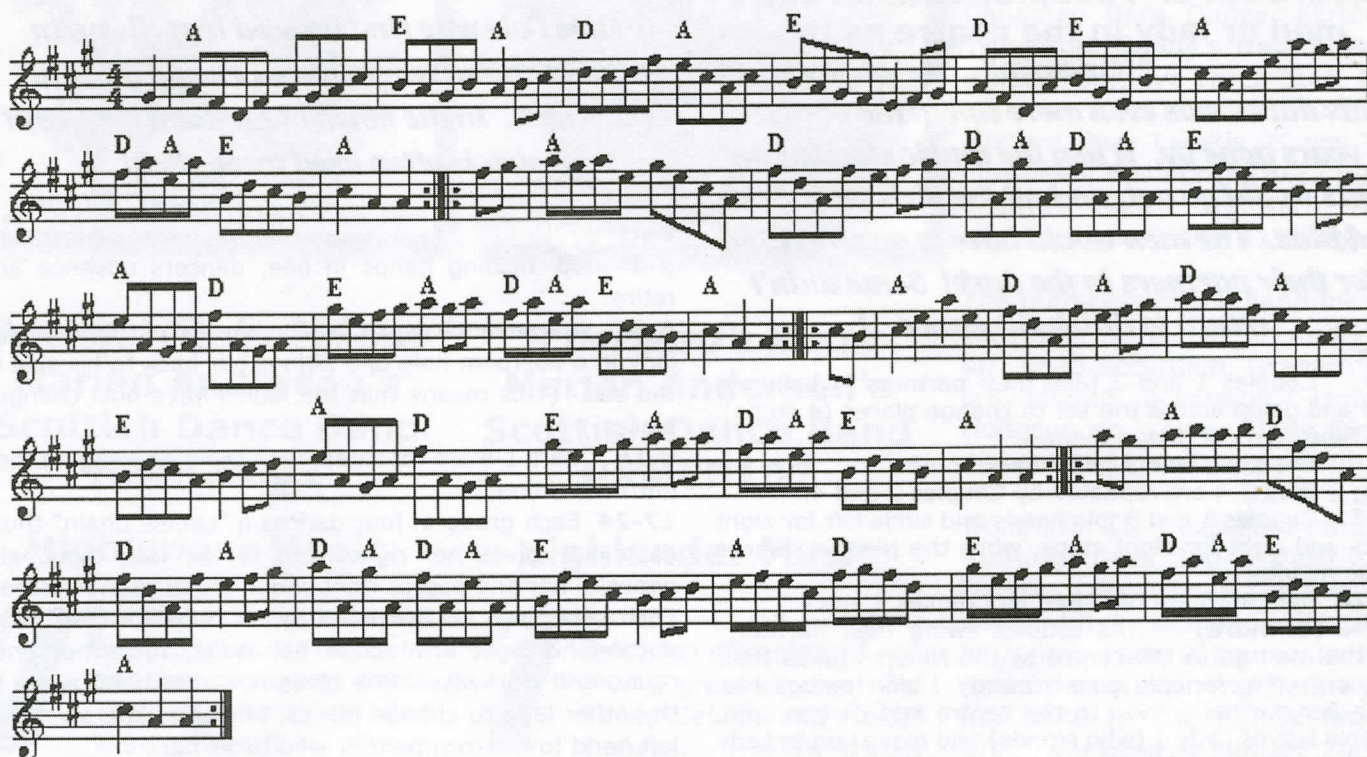
# The One O'Clock Cannon

## The One O'Clock Cannon

Dunedin Dances Book 4

Ian Brockbank

Reel





## Ninepins

**At least 48 Bar Reel or Jig.**  
(The music stops suddenly when the four men [or ladies] and the "Ninepin" are circling in the centre.) Instructions given here are for a male "Ninepin".

**Square set of 4 couples with an extra man or lady in the centre as the "Ninepin".**

*This dance was even more fun in the Borders in years gone by. When the music stopped the lights would go out, and all the girls would run and hide. The men would have to go searching for their partners in the dark! Some didn't return to finish the dance...!*

### Bars

**1-2** Couples 1 and 3 take their partners in ballroom hold and galop across the set to change places (4 steps). The Ninepin must dodge them.

**3-4** Couples 1 and 3 galop back home.

**5-8** Bars 1-4 are repeated by Couples 2 and 4.

**9-16** Couples 1 and 3 join hands and circle left for eight steps and right for eight steps, while the Ninepin dances in the middle.

**17-24** Bars 9-16 are repeated by Couples 2 and 4.

**25-48 (or more)** All couples swing their partners, but the men go to the centre as the Ninepin takes their partners. i.e. Ninepin goes to Lady 1 and swings her, while her partner moves to the centre and dances solo. Ninepin leaves Lady 1 (who stands) and moves on to Lady 2 whose partner joins Man 1 in the middle and swings. Ninepin then goes to Lady 3 and the three men circle, and finally he swings Lady 4 while the four men circle. Ninepin then joins the other men and all five circle in the middle until the music stops suddenly and all the men, including Ninepin, rush to partner the four ladies. The odd man out becomes Ninepin next time.

## The Rifleman

### 32 Bar Reels or Jigs

**Full longways set of couple facing couple, ladies on their partners' right.**

*Collected in Weardale, County Durham, from Miss Cole who first danced it at Alston in Cumberland where it was known as "The Galopade". In the north of England the "rant" step is often used throughout.*

### Bars

**1-4** All holding hands in line, dancers advance and retire.

**5-8** All advance again, each man takes his opposite lady in a ballroom hold and swings her back to his side of the set. (This means that the ladies have now changed places.)

**9-16** Bars 1-8 are repeated, with the men bringing their partners "home".

**17-24** Each group of four dances a "Ladies Chain" thus: each lady gives her right hand to the lady diagonally opposite her and passes right shoulders to change places. Each lady gives her left hand to her opposite man, who, putting his right arm round her waist, turns her once round anti-clockwise. She gives her right hand again to the other lady to change places, and this time gives her left hand to her own partner who turns her.

**25-32** The two top couples take ballroom hold and dance down to the bottom of the set.

The above thirty-two bars are repeated for the duration of the music, with two new couples at the top of the set each time.

## Southern Two-Step

### 16 Bar Two-Step

*This dance was devised by Arthur Ives and took first place in a competition sponsored by The Empire Society in 1961. These instructions are from a book published by North Star Publishers in 1986.*

**Partners face LOD side by side with the lady on her partner's right. The man's right arm is around his partner's waist and he holds her right wrist in his right hand. The lady places her left hand in his left hand at about shoulder level.**

Partners dance same foot Bars 1-4

**1** Both forward LF down LOD. Lock LF behind RF, forward LF.

**2** Repeat Bar 1 on opposite feet.

**3** Forward LF, close RF to LF.

**4** Back LF against LOD, close RF to LF, lady closes without weight.

**5** Pas de basque towards centre (lady towards wall) releasing hold and joining inside hands.

**6** Pas de basque towards partner.

**7** Forward LF and RF down LOD.

**8** Forward LF, close RF to LF without weight.

**9** Side RF towards wall, releasing hold and moving behind partner. Close LF to RF.

**10** Side RF, point LF forward down LOD joining inside hands, partners now in opposite places.

**11** Pas de basque towards partner (inwards).

**12** Pas de basque outwards.

**13** Forward LF down LOD, turning lady square. Forward RF, close LF to RF adopting normal ballroom hold (pas de valse). (Lady: half natural valse turn)

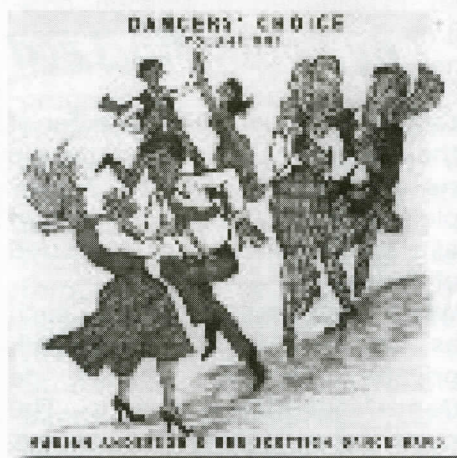
**14** Pas de valse forward. (Lady dances rotary half natural turn to promenade position.)

**15** In very open promenade position balance forward on LF.

**16** Back RF against LOD, releasing hold. Close LF in front without weight. (Lady closes LF behind without weight.) Adopt original hold.



# CD Reviews



## ***Dancers' Choice Vol One*** **Marian Anderson's** **Scottish Dance Band** **HRMCD601**

### **Highlander Music**

**T**his CD has been re-issued due to popular demand and features a new cover. The dances recorded were selected by Marian in response to titles requested by friends from around the world.

#### **Dance Titles**

The Craven Jig, Bonnie Beaulie Blooms, Nethy Bridge, Jessie Wiseman, Bellstane, Mid Fodderletter, Woodland Assembly, Corrievreckan, Haddington Assembly, Neko's Reel, Maggie Lauder, Good Friends, Kirkmaiden Strathspey, The Falls of Rogie, The Wedding Link.

Instructions for many of these dances can be found at [www.dancerschoice.co.uk](http://www.dancerschoice.co.uk)

Dancers' Choice is a wonderful CD for Scottish Country Dance teachers and dancing enthusiasts alike with excellent tempos throughout. At a time when it is becoming more difficult to engage musicians to play for weekly classes CDs of this quality are of immense value. RSCDS (Falkirk Branch) will certainly be placing an order.



## ***St Bernard's Waltz*** **Marian Anderson's** **Scottish Dance Band** **HRMCD102**

### **Highlander Music**

**T**his CD has an excellent selection of reels and jigs plus a great array of Old Time, Ceilidh and Social Dances. The 16 tracks

## ***By Campbell Hunter***

on this recording are as follows: Joe Macdiarmid's Jig (8x32 Jig), Kirrie March, St Bernard's Waltz, Canadian Barn Dance, Flirtation Two Step, Sandy's New Chanter (8x32 Reel), Eva Three Step, New Killarney Waltz, Medley, Edinburgh Mixture, Jazz Twinkle, Gypsy Tap, Flowers of Edinburgh (8x32 Reel), Festival Glide, Southern Rose Waltz, Hooper's Jig (8x32 Jig).

The members of the band for this recording were: Marian Anderson on lead accordion, Graham Bell on second accordion, Isobelle Hodgson on piano, John Sinton on bass and Max Ketchin on drums.

This is a truly wonderful CD – excellent tempos, exciting tunes and a must-have for your collection. I can't wait to use it with my weekly Ceilidh Class in Denny. I am, of course, looking forward to welcoming Marian and her Band to The Falkirk Branch Creiff Weekend in January 2006.

## **THE CONCORDE**



**Available by Mail Order or on sale in the shop**  
**Marian Anderson "Dancers' Choice Volume One" CD £13.00**  
**Marian Anderson "St Bernard's Waltz" CD £13.00**  
**Bobby Crowe "First Album" CD £10.00**

The Willie McRobert SCDB "Live in Moffat" CD £12.00  
Rob Thorn "Reel 'Em In" CD £12.00  
Skerryvore "West Coast Life" CD £13.00  
Davie Stewart "At Home with" CD £13.00 \* DVD £15.00  
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# Pas De Bas

**I**n this world of imaginary histrionics, the very building of railway lines must have contributed a great deal to the actual dancing by the work force alone who must have had fiddlers and melodeonists among their number. It is a fact that dancers used the railway in rural areas to attend functions. Certainly the steamers decanting Glasgow's populace for a temporary respite on the Clyde resorts, brought their Terpsichorean skills with them, skills, which like Glasgow, still flourish.

Dunoon is a particular example of where an active dance club cultivates a blend of nearly all the influences of Traditional, Old Time and Ballroom dancing.

Speculation on what must have been an explosion in Glasgow makes the mind boggle.

Beautiful, ornate and practical halls were built to allow for large numbers of people to congregate and dance in, by far the best being the ballroom suite situated in the upper part of the St Andrew's Hall, since ravaged by fire. Tickets issued for functions there invariably carried the legend "Carriages at 3 a.m.", no doubt a continuation of the Old Time ritual. (At "county" affairs they stay for breakfast.)

These developments were the product of excellent administration in a rapidly growing city of the period, coping with the influx of large ethnic groups and the world of commerce at its doorstep. It can be fairly assumed that during the subsequent ballroom boom, Glasgow was probably the greatest dancing city in the world, even if the impetus for the cult gravitated from the south, right into the "Quick Quick Slow" era.

The Glasgow ballrooms, however, held convention in high esteem with patent shoes and "dressing up" being "de rigueur". Admission was monitored by alert, uniformed doormen who ensured that no so-called "neds" intruded into a fantasy world of live music, mirrors, classy dancing, no drink

and everybody out by 11.30 on weekdays with Sauchiehall Street devoid of humanity by half past midnight at the latest thanks to a super efficient transport facility. The Warren Family, who ran the Albert Ballroom quite superbly, had among them some notable exponents of the art of Ballroom dancing internationally, while I have been told that the ever-popular Waltz "The Pride of Erin" was actually devised in Glasgow. Logic is not stretched too far by assuming that the Glasgow explosion carried its bang south through Lanarkshire and Galloway, linking up with the tide coming from Cumberland into the Crucible at Moffat, and spreading fernwise over Beattock and up to Peebles.

**By Bobby MacLeod**

Certainly the dancing character of the shepherds and townspeople remains in these areas a very pleasant reality in the completion of a spreading circle of the world of dance.

While the major cities such as Dundee had its Caird Hall, privately-operated "Palais de Dance" operated profusely. The municipality in Aberdeen, always progressive, built the magnificent Beach Ballroom, augmented during the war by the Diamond Street Palais, a habitat frequented popularly by servicemen, myself included.

The high standard of Archie Alexander and his band sometimes



*Jim Johnstone & Bobby MacLeod with Iain MacPhail in the background.  
Photograph courtesy of Jimmy Clinkscale.*



featuring visiting musicians numbered among its performers the local trumpeter Bobby Pratt, who became a member of the famous Ted Heath band. Even in these wartime days, the ballroom programme, while catering for Modern dancing, Jive, etc, nearly always had a "Gay Gordons" or "Strip the Willow" to enliven the proceedings.

Approaching the Highland area through Elgin, the main ballroom remains the Caledonian Hotel, Inverness, and the Pavilion at Strathpeffer (for which my own band holds the attendance record), which is the last remaining proper ballroom in the north.

Quite phenomenally though, the so-called "county" set retain the Perth Ball, in addition to the Lonach, the Northern Meeting, the Argyllshire and Skye Gatherings, the latter four on premises owned by them, almost exclusively for the purpose of "having a ball". So far as I am aware, Harry Ogilvie supplied the music at Perth while the Edinburgh-based Tim Wright, a real specialist, brought professional skills to a wide area, including Portree in Skye! One outstanding bandleader for this type of function was Cam Robbie who could actually accent the "high cuts" from his place at the drums, guiding the dancers effectively.

Further north and west the dance medium had a communicative ray of light in the fact that economically, young people had to leave home to earn a living, bringing back snippets of the culture periodically, which found favour at home.

For some reason various universities were favoured by different Highland and Island areas, as indeed were hospitals, in the quest for qualifications. For example, Wester Ross and Skye had strong links with Edinburgh, while Lewis and Harris and the north often favoured Aberdeen, as did the Northern Isles. Lochaber, Argyll, Mull and Islay types gravitated to Glasgow. All of them took home a taste of varying culture, fortuitously retaining their own native dance sense.

That conjecture remains is a fact noted by the assumption that the "Pas-de-Bas" in Old Time dancing, differs from that used in Scottish or Highland dancing in that when doing the "hop" bit, the Old Time dancer remains flat-footed while the remainder get on their toes. Whether or not this can be subscribed to the English influence in Old Time, or in the music demanding a local style in the rest, I cannot say – but the bandleaders, concerned, if they travel, must be on **their** toes to spot this, as the tempo is vitally important.

Outside his music, the bandleader's most viable asset is to be able to "Pas-de-Bas".

Gow, Marshal, Petrie, Milne, Volti, Skinner and "Dancie" Reid, are names which conjure up the sounds of music which with haunting pastoral airs apart, symbolise the Strathspeys, Jigs and Reels which are the backbone of our national dance music. There are no doubts regarding the musical abilities of these great men – what is really important is the fact that they were for the most part, teachers of dancing, patronised to some extent by the "county" set.

While I know of one occasion when the Camerons of Kirriemuir tried on "thur Reid jaickits" to fulfil an engagement of "Dancie" Reid's, the fact is that the dance orchestra emerged with fiddles carrying the melody plus a conventional rhythm section to play at the Highland balls, unamplified and from the "gallery", with the pipers for the "Reels".

In the south, while Old Time dancing prevailed, large orchestras became conventional using logically European instrumentation, such as Sydney Lipton and Harry Davidson. Modern dance sound generating from London with Carrol Gibbons, came under some American influence producing in turn wonderful bands such as Ambrose, Geraldo, Jack Payne and Harry Hall.

Sometimes at the Highland balls so-called "flat" dances would be called for, utilizing music from West End shows, which was one of the reasons for Tim Wright's popularity, due to his particular band's versatility.

A Scottish "circuit" was established whereby bands of the calibre of Syd Phillips, Carl Barriteau, Eric Winston, Dr. Crock and the durable Joe Loss, would play a week at Green's Playhouse, Glasgow and a following week of one night stands at Kirkcaldy, Dundee, Aberdeen, Inverness, Falkirk and Edinburgh – all of which must have been very wearing on the personnel!

When the music of some of the ensuing bands became so technically orientated (with the advent of "bop") that dancers would stop dancing to clutter round the bandstand to watch or listen, the split between the dancers and the "gawkers" pleased neither, which prompts me to point out the difference between a dance band and a show band.

In the Scottish band's involvement, by contrast, some patrons can sit all night listening to the band, the dancers can get on with it, and everybody, including the band, is happy.

In nearly all environments and social entities, the ability to dance was passed on through succeeding generations, even at home, with tuition being available in the cities, especially for ballroom dancing.

The influence of RSCDS was apparent in some schools and educational establishments, while Highland dancing is still taught by specialists.

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# Scottish Official Highland Dancing Association

**T**he picture one conjures up when the words Highland Dancing are mentioned is possibly of a bearded "Braveheart"-style warrior, arms held aloft, leaping over crossed swords and delivering guttural yells every so often.

But just a glimpse at any of today's talented exponents of the art will quickly dispel that myth for ever! Over the past few decades, due to many innovations in teaching technique and methods of "handing down" and "passing on the word", the craft of Highland Dancing has been honed and polished into the artistic spectacle that can be admired today.

Highland Dancing was carried throughout the world by thousands of Scottish emigrants. To this day, the steps and movements can still be seen at class and competition in countries like Australia, Sweden, New Zealand, etc.

In 1947, the Scottish Official Highland Dancing Association was instituted and from then it has grown into a dancing association that is proud to welcome ALL dancers.

So if you are interested in taking up Highland Dancing, be it up to professional, competitive standard or simply to keep yourself fit and healthy, then there is no time like the present to make enquiries of classes in your area! For the raw beginner, a Highland Dance class can be a place to meet new friends and have some fun into the bargain!

So just how do you go about finding a highly-qualified, fully-certificated teacher to suit your needs? A simple letter or phone call to our General Secretary will get you full details of your nearest SOHDA teacher. Ensure your teacher is SOHDA approved – then you'll be certain you will be receiving the best of tuition of the widest range of traditional dances around!

Most people think of the Highland Fling or Sword Dance whenever Highland Dancing is mentioned,

and when you start attending classes these will probably be the first dances you will quickly learn.

The range of dances that our teachers are passing on to their pupils include Highland Dances, but dances with titles like "Linkumdodie", "The Lassies of Kyle", "Hebridean Laddie", "Louden Lassies", "The First of August", "Miss Forbes", "Aberdonian Lassie", and "Tulloch Gorm" are also taught.

To help you learn Highland Dancing the SOHDA gives you every encouragement to further your knowledge. Every teacher can supply all the essentials that are necessary to make every class a success – soft dancing shoes, swords, audio cassettes for class, practice and concert work, leaflets on theory and instruction booklets on all the dances.

The SOHDA regularly holds dancing examinations through-out its many branches. Younger dancer members up to 12 years old can enter the basic Primary, Grade 1, Bronze and Silver exams. For dancers from 13 to 16 years of age, there are the Star Award exams

(which include more of the theoretical side of Highland Dancing, as opposed to actual dancing). The Associate Teacher's exam for dancers 16 to 18 years allows successful candidates to organise a dancing class. After some training they can also adjudicate at indoor competitions. The Full Teacher's exam allows the successful candidate to become an adjudicator for competitions, Highland Games and examinations.

We have affiliated with similar dancing organisations throughout the world. We are in constant communication with them and regularly exchange hints and suggestions on the steps

and movements of the Highland Dances we all admire. There is also an exchange of videos which show the various dances, steps, dress and history of each country. These serve to remind us of the Scottish origins of the dances. All these facilities are available to our members.

There is a wide choice of Highland Games dancing events organised by the SOHDA during the summer season and there are popular indoor competitions every weekend during the winter months throughout Scotland. These culminate in Championship events in both Highland and Hebridean Dancing. ALL dancers will be made most welcome!

So now that we've got you interested, why not contact our General Secretary and find out all you need to know about becoming a member of the SOHDA and start your career as a Highland Dancer – just write or phone.

**Pauline Knox, 36 High Street, Dunbar, EH42 1JH. Phone 01368-863 027.**

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Scottish Traditions of Dance Trust

## 10<sup>th</sup> Anniversary Celebrations

STDT is pleased to announce a day of celebration around our 10<sup>th</sup> Anniversary.

To take place at  
**Dunblane Hydro Hotel**  
**Sunday 4<sup>th</sup> December 2005**  
**10.30am Onwards**  
Tea and coffee from 10.30am  
Lunch at 12 Noon

There will be dance performances as well as dance participation and the opportunity to view the exhibition "STDT 1995 to 2005" throughout the day

**ALL WELCOME!!**

For further information please contact the STDT Office on 01786 849247 or you can e-mail: [info@stdt.org](mailto:info@stdt.org)



# Scottish Official Board of Highland Dancing

**T**he Scottish Official Board of Highland Dancing, based in Edinburgh, has created a truly international appreciation of the finer points of Highland Dancing and a world-wide community of Scottish dancers working for and with one another towards even higher standards of excellence. It is estimated that at least 50,000 young people are actively involved in Highland Dancing throughout the world with at least half of them based in the large Scottish communities of Canada, USA, South Africa, Australia and New Zealand.

In the 1990s the Scottish Official Board of Highland Dancing is considered by dancers world-wide as their ultimate authority on the technique, organisation and administration of our ancient cultural heritage, but it was not always so. Not so many years ago a competing dancer in Scotland took into consideration not only the condition of the platform and the effect of the weather on the day's activities but also the particular likes and dislikes of the adjudicators on duty. Sometimes the steps and movements were modified, sometimes even the order in which the steps were danced was changed to meet the "correct" way of dancing as seen by that particular judge.

Now, not only in Scotland, but all around the world, dancers are judged on the same technical basis, to the same standards and under the same competition rules, thus allowing dancers to compete across national and international boundaries.

This would not have been possible without the Scottish Official Board, now celebrating almost 50 years of successful administration of all aspects of Highland dancing from agreement on technique, discipline and deportment to competition organisation and administration.

The Board was formed in 1950 by forward looking Highland dance teachers plus prominent dancers

and administrators of the day, with the support of the dance teachers organisations and associations, some of which had already been in existence for up to sixty years. The British Association of Teachers of Dancing was founded in 1892, the United Kingdom Alliance in 1902 and the Scottish Dance Teachers Alliance in the 1920s. They all realised the need for a co-ordinating body through which agreement could be reached on matters of technique, style and even dress for dancers.

Just as successful as agreement on technique has been the acceptance by all Highland dancers and teachers of the SOBHD recommended dress for girls and ladies, now taken for granted as the appropriate dress for competitions but somewhat controversial when originally introduced.

The Board's membership covers every aspect of Highland Dancing from the Professional Teachers Examining Associations through Area Dancing Societies, to organisations which promote Scottish activities of all kinds (e.g. sponsoring Highland Gatherings). They have all been welcomed for they all have something to contribute in experience, whether that be in competition or on the social or administrative side.

Delegates representing member organisations throughout the world meet regularly in Edinburgh to ensure that rules, regulations and administrative methods meet the demands of each new generation, to take advantage of new ideas in systems and technology and to promote Highland Dancing to a wider general public.

The Board also introduced, in association with competition organisers, a dancers' development scheme which helps children compete with others of similar ability. It enables them to monitor their own progress through various categories - Primary, Beginners, Novice and Intermediate - until they reach Premier standard, to

compete with champions and, with hard work, to achieve the distinction of winning Championship Trophies themselves.

Through the dedication and efforts of a relatively small number of people working with and through their Associations, the SOBHD has enabled young people in many different countries to enjoy our colourful Scottish heritage, in the knowledge that they are using the same steps and technique as the dancers "back home".

Today's communications and modern methods of travel allow dancers to fly regularly between Provinces, States and even countries, taking part in demonstrations and competitions. Our summer in Scotland would not be complete without the annual influx of first class dancers from Canada, United States, South Africa and Australia. Indeed the home Scots now look to their laurels as dancers from all of those countries compete and win regularly at the major Championships.

It is encouraging to find our Scottish cultural traditions bringing young people together, not only in Scotland but wherever Scots live, and that means all over the world. The colour, the zest and vitality, the sheer enjoyment of Scottish Highland dancers is there for all to see and the Scottish Official Board of Highland Dancing is proud to be the central administrative focus which binds it all together.

For further information on Highland Dancing or the address of a teacher near you

**Contact Marjory Rowan, Director of Administration, SOBHD, Heritage House, 32 Grange Loan, Edinburgh, EH9 2NR, phone 0131-668 3965, fax 0131-662 0404.**

***Dance On! thanks STDT for permission to use both of these Highland Dance articles***



# Scotch Hop

## **Participation not Perfection The Linlithgow Experience**

One aspect of the G8 summit not reported widely by the national media was the impact that the timing and choice of venue had on the Stirling University Summer School courses for accordion, fiddle and clarsach. For all sorts of reasons, not totally unrelated to the university's role as a temporary police barracks, these courses were held one week later than usual. I am sure that the leaders of the world's richest nations were blissfully unaware (or maybe just plain unaware) of the effect that their activities had on the contingent of squeezers, scrapers and pluckers that gathers at Stirling every year to share and explore Scotland's extraordinarily rich musical heritage. One not particularly momentous side effect of all these supposedly earth shattering goings on at Gleneagles was that those of us on the various courses were able to attend the first of this year's Linlithgow "Scotch Hops". This opportunity would not have presented itself had the courses been held at the normal time. By coincidence, the accordion tutor (Ian Muir) and the fiddle tutor (Gordon Simpson) made up half the band on the night. The two other musicians providing back row support were the multitalented Scott Gordon (in drummer mode on this occasion) and Neil MacMillan on keyboard.

Thus it was that the usual Linlithgow gathering of regulars, casual visitors and tourists found itself augmented by a collection of music students eager to support their tutors

and perhaps take pleasure in seeing their taskmasters doing the work rather than dishing it out. (Should this article fall into the wrong hands, there is every chance that the accordion course material for 2006 will be even more difficult than usual. All reasonable offers of digital physiotherapy will be given due consideration)

As settings for community dancing go, Linlithgow Palace has to be one of the most unusual and, on the face of it, one of the least likely that anyone could imagine. All the action takes place on the flagstones of a courtyard surrounded by the tall ghostly remains of a palace that even in its current ruined state still has the power to impress. In its heyday Linlithgow Palace saw the birth of Mary Queen of Scots, housed assorted members of the Stuart dynasty and even provided a meeting place for the Scottish Parliament up until 1646. Perhaps restoring Linlithgow would have been a more cost-effective solution than the seriously over budget edifice at Holyrood.

Even with the dancers hoochin' and birlin' and the lively lilting music in the air, the towering facades of the palace dominate the scene and cast a magical if sometimes slightly eerie atmosphere over the proceedings. It is as if the ghosts of long gone kings and courtiers still stare down from those blank unglazed windows at the gyrating humans far below. Scotland's past and present mingle strangely here even on a warm calm July evening.

Ghosts or no ghosts, "The Scotch Hop" is an event that is not to be missed by anyone who wants to sample the pleasures of Scottish community dance in all its manifestations. John Carswell,

## **By Finlay Forbes**

the organising genius behind this event, does not just have a passion for dancing, he has something far better than that. He has a passion for getting people up on their feet and taking part, regardless of their levels of skill and experience. "Participation not Perfection" seems to be his objective and it works. People of all levels from highly polished three beat pas de basquers to foreign tourists who cannot tell a slip step from a smoked salmon sandwich throw themselves into the dances with heart, soul and voice. Hooching, far from being frowned upon, is actually encouraged and in some cases obligatory. This is an event that exults in the sheer pleasure of dancing and revels in the sociability of people out there on the flagstones having fun. Perhaps the august company at Gleneagles could have learnt a thing or two from watching proceedings in the palace yard and even more from taking part. Bush, Blair and Chirac in the Dashing White Sergeant – now there's an image and a half!

After the last strains of *Auld Lang Syne* had died away and the tired but happy crowd had dispersed, I spoke to John Carswell about the event and the secrets behind its obvious success. He made a number of important points that dancing groups everywhere would do well to consider.

At a fundamental level, he keeps his programmes relatively simple and is careful not to distinguish between Country, Ceilidh and Old Time. As far as he is concerned, they are all equally valid components of the Scottish dance scene and are there to be danced rather



than analysed, classified and subjected to detailed reviews after the event. Where he does put on an advanced dance for the serious Country Dancers, he runs another easy dance concurrently so that less expert dancers can use the same music for something within their abilities. On the night of my visit, the serious dancers were let loose on the wondrous windings of "The Duke and Duchess of Edinburgh" while the fun dancers were given the less arduous convolutions of "The Virginia Reel" to negotiate. In the wrong hands, this could cause problems but at Linlithgow it doesn't – or at least there were no indications that it did. Even when dancers are doing nominally the same dance, variants abound. I saw at least three versions of The Eva Three Step, including one hitherto unknown "Kilt and Doc Martins" version that seemed to have The Lambada somewhere in its not too remote ancestry. John Carswell also believes in keeping things moving by spending as little time as possible between announcing the dance and the moment when the band starts to play. His briefings are clear and succinct with no frills. There is a quick demonstration before the dance but no long lectures on giving hands, bowing and curtsying or the cliché about keeping lines straight. It is a case of here's how you do it, now let's dance it.

Carswell's formula is simple. Create the right atmosphere, keep the programme easy but interesting, get a top class band on the bandstand and get everyone up dancing. Like most simple approaches, this one requires a lot of hard work and careful organisation to turn a good idea into an enjoyable evening's dancing. Behind the scenes and in the wings, there is a certain amount of

art concealing art. Matters like the slick dispensing of refreshments, the unobtrusive monitoring of sets to help those who get totally lost and the fact that everything that needs to be done gets done comes only from careful planning, dedicated teamwork and a sure hand on the tiller. The signs are that the Linlithgow Scotch Hop has all these things in abundance.

Obviously, "The Scotch Hop" is only one of a number of ways of making people aware of the pleasure and stimulation that Scottish dancing of whatever kind has to offer. Its real advantage lies in its ability to awake interest in people who otherwise would not give it a second thought. Who knows how many of these courtyard revellers get hooked on Country, Ceilidh or Old Time as a result of taking part? Perhaps the question for all of us is, "Where do they go once they get hooked?"

Some snootier dancers may deride the whole thing as a bit too rough and ready to reflect the finer of points of Scottish dance. In a sense, it probably is but to take that view is to miss the whole point of the exercise. Those who seek to dwell too long on the finer points tend to lose enthusiastic beginners very quickly by boring them to distraction before the n a s c e n t enthusiasm has had time to grow into real dedication.

John Carswell doesn't believe in giving people time to get bored and the crowded flagstones bear witness to the fact that he has got the mixture about as close to right as it ever can be.

The world of Scottish dancing would be none the worse for a few more events like this dotted strategically around the country.

I have certainly taken part in many more polished and sophisticated evenings of Scottish dancing than this but I have rarely taken part in one that has been quite so much fun. "Scotch Hop" is an experience that I would gladly repeat week after week were it not for the fact that I happen to live nearly five hundred miles away from where it all happens.

So if you happen to be anywhere near Linlithgow on a Wednesday between mid-July and mid-August, make the trip. I shall be very surprised if you come away disappointed.

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# The White Rose Festival

16<sup>th</sup> July 2005

**T**hirty adult and eleven children's teams danced at the 51<sup>st</sup> White Rose Festival of Scottish Country Dancing at Leeds Grammar School on Saturday 16<sup>th</sup> July 2005. A "team" can be anything from eight to fifteen dancers, possibly with a few reserves, so all told there would be about five hundred dancers and supporters on site, together with George Meikle and The Lothian Band, and piper Alan Harrison (he danced as well!).

As the weather was superb, just what we had ordered, we danced on the manicured LGS cricket pitch. We started with Alan Macpherson's *The*

*White Sergeant* – encored, of course!

We were honoured by visitors from North America, and Iain Boyd and Noeline O'Connor from New Zealand. Iain's strathspey *The Grey Wanderer* was included in the programme, a dance so well liked that Iain sold out the entire stock of his books that he had brought with him!

**By Don Andrews**

it was *The Reel of the 51<sup>st</sup> Division*.

Finally, *Auld Lang Syne*, and polka, and we were on our way home.

And 2006? A **Roy Goldring Spectacular**, 8<sup>th</sup> July 2006, The Gateways School, Harewood, Leeds LS17 9LE. We would be delighted if



© PC

George and The Lothian Band continued to play for the evening social dance. They never flagged, and received a well-deserved standing ovation from the high on three hundred dancers after the last dance of the evening. Fittingly, for the 51<sup>st</sup> Festival,

some teams from Scotland were able to join us!

Information will appear on [www.rscdsleeds.org.uk](http://www.rscdsleeds.org.uk)

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*Queen's Quadrille*, and then followed a dozen well-known and less well-known dances for the adults, interlaced with a similar number for the children. In and amongst, we danced four demonstration dances including Jackie Johnstone's *Doon Hame*, and a selection of Highland dances. The afternoon ended with children, adults, and visitors joining in *The Dashing*



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# Dancing Forth

**T**he Edinburgh Festival and the Fringe attract thousands of people each year. One is spoiled for choice with the number of shows and concerts taking place in our Capital, but I reckoned that I was in for a good night's entertainment when I went along to The Edinburgh Academy to see "Dancing Forth", a show presented by the Edinburgh Branch of the RSCDS. It exceeded all expectations!

This show was incredibly well thought out. Part one had a supernatural feel to it with ghosts, selkies, kelpies, dungeons and a phantom piper. The ghostly tales were expertly told by Ruth Frame, who set the scene for the spooky music and dances. The music was of the very highest standard and would have been worthy of a show in its own right. Much more "Celtic" than standard Scottish Dance Music, it suited the atmosphere perfectly.

To give the busy dancers time to change in between dances there were several musical interludes. Chris Wright played cittern and sang *The Ghaist o' Fernden*, *The Great Selkie o Sule Skerry* and *The Twa Corbies* in the first half and *The Jolly Beggar*, *Bonnie Jean o' Bethelnie* and *Abune the Linn* in the second. He was accompanied by Dan Houghton on whistles, small pipes and Highland bagpipes, Musical Director James

Gray on piano, keyboard and accordion and Jon Bews on fiddle. We also had some great sets of tunes from the band.

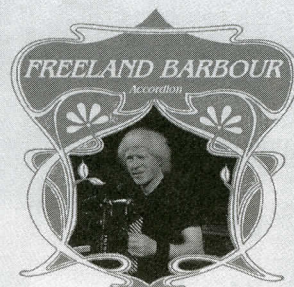
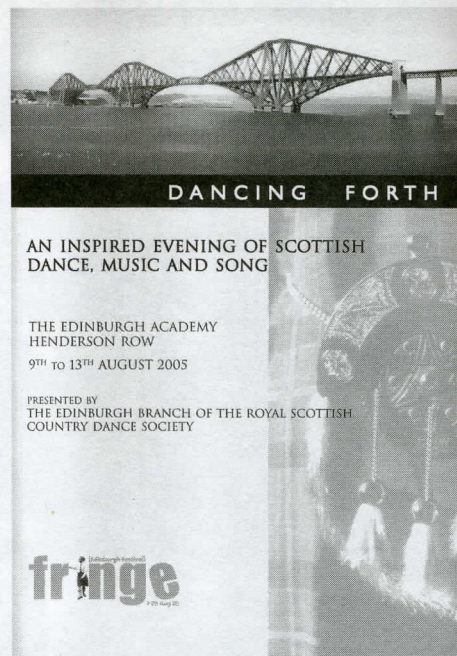
And so to the dance! Stewart Adam's choreography was absolutely stunning. What amazed me was the smooth transition between longways and square sets, and the way dancers seamlessly joined and left sets when required. The dancers themselves were step perfect, and their colourful costumes suited each dance (I particularly liked the Ghost of Old Spedling Castle's white kilt). Most important of all – they looked as if they were enjoying the show as much as the audience was. No serious faces here, plenty of smiles, eye contact and a few good "hoochs" from Ian Brockbank! I was very impressed by a dance written by Producer Grant Bulloch and done

in running step while the band sang the Runrig song *An Toll Dubh*.

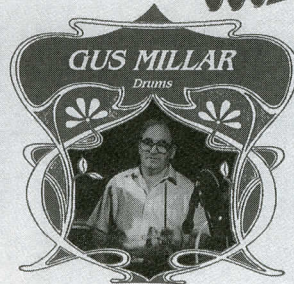
The second half was given over to romance, with dances including *Woo'd and Married and A'* and *Mairi's Wedding*. Atsuko Clement wrote a lovely Step Dance called *Love Unrequited* to the tune *Marni Swanson of the Grey Coast* – and most unusually, the men joined in!

I really couldn't fault this show in any way and I can't wait to see what the Edinburgh Branch come up with for next year!

**Karin Ingram**



The  
**OCCASIONALS**



The  
**OCCASIONALS**

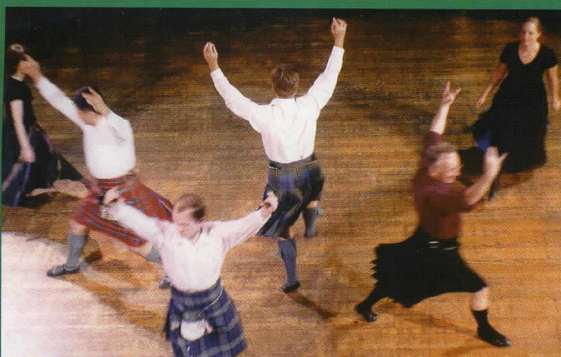
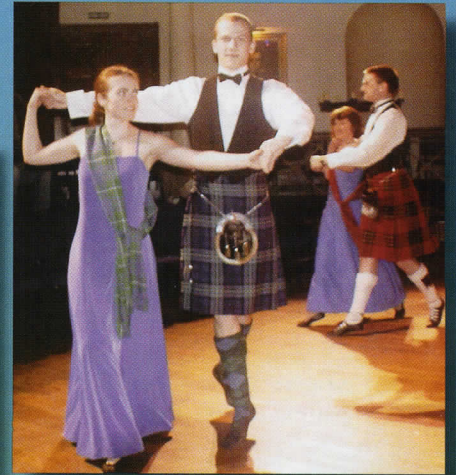
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# *Dancing Forth*



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J. NORMAN & SONS

TETLEY'S

Step 2:17  
Step 3:18  
Waltz 3:38  
Waltz Encore 2:38  
Trot 3:08  
Trot Encore 3:07  
Waltz 2:16  
Waltz 3:35  
Waltz 3:35

AN EVENING WITH FRIENDS

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