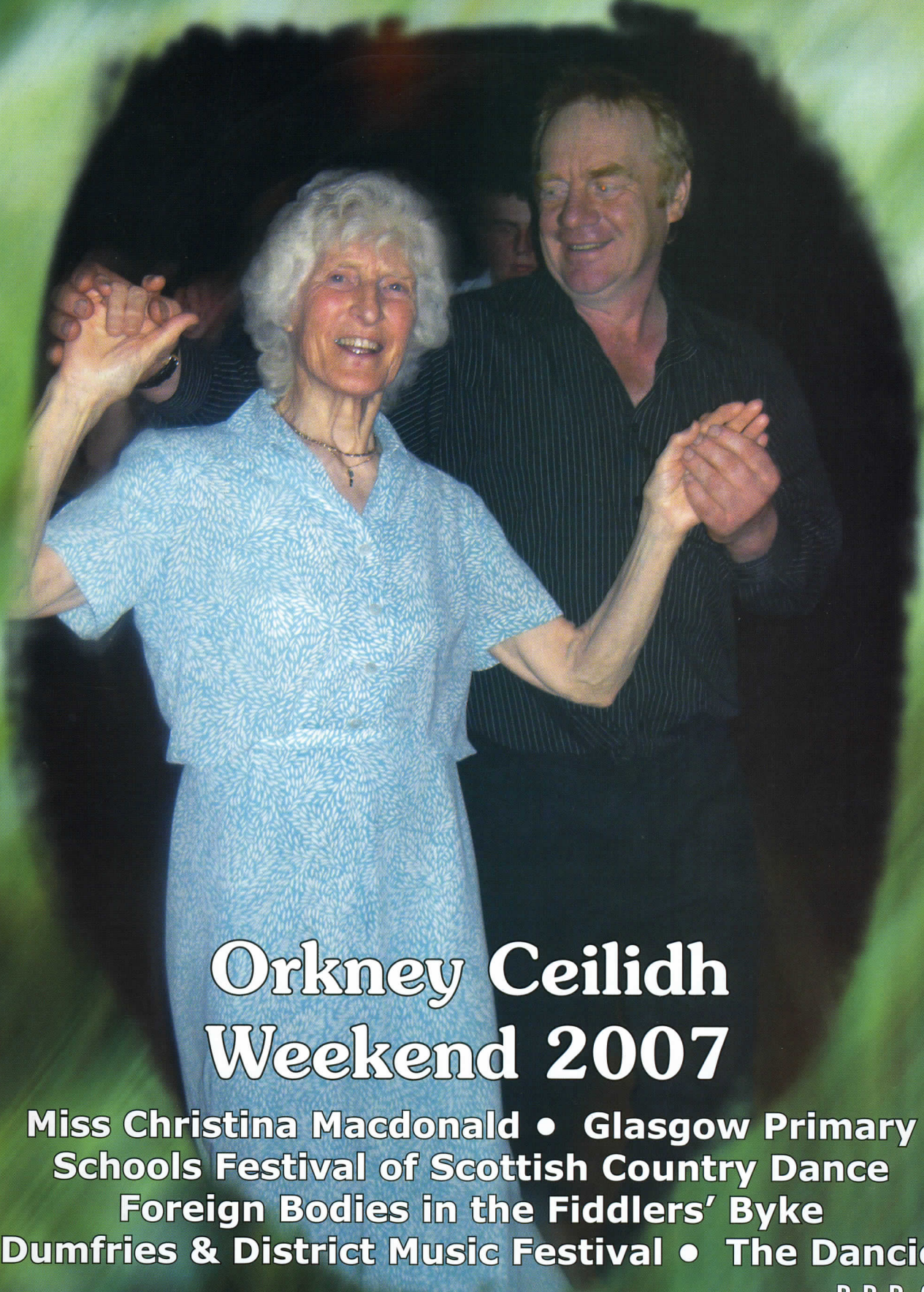


Dance On!



Orkney Ceilidh Weekend 2007

**Miss Christina Macdonald • Glasgow Primary
Schools Festival of Scottish Country Dance
Foreign Bodies in the Fiddlers' Byke
Dumfries & District Music Festival • The Dancie**

R.R.P. £2.00
Issue 31 - May 2007

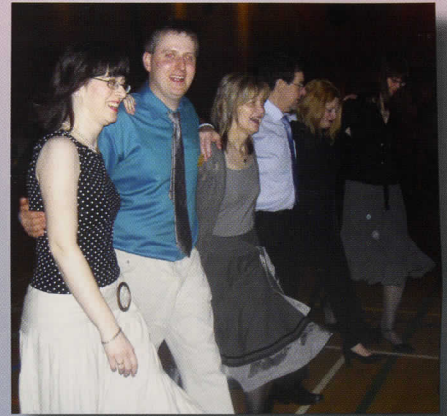
Orkney Ceilidh Weekend 2007



David Scott, Judith Linton, Stuart Anderson & Nicol McLaren.



Lana & Billy Fotheringhame



Maria Leask & Neil Leask (no relation) lead Jessie's Polka



Some of Maureen Findlay's young dancers

Jessie Stuart & Stuart Anderson



Mabel Besant & Johnny Johnston



Shoramere, just some of the many talented young Orcadian musicians.

The tea lady!

Photographs © Dance On!, David Hogg, Nicol McLaren & John Thomson



The Ballroom Dance class offered Ian Heddle as a sacrifice!



Campbell Hunter, Suzanne Moreau, Nicol McLaren, Jessie Stuart, David Scott, Judith Linton, Stuart Anderson & David Hogg

Dance On!

Day of Dance

Sunday 5th August

Craigsanquhar House Hotel, Cupar, Fife

10.30a.m. – 5.30p.m.

Dance Forum

(Meet the "Dance On!" Team)

Splendid Buffet Lunch

Dance Demonstrations

Dance to the music of The Jimmy Shand Jnr SDB

£25.00 per person

Contact Laura Ellis or Karin Ingram

(contact details at foot of page)

Take The Floor

26th May Gordon Pattullo
(OB from The Devonvale Hall)

2nd June Robert Whitehead & The Danelaw SDB
(Roddy Matthews)

9th June Sandy Nixon SDB
(NAAFC Guest of Honour)

16th June The Reel Thing Ceilidh Band
(NAAFC Guest of Honour)

23rd June Da Fustra
(OB from The Shetland Hotel)

30th June Iain Anderson SDB

Saturday Evenings 19.05-20.30

BBC Radio Scotland 92-95 FM 810MW Digital Satellite 866
www.bbc.co.uk/radioscotland

Dance On!

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Orkney Ceilidh Weekend 2007

We had a truly wonderful time in Orkney, courtesy of the Orkney Traditional Dance Association. We are hoping to have a full report from them next month, on both the Ceilidh Weekend and the Fringe events that took place the week before. There is always a lot of local support in Orkney, and the Orcadians make the visitors feel so welcome. Thank you to everyone for their hard work and hospitality.



Peter Sinclair plays for Heather McLean and Maria Leask to dance.



Tutors Campbell Hunter (Scottish Country) and Suzanne Moreau & David Hogg (Ballroom)



Stuart Anderson

*All Photographs
© "Dance On!",
David Hogg, Nicol McLaren or John Thomson*



Brian Taylor and Mabel Besant



The Old Man of Brodgar!



Lana Fotheringhame and Tegan



Jock Thomson and Wilma Taylor lead Wilma's Waltz, which was written for her by Linda Lennie



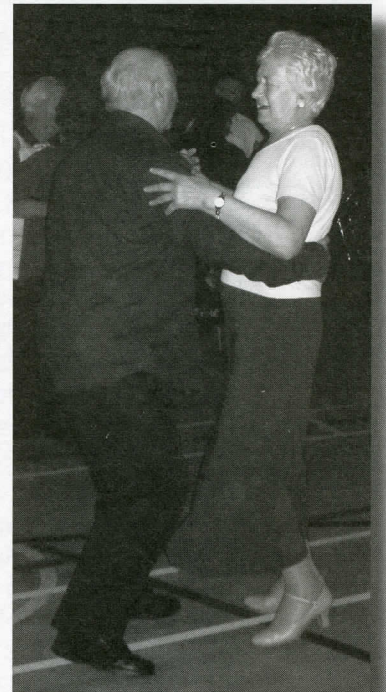
"Playing Music for Dance" led by Nicol McLaren



Nicol McLaren



Judith Linton



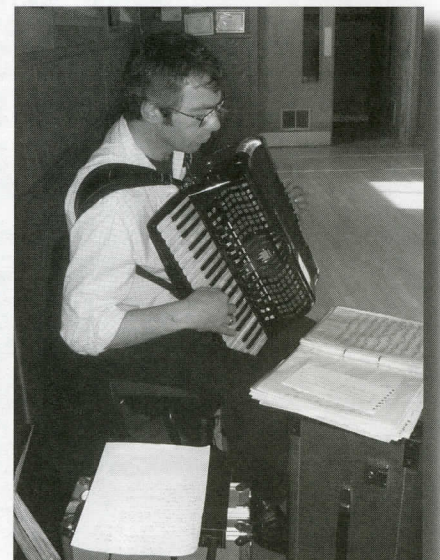
Old Time Dance tutor, Jessie Stuart will keep him right!



Andy and Sheena McGrath



After hours session in Lana's house



David Scott

Scottish Country Dancing

The Ross Bandstand
Princes Street Gardens

Monday and Tuesday Evenings 7.30 - 9.30 pm

Commencing Monday 28th May (Weather permitting)

Admission Adults £3 Children £1

If you are in any doubt about the weather in Edinburgh please contact any of the following numbers who will let you know whether it is cancelled or not

Margaret Burns 0131 661 1768
Bill Hamilton 0131 552 4998
Margaret Harris 0131 337 4197
Agnes Reid 0131 556 2140

Monday 28th May
Iain MacPhail
Atholl SCDC

R Deil amang the Tailors 14
J C'est l'Amour 34
S Argyll Strathspey 35
R West's Hornpipe Trad/5
J The Hazel Tree Drewry
S The Moray Rant Drewry
R The Falls of Rogie Attwood
S Wisp of Thistle 37
J Jennifer's Jig Drewry
R Rest and Be Thankful McConnachie

Tuesday 29th May
Marian Anderson
Wednesday Social Class

R The Flowers of Edinburgh 1
S Cherrybank Gardens Drewry
J The Laird of Milton's Daughter 22
R The Back o' Bennachie Duthie
S The Robertson Rant 39
J EH3 7AF 41
R The Gates of Edinburgh 15
S The Silver Strathspey 44
J Jolie de Vivre 39
R The Reel of the Royal Scots L

Monday 25th June
Roger Crook
Morningside SCDC

J Tribute to the Borders RSCDS/L
R Domino Five Haynes
S Jean Martin of Aberdeen Johnstone
J J.B. Milne Foss
J The Wee Cooper o' Fife Foss
S The Robertson Rant 39
R General Stewart's Reel 10
S The Wind on Loch Fyne Dickson
J Hooper's Jig MMM II
R Shiftin' Bobbins Clowes

Tuesday 26th June
Alistair Wood
Dunedin Dancers

R Swiss Lassie 39
J Pelorus Jack 41
S Wisp of Thistle 37
R The Bees of Maggleknockater Drewry
J Muirland Willie 21
S The Wind on Loch Fyne Dickson
R The Reel of the Royal Scots RSCDS/L
J Quarries' Jig 36
S The Gentleman 35
R Mairi's Wedding Cosh

Monday 2nd July
Jim Mackay
Harrison SCDC

J The Luckenbooth Brooch Dickson
R Festival Fling 44
S Anna Holden's Strathspey 42
J Mrs Stewart's Jig 35
R Inverneill House 35
S Miss Gibson's Strathspey RSCDS/L
J Midnight Oil Drewry
R Mrs Macpherson of Inveran Drewry
S The Duchess Tree Drewry
R The Duke of Perth 1

Tuesday 3rd July
Dick Black
Ochil SCDC

J Mrs Stewart's Jig 35
R Maxwell's Rant 18
S Jean Martin of Aberdeen Johnstone
J Pelorus Jack 41
R Shiftin' Bobbins Clowes
S Sugar Candle 26
J The Wild Geese 24
S Cape Town Wedding 39
J Ian Powrie's Farewell to Auchterarder Hamilton
R The Reel of the 51st Division 13

Monday 9th July
Bill Richardson
West Lothian Independent Dancers

J Light and Airy 4
R The Highland Rambler Goldring
S Oriel Strathspey 32
J EH3 7AF 40
R Miss Johnstone of Ardrossan Goldring
S Cherrybank Gardens Drewry
J Napier's Index 45
R Mrs Macpherson of Inveran Drewry
S The Robertson Rant 39
R The Irish Rover Cosh

Tuesday 10th July
Lothian SCD Band
Trinity SCDC

J The Laird of Milton's Daughter 22
R Ladies of Dunse 26
S The Dream Catcher 45
R Lothian Lads Drewry
J The New Rigged Ship 9
S The Royal Wedding RSCDS 5/82
R The Plantation Reel Moretti
J The Snake Pass Life begins at 40
S Autumn in Appin 31
R Rest and Be Thankful McConnachie

Monday 4th June
Alan Ross
New Scotland NCDS

R Maxwell's Rant 18
J The Wild Geese 24
S Cape Town Wedding 39
R J.B. Milne Foss
J Hooper's Jig MMM II
S Cherrybank Gardens Drewry
R Starlight 44
J St Andrew's Fair 5/82
S Gang the same Gate 36
R The Irish Rover Cosh

Tuesday 5th June
Lothian SCD Band
Queensferry SCDC

R The Whistling Wind 36
J Quarries' Jig 36
S The Lea Rig 21
R The Clansman 32
J Hopetoun House Duffield
S The Moray Rant Drewry
R The Falls of Rogie Attwood
J The Hazel Tree Drewry
S Miss Milligan's Strathspey RSCDS/L
R A Trip to Bavaria McGregor/Brown

Monday 11th June
Alistair Wood
ET SCDC

R Mrs Macpherson of Inveran Drewry
J Tribute to the Borders RSCDS/L
S Macdonald of the Isles Haynes
R Fairgrieve's Fancy MacMichael
J The Nurseryman 37
S The Rakes of Glasgow 11
R John of Bon Accord 33
J Old Nick's Lumber Room 26
M Schiehallion Thurston
R The Duke and Duchess of Edinburgh 39

Tuesday 12th June
Callum Wilson
RSCDS Ayr Branch

J EH3 7AF 40
R The Summer Assembly 35
S Anna Holden's Strathspey 42
J Napier's Index 45
R The Merry Lads of Ayr 1
S The Cashmere Shawl Boyd
J The Kelloholm Jig L32
R The Cumbrae Reel 28
S The Dream Catcher 45
R The Deil amang the Tailors 14

Monday 18th June
George Hood
RSCDS Stirling Branch

R Catch the Wind 45
J Ladies' Fancy 13
S Sugar Candle 26
R Festival Fling 44
J MacLeod's Fancy 33
S Gramachie MMM I
R Polharrow Burn Foss
J The Starry Eyed Lassie 23
S Macdonald of the Isles Haynes
R The Deil amang the Tailors 14

Tuesday 19th June
Alan Ross
Saughtonhall CDC

R High Road to Wigton MMI
J Jolie de Vivre 39
S St Columba's Strathspey Gillan/Sproule
R The Reel of the Royal Scots RSCDS/L
J Napier's Index 45
S Oriel Strathspey 32
R Miss Johnstone of Ardrossan L
J Kendall's Hornpipe GR
S Sands of Morar 45
R Bratach Bana Drewry

On Mondays 16th and 23rd July when 'The Ross' will not be available, dancing will be held in St Thomas, Junction Road Church Hall, Great Junction Street from 7.30 - 9.30 pm. No dancing on Tuesday 17th and 24th July

Monday 16th July

Broughton / Borders SCDC

J Miss Hadden's Reel 23
R The Lass O'Livingston 8
S The Cashmere Shawl Boyd
J The Duke of Atholl's Reel 16
R The Reel of the 51st Division 13
S Belle of Bon Accord Drewry
R Mairi's Wedding Cosh
S Dalkeith's Strathspey 9
J Tribute to the Borders RSCDS/L
R The Irish Rover Cosh

Monday 23rd July

Carrick Knowe SCDC

R J.B. Milne Foss
J The Kelloholm Jig RSCDS/L32
S St Columba's Strathspey Gillan/Sproule
R The Montgomerie's Rant 10
J Major Ian Stewart 35
S Duddingston Loch McIntyre
R The Saltire Society Reel RSCDS/L
J Ian Powrie's Farewell to Auchterarder Hamilton
S The Byron Strathspey Drewry
R The Reel of 51st Division 13

Annual General Meeting
Monday 3rd September 2007 at 7.30 pm
Inverleith Church Hall

The hire of the Ross Bandstand has gone up considerably this year, therefore we really need your support throughout the season

Dancing will return to the Ross Bandstand on Monday 30th July to Tuesday 14th August. Details will be on a separate sheet later.

Miss Christina Macdonald



Sheila Nicoll and Robert Wilson presenting Christina Macdonald with a Certificate of Congratulations. Robert Wilson is Chairman of the Annan Dance Class and Sheila Nicoll is the class teacher



Ready to demonstrate the dance "Miss Christina Macdonald".



Dance deviser Evelyn Ramwell, Christina Macdonald and Sheila Nicoll

Miss Christina Macdonald celebrated her 100th birthday on 6th March 2007. She finished off her busy day by joining friends and fellow members of the RSCDS Annan Branch at their weekly class.

Christina started Scottish Country Dancing while at Jordanhill School, Glasgow where Miss Jean Milligan was her gym teacher. Her career as a district nurse brought her to Annan in 1935. She became a founder member of the Annan Branch when it was formed in 1947 and has been a regular attendee ever since. Although not able to dance now, she comes to class most weeks to chat to the dancers and have her cup of tea and chocolate biscuit! She loves when her favourite dance, Mairi's Wedding, is on the programme.

At the Spring Dance, held on 16th March, Christina was presented with a Certificate of Congratulations from RSCDS Headquarters. Also to commemorate the occasion Evelyn Ramwell devised a Strathspey and asked John Renton to write a tune. Both dance and music are entitled Miss Christina Macdonald. A team of dancers from the class danced the dance for Christina, and both the tune and the dance were very

All Photographs © Sylvia Baxter

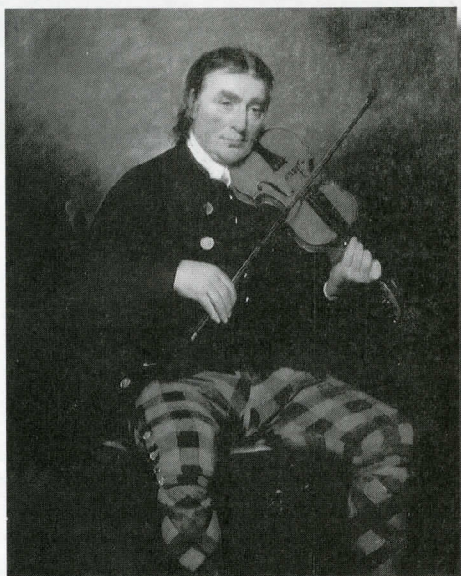


Foreign Bodies in the Fiddlers' Byke

By Finlay Forbes

"Nath Gow begs to observe that of all Italian Compositions, this was his Father's Favorite (sic)".

This statement appears on Page 30 of "A Select Collection of Original Dances, Waltzes, Marches, Minuets & Airs Respectfully Dedicated to the Most Noble Marchioness of Queensberry" published by Nathaniel Gow in about 1815.



Niel Gow

It is not totally clear from this statement whether Niel Gow regarded Italian compositions as superior on inferior to the Scots fiddle music on which his historical reputation now rests but there may be just a hint of condescension in the fact that his preference is qualified so heavily. Niel Gow's great contemporary Robert Burns was rather less ambivalent about imported musical produce and could not resist taking a few eloquent swipes at it:

"When there cam a yell o' foreign squeels, that dang her tapsalteerie O!"

"What are the notes o' lyre or lute – Wizzent, wheezy – slim and sleezy – What are the notes o' lyre or lute – Inconsequential diddle!"

For the record, the Italian composition that so won over the fiddler from Inver was a Giga (as in Jig) in A Major by the Italian Baroque composer Arcangelo Corelli (1653 – 1713).

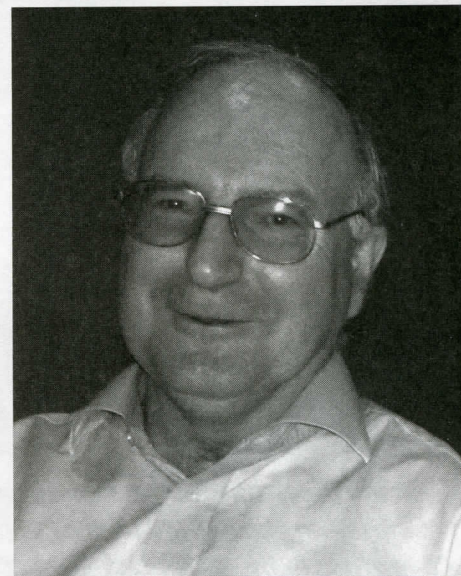
Corelli's Giga is not the only foreign piece included in Gow's collection. There are a number of compositions by two recently deceased Austrians namely Wolfgang Amadeus Mozart and a certain Dr. Haydn (yes that

is the great Papa Joe himself uncharacteristically credited with his doctorate from Oxford University). To emphasise the contemporary taste for exotica, the collection also runs to a Cossack dance and one or two other pieces of clearly non-Caledonian antecedence. Gow clearly took advantage of the non-existent copyright laws of the time to indulge in a bit of renaming. His collection also includes a tune called *The Earl of Dalkeith's March* by "Mozart", which turns out to be Papageno's song *Der Vogelfanger bin Ich ja* otherwise known as *The Birdcatcher's Song* from "The Magic Flute". Evidence of Wolfgang Amadeus's consent to the renaming of his tune in honour of the Scottish nobility is not all that convincing but then he wasn't around in 1815 to be consulted on the matter. Perhaps Mozart could count himself fortunate to have retained the credit as composer. The Gows were not always so punctilious in these matters.

What this particular collection from the Gow dynasty shows clearly is that many of the big names in the Scots fiddle music of the age were exposed to and probably performed other European music of the Baroque, Classical and possibly even the Early Romantic eras.

The question is, did European music have any significant influence on the Scots tradition as a result of their participation in it? In terms of the tunes to which we pas de basque (with or without three beats) skip change and common schottische, are we already at the heart of Europe or are we still a vigorously independent musical enclave? Are the hornpipes, jigs, strathspeys and reels to which we dance wholly in the Scottish idiom or are they Scottish airs hybridised with the musical genes of mainland Europe? Some dyed in the wool creators of friction between horse hair and sheep's intestines seem convinced that the tradition that they guard with such single minded ferocity is unsullied by any exotic material or at least would be unsullied by any such exotica if only the accordionists had stayed out of the picture.

I hate to disappoint these guardians of the one true art (no I don't really) but this is unlikely to be true. It seems highly improbable that we are still dancing to tunes that may have inspired our Pictish forbears to cause the Romans so much grief and discomfort in the days before the Scottish Tourist Board encouraged us to be more welcoming to visitors.



The melodic and harmonic bases of the Scots fiddle tunes published early in the eighteenth century were markedly different from those published later in that century and early in the next. By the time that Scott-Skinner came on to the scene in the late Victorian era, mainstream European classical devices had become well and truly integrated into the Scottish idiom and perhaps more significantly, some of the old Scottish devices such as the slightly bibulous sounding "double tonic" and the flattened seventh had all but disappeared. After all, Skinner was a conventionally trained musician who insisted on being described as a violinist and by all accounts took considerable exception to being "downgraded" as he saw it to the status of fiddler. Such sensitivity may owe more to the Banchory genius's legendary vanity than to any passion for linguistic accuracy but regardless of the semantics, Skinner's extraordinary technical skill owed more to his training as a classical violinist than to his involvement in the general tradition of Scots fiddling. It was inevitable that this superb composer with a gift for self-publicity that almost equalled his gifts as a melodist would work the fruits of his hard won technique into his compositions.

There is no doubt that Scott-Skinner's finest compositions sound just as Scottish as those of his outstanding predecessors like the Gows, Marshall and MacKintosh and equally as Scottish as those of his great successors like Jimmy Shand and Angus Fitchet but it's worth studying just why that should be, given some



James Scott Skinner

of the compositional devices used by composers of Scottish dance music over two and a half centuries.

Robert MacKintosh was steeped in the baroque tradition and most of his dance tunes manage to have very Scottish sounding melody lines while following the harmonic progressions used by the classical composers of his time. Anyone with a reasonable knowledge of orthodox music school harmony should have no trouble harmonising his tunes using mainstream classical chord progressions. In some cases, the tunes could well have been conceived to fit a predetermined harmonic progression.

Even those wonderful overlapping octaves in the second measure of *Lady Charlotte Campbell's Strathspey*, familiar to Country Dancers as the tune for *The Silver Tassie*, are a Baroque device used by no less than Johann Sebastian Bach. They appear briefly in the bass line of the soprano aria *Bereite dir, Jesu, noch itzo die Bahn* from the cantata "Herz und Mund und Tat und Leben" BWV147, which is more famous these days as the source of the chorale setting known in English as *Jesu joy of man's desiring*. It is highly unlikely that Red Rob would have had access to any of Bach's music and almost certainly not to that particular cantata. In the golden age of the Scots fiddle, JS Bach was something of a nonentity. It was not until Felix Mendelssohn (1809 – 1847) appeared on the scene and rediscovered Bach that his music achieved any kind of prominence. Given that Red Rob passed away in 1807 it seems unlikely that he would have benefited from Mendelssohn's research and perspicacity. Strange as it may seem now, when Johann

Sebastian Bach died in 1750, the musical world mourned the passing of a great organist, harpsichordist and organ designer. At the time, the informed verdict on his creative genius would have been along the lines of, "He did a bit of composing to be sure but nothing of any consequence – all frightfully fugal and old fashioned you know" or whatever that might have been in the German of the time. By 1750, Bach's polyphonic style of composition was, in the collected opinions of those in the know, decidedly old hat, passé, obsolete or anything else that you care to use in that line of denigration. Will we ever learn?

On the balance of probability, the Scots tradition enjoyed a two way relationship with the music of mainstream Europe. Composers such as Haydn, Beethoven and Weber were commissioned to make "musical evening" arrangements of traditional Scots songs and Beethoven apparently had a particular affection for traditional Scots melodies. The first movement of Beethoven's seventh symphony uses a subject that is shamelessly jiggy with lots of dotted notes to emphasise its dancing character. The slow movement of Schubert's third symphony is based on a suspiciously Scottish sounding theme although it could equally be a product of Schubert's seemingly limitless melodic imagination. Much later, Debussy purloined *The Keel Row* for his orchestral composition "Gigues". Debussy was in no doubt about the tune's Scottish pedigree and Claude Achille knew quite a bit about music. (Any correspondence from Northumberland on this piece of flippant rationalisation will be ignored.)

A careful study of our traditional dance tunes appears to suggest that they have managed to retain their unmistakable Scottishness not by hanging on grimly to an immutable set of traditional values but by subtly absorbing and adapting ideas from other traditions to extend and enrich the idiom.

Our tradition it seems has been covertly soaking up all manner of foreign bodies over the years and is none the worse for it.

Even if we ignore such obviously non-Scottish originals as *Oh Dem Golden Slippers*, *Whistling Rufus* and *The Irish Rover*, we are still left with a number of supposedly traditional Scots tunes that may not be all that Scottish. *Petronella* has a decidedly four square German polka feel to it and *The Ton*, used as the original for "Jessie's Hornpipe" is actually an anglicised version of *Le Ton* which is simply French for "The Tune". *The Ton* could well have been a stately rigadon or

a less stately bourree at some stage in its history but it does not sound anything like an Eighteenth Century Scots reel or any kind of hornpipe from any age. Rhythmically and melodically, it has more in common with the Bourree from Bach's third orchestral suite than anything in the Scottish idiom written at that time. At this stage, it is worth pointing out that such luminaries of Scots fiddle music as Marshall, MacKintosh and the rich variety of Gows occasionally strayed from the purely Scottish idiom. Marshall's glorious slow air *Chapel Keithack* is clearly the work of someone who had heard the music of Haydn, sought to emulate it and got cold feet part way through.

JB Milne is now accepted as an established original tune for a very popular country dance so it is worth recognising that its composer, Angus Fitchet, worked a broken diminished seventh chord into the melody line specifically to make nonsense of the BBC's ban on diminished seventh chords in Scottish dance music programmes. According to the expert wisdom of the time, diminished sevenths, being chromatic chords, had no place in Scottish traditional music. Why Auntie Beeb should choose to ban a harmonic concoction that had been used by JS Bach, Mozart and Haydn is extremely odd but then the ways of the BBC are always just that bit mysterious. Someone in authority probably assumed that it was a "jazz chord", (which it is but only by adoption) although it certainly was not an invention of jazz musicians.

This does not mean that Jazz has not had an influence on our musical tradition. Some band leaders have a passion for jazz chord progressions – often in places where they sound what might neutrally be described as "interesting" or "different" but there is no doubt that these harmonies have enriched rather than damaged or obliterated the great tradition of Scottish dance music.

It should be clear from all this (I hope!) that our modern Scottish dance music is the product of a number of traditions cooked up in the melting pot of native creativity and turned into something that manages to remain uniquely and unmistakably Scottish. If our musical tradition can cope so effectively with outside influences, it can surely cope with the different instrumental traditions of fiddling, piping, accordion playing and pianism that so often try to plough separate furrows of self righteousness at the expense of the art form as a whole.

Surely it is better to unite and conquer than to follow the one rather sad aspect of our national psyche which is to divide, disintegrate and disappear.

Ceilidh & Old Time Dances							
Regular Weekly Events							
Date	Town	Hall	Band	Time	Cost	Contact	Comments
Every Saturday	Fife, Largo Ward	Largo Ward Village Hall	t.b.c.	8pm -11pm No Bar	£3.50 (tea)	Door	Different bands each week.
Every Sunday	Fife, Cupar	Old Parish Church	-	2pm-5pm	£3 (tea)	Door 01383 415 142	Ceilidh, Old Time & Social Dance Club
Most Sundays	East Kilbride	Girl Guide Hall, Dundas Place	-	7.30 -10pm	£2 (tea)	Door or tel : - 01355 230 134 or 245 052	Ceilidh & Old Time Club
Every Tuesday	Glasgow University	Student Union, University Avenue.	-	7.30-10pm Bar	£5	Text 'dance' to 07886 771 364	Dance Club. Age 25-69½
	Humble, East Lothian	Village Hall	George Hood	7.30-10pm	£3 B.Y.O.B.	Door (Owen & Catherine Harrison)	Ceilidh, Old Time and Social Dance Club
Every Wednesday	Newtongrange	Morris Club	Live Music	7.30-10pm	£3/£1.50	Door (Karin Ingram)	Ceilidh & Old Time Club
	Glasgow	St Andrews in Square	Live Music	7.30-9.30	£4 Bar	Door (Tricia Matthews)	Ceilidh & Old Time Class
	Kilmarnock	Holy Trinity Church, Portland Road	-	7.30-10pm Bar	£5	Text 'dance' to 07886 771 364	Dance Club. Age 25-69½
First Wednesday	Midlem	Village Hall	Live Music	8pm-10pm	£2 (tea)	Door (Gracie Belle Scott) Info Tel:- 01835 870 244	Social Dance (Old Time) [Monthly during Summer]

Ceilidh & Old Time Dances							
June 2007							
Date	Town	Hall	Band	Time	Cost	Contact	Comments
2 nd	Auchendinny	Glencorse Comm. Hall	Webster Craig	7.30-11.30	£5 No bar	01721 723 468	(Near Penicuik)
3 rd	Angus	Tealing	Johnny Duncan	7.30-10pm	£2.50	Door	Soft Drinks available
4 th	Kirkwall	St Magnus Centre	Live music	8pm	£2/£0.50	Door	Old Time, Ceilidh & Country
6 th	Ellon	Station Hotel	Dennis Morrison	8pm-11pm	£2.50 Bar	Door	Food available
7 th	East Kilbride	Red Deer Centre	Recorded	7.30-10.30	£5 No bar	Door	Charity for Cancer Care
8 th	Fouliden	Village Hall	Iain Cathcart	8pm-12mn	£5 Supper	01289 386 400	Ticket only - Anniversary
9 th	Black Isle	North Kessock Hall	Lindsey Weir	8pm-12mn	B.Y.O.B.	Door	Social Dancers
	Glencarse	Village Hall	Johnny Duncan	7.30-11pm	£3.50 Door	01738 860 574	Soft Drinks available
	Banff	Bowling Club	Garioch Blend	7.30-11.30	£5	01261 812 209	Phone for Ticket
10 th	Arbroath	Café Project	Gordon Pattullo	7.30-10pm	£3 Door	01241 879 487	Old Time, Ceilidh & Set
11 th	Kirkwall	St Magnus Centre	Live music	8pm	£2/£0.50	Door	Old Time, Ceilidh & Country
16 th	Kinellar	Comm. Hall	Charlie Esson	7.30-10pm	£2.50 No Bar	01224 713 674	Malawi Charity
	Langholm	Buccleuch Centre	Ian Hutson	8pm-12mn	£6 Supper T	01387 381 475	or 01387 381 305
	Glasgow	Partick Burgh Hall	Lex Keith	8pm-11.30	£5 Bar	Door	Glasgow Highlanders
17 th	Elgin	Ashgrove Hall	Julie McRitchie	8pm-12mn	£4 (bar)	01343 543 655	Jolly Dancers
	Glencarse	Village Hall	Steven Carcary	7.30-10pm	£2.50 No Bar	Door	Soft Drinks available
	Montrose	Park Hotel	John White	2pm-5pm	Door	01241 879 487	A & F Club ceilidh
18 th	Arbroath	Café Project	George Rennie	7.30-10pm	£3 Door	01241 879 487	Old Time, Ceilidh & Set
20 th	Kirkwall	Community Centre	Live music	8pm	£2/£0.50	Door	Old Time, Ceilidh & Country
22 nd	Ellon	Station Hotel	Graeme Mitchell	8pm-11pm	£2.50 Bar	Door	Food available
23 rd	Tranent	Elphinstone Farm	Neil hardie	8pm-1am	£5 (bar) T	01875 611 928	Charity - Bring Supper
	Blackford	Village Hall	Gordon Pattullo	8pm-11.30	£4 No Bar	Door	Charity - Soft Drinks
24 th	North Kessock	Village Hall	James Coutts	8pm-12mn	? B.Y.O.B.	Door	Social Dancers
25 th	Arbroath	Café Project	Johnny Duncan	7.30-10pm	£3 Door	01241 879 487	Old Time, Ceilidh & Set.
27 th	Kirkwall	Community Centre	Live music	8pm	£2/£0.50	Door	Old Time, Ceilidh & Country
29 th	Dufftown	Memorial Hall	-	7.30-10pm		01542 887 616	Monthly Social
30 th	Helensburgh	Commodore Inn	West Telferton	8pm-1am	£7 (bar)	01389 841 208	Highlanders Dance
30 th	Aviemore	Village Hall	Garioch Blend	8pm-12mn	£4 Tea & biscuit	01479 810 933	Monthly Dance
	Elgin	Bishopmill Hall	Dave Husband	8pm-12mn	£4 (bar)	01343 543 655	Jolly Dancers

Scottish Country Dances							
June 2007							
1 st	Inverness	Cauldeen School	Mathew MacLennan	8pm		01463 235 384	Summer Dancing - RSCDS
2 nd	Monkton	Carvick W. Hall	Kenny Thomson	7.30pm		01292 315 558	Ayr Branch Ceilidh/Country
	Westhill, Aberdeen	Ashdale Hall	Sandy Nixon	7pm	£16 T	01261 833 574	Aurora Ball www.aurorascot.org.uk
	Pitlochry	Town Hall	Jim Berry	7.30pm	£6/£2	01796 473 488	Summer Dancing
	Darlington	Dolphin Centre	Lothian	7.30pm	£8.50	01748 823 371	Darlington SCD Group
4 th	Troon	Concert Hall	Ian Muir	7.30pm	£3/£2	01292 315 558	Summer Dancing - Ayr Branch
5 th	Dufftown	Memorial Hall	-	7.30pm		01542 887 616	Summer Dancing
6 th	Kirkwall	Broad Street	(Comm. Centre)	7.30pm	£2/50p	01856 873 534	Orkney Traditional Dance Assoc.
7 th	Alva	Cochrane Hall	David Oswald	7.30pm	£5	01324 559793	Summer Dancing - no recaps.
8 th	Strathaven	Rankin Church	Recorded	7.30pm	£3	01357 520 917	Summer Dancing
	Comrie	White Church	Colin Dewar	7.30pm	£5	01764 679 717	Club Annual Dance
9 th	Dunblane	Victoria Hall	Gordon Shand	7.30pm	£5	01786 822 853	Summer Dancing - Raffle
	Strathpeffer	Pavilion	Colin Dewar		£8/£4	01997 423 373	Dingwall Rally - recaps
11 th	Dundee	St Andrews Church	Maple Leaf	7.30pm	£4	01382 509 103	Charity Dance - [incl. refreshments]
	Troon	Concert Hall	Roy Hendrie	7.30pm	£3/£2	01292 315 558	Summer Dancing - Ayr Branch
12 th	Bearsden	Westerton Hall	John Renton	7.30pm	£3	0141 942 7519	Summer Dance Class
14 th	Alva	Cochrane Hall	Colin Dewar	7.30pm	£5	01324 559793	Summer Dancing - no recaps.
	Strathaven	Rankin Church	Recorded	7.30pm	£3	01357 520 917	Summer Dancing
15 th	Montrose	Old Church Hall	Frank Thomson			01674 830 489	East Angus Branch
	Dumfries	Loreburn Hall	Ian Muir	7.30pm	£6	01387 265 815	Dumfries RSCDS
	Milngavie	Mugdock Park	David Ross	12.30pm	Free	0141 334 0694	Glasgow Branch Open Air Dancing
16 th	Glasgow	Carmichael Hall	Alan Ross	7.30pm	£7	0141 204 3713	'Just For Fun' Dances -no recaps
	Leeds	West Park CDC	George Meikle	7.30pm	£7	Door	RSCDS Leeds Branch
	Pitlochry	Town Hall	David Anderson	7.30pm	£6/£2	01796 473 488	Summer Dancing
18 th	Troon	Concert Hall	Liam Stewart	7.30pm	£3/£2	01292 315 558	Summer Dancing - Ayr Branch
20 th	Tarbert, Argyll	Village Hall	-	7.30pm		01880 820 304	Tarbert Loch Fyne Summer Dancing
	Dunfermline	Glen Pavilion	Roger Crook	7.30pm	£5	01383 720 972	Summer Dancing
21 st	Alva	Cochrane Hall	Alan Ross	7.30pm	£5	01324 559793	Summer Dancing - no recaps.
	Strathaven	Rankin Church	Recorded	7.30pm	£3	01357 520 917	Summer Dancing
22 nd	Galashiels	Volunteer Hall	Marian Anderson	7.30pm	£5	01896 752 316	Braw Lads Dance
	Inverness	Cauldeen School	Fine Blend	8pm		01463 235 384	Summer Dancing - RSCDS
23 rd	Dunblane	Victoria Hall	Iain MacPhail	7.30pm	£5	01786 822 853	Summer Dancing - Raffle
	Troon	Muirhead Centre	(Display)	2pm	£2	01292 315 558	Ayr Branch Summer Assembly
	Troon	Concert Hall	Lothian	7.30pm	£5	01292 315 558	Ayr Branch Summer Assembly
	Urquhart Castle	Loch Ness side	Massed Dancing	2.30pm		01463 235 384	Bring Picnic, rugs & cushions.
25 th	Troon	Concert Hall	David Ross	7.30pm	£3/£2	01292 315 558	Summer Dancing - Ayr Branch
26 th	Bearsden	Westerton Hall	John Renton	7.30pm	£3	0141 942 7519	Summer Dance Class
28 th	Alva	Cochrane Hall	Marian Anderson	7.30pm	£5	01324 559793	Summer Dancing - no recaps.
	Strathaven	Rankin Church	Recorded	7.30pm	£3	01357 520 917	Summer Dancing
29 th	Dunoon	Queens Hall	Marian Anderson	7.30pm	£8	01369 840 548	South Argyll Summer Dance
30 th	Pitlochry	Town Hall	Glencraig	7.30pm	£6/£2	01796 473 488	Summer Dancing

Ceilidh & Old Time Dances

July 2007

Date	Town	Hall	Band	Time	Cost	Contact	Comments
1 st	Angus	Tealing	Ken Stewart	7.30-10pm	£2.50	Door	Soft Drinks available
4 th	Ellon	Station Hotel	Charlie Esson	8pm-11pm	£2.50 Bar	Door	Food available
7 th	Black Isle	North Kessock Hall	Colin Garvin	8pm-12mn	B.Y.O.B.	Door	Social Dancers
9 th	Kinellar	Comm. Hall	Gordon Pattullo	7.30-10pm	£2.50	01224 713 674	Children of Malawi Fund
11 th	Linlithgow	Palace Courtyard	Wayne Robertson	7.30-10pm	£6/£5	01506 845 698	Indoors if wet. Dances called
13 th	Foulden	Village Hall	Stuart Adamson	8pm-12mn	£5 supper	Door No Bar	Info 01289 386 400
	Inverurie	Town Hall	Garioch Blend	8pm-12mn	£6 supper	01651 863 109	Ticket - Cancer Research
14 th	Glencarse	Village Hall	Jimmy Lindsay	7.30-11pm	£3.50	01738 860 574	Soft Drinks available
	Elgin	Bishopmill Hall	Steven Carcary	8pm-12mn	£4 (bar)	01343 543 655	Jolly Dancers
	Locharbriggs	Comm. Centre	t.b.a.	8pm-12mn	?	01387 710 975	Centre Fundraiser.
15 th	Montrose	Park Hotel	George Rennie	2pm-5pm	Door	01241 879 487	A & F Club ceilidh
	Arbroath	Café Project	Wayne Robertson	7.30-10pm	£3 Door	01241 879 487	Old Time, Ceilidh & Set.
18 th	Linlithgow	Palace Courtyard	Wayne Robertson	7.30-10pm	£6/£5	01506 845 698	Indoors if wet. Dances called
	Ellon	Station Hotel	Bruce Lindsay	8pm-11pm	£2.50 Bar	Door	Food available
21 st	Black Isle	North Kessock Hall	Willie Simpson	8pm-12mn	B.Y.O.B.	Door	Social Dancers
22 nd	Arbroath	Café Project	Ian McCallum	7.30-10pm	£3 Door	01241 879 487	Old Time, Ceilidh & Set.
25 th	Linlithgow	Palace Courtyard	Bella McNab	7.30-10pm	£6/£5	01506 845 698	Indoors if wet. Dances called
	Dufftown	Memorial Hall	-	7.30-10pm		01542 887 616	Monthly Social - Old Time
27 th	Dufftown	Memorial Hall	Ian Hutson	8pm-12mn	Door	01542 887 616	Old Time Dance
28 th	Blackford	Village Hall	t.b.a.	8pm-11.30	£4 No Bar	Door	Charity - Soft Drinks available
	Aviemore	Village Hall	Jock Fraser	8pm-12mn	£4 Tea &	01479 810 933	Monthly Dance
29 th	St Andrews	B.B. Hall	Gary Sutherland	7.30-11pm	£6/Free	B.Y.O.B.	Raffle + Guest Singer
	Arbroath	Café Project	Steven Carcary	7.30-10pm	£3 Door	01241 879 487	Old Time, Ceilidh & Set.

Scottish Country Dances

July 2007

Date	Town	Hall	Band	Time	Cost	Contact	Comments
Mondays	Dumfries	Steele Avenue	C.D.'s	7.30pm	£?	-	Summer Dancing every Monday
2 nd	Troon	Concert Hall	Marian Anderson	7.30pm	£3/£2	01292 315 558	Summer Dancing - Ayr Branch
3 rd	Dufftown	Memorial Hall	-	7.30pm		01542 887 616	Summer Dancing
4 th	Dunfermline	Glen Pavilion	James Coutts	7.30pm	£5	01383 720 972	Summer Dancing
5 th	Alva	Cochrane Hall	Nicol McLaren	7.30pm	£5	01324 559793	Summer Dancing - no recaps.
	Kirkwall	Broad Street	(Comm. Centre)	7.30pm	£2/50p	01856 873 534	Orkney Traditional Dance Assoc.
	Strathaven	Rankin Church	Recorded	7.30pm	£3	01357 520 917	Summer Dancing
6 th	Stirling	Albert Halls	Colin Dewar	7.15pm	Ticket	01786 822 853	80 th Celebration - RSCDS Stirling
	Aviemore	Village Hall	Sandy Nixon	8pm	Ticket	07720 474 484	10 th Weekend School
7 th	Aviemore	Village Hall	Sandy Nixon	7.30pm	Ticket	07720 474 484	or 07944 585 814 - Daytime Classes
	Leeds	Gateways School, Harwood	Nicol McLaren & Glenraig	7pm	£9 Ticket	0113 267 6655	White Rose Festival - RSCDS Leeds Branch [Advance Booking]
9 th	Troon	Concert Hall	Kenny Thomson	7.30pm	£3/£2	01292 315 558	Summer Dancing - Ayr Branch
10 th	Bearsden	Westerton Hall	John Renton	7.30pm	£3	0141 942 7519	Summer Dance Class
11 th	Linlithgow	Palace	Wayne Robertson	7.30pm		01506 845 698	Scotch Hop - mixed dancing
12 th	Alva	Cochrane Hall	Sandy Nixon	7.30pm	£5	01324 559793	Summer Dancing - no recaps.
	Strathaven	Rankin Church	Recorded	7.30pm	£3	01357 520 917	Summer Dancing
14 th	Pitlochry	Town Hall	Colin Dewar	7.30pm	£6/£2	01796 473 488	Summer Dancing
	London N.E.	Woodford	Craigievar	7.30pm		020 8504 1632	See website www.efsa.org.uk
16 th	Troon	Concert Hall	Lothian	7.30pm	£3/£2	01292 315 558	Summer Dancing - Ayr Branch
18 th	Linlithgow	Palace	Simon Howie	7.30pm		01506 845 698	Scotch Hop - mixed dancing
	Tarbert	Village Hall	-	7.30pm		01880 820 304	Tarbert Loch Fyne Summer Dancing
	Dunfermline	Glen Pavilion	David Anderson	7.30pm	£5	01383 720 972	Summer Dancing
19 th	Alva	Cochrane Hall	Marian Anderson	7.30pm	£5	01324 559793	Summer Dancing - no recaps.
	Strathaven	Rankin Church	Recorded	7.30pm	£3	01357 520 917	Summer Dancing
21 st	Stirling	St Ninian's Church	Marian Anderson	7.30pm	£5	01786 822 853	Summer Dancing - Raffle
23 rd	Troon	Concert Hall	Karyn McCulloch	7.30pm	£3/£2	01292 315 558	Summer Dancing - Ayr Branch
24 th	Bearsden	Westerton Hall	John Renton	7.30pm	£3	0141 942 7519	Summer Dance Class
25 th	Linlithgow	Palace	Bella McNab	7.30pm		01506 845 698	Scotch Hop - mixed dancing
26 th	Alva	Cochrane Hall	Nicol McLaren	7.30pm	£5	01324 559793	Summer Dancing - no recaps.
	Strathaven	Rankin Church	Recorded	7.30pm	£3	01357 520 917	Summer Dancing
30 th	Troon	Concert Hall	Colin Dewar	7.30pm	£3/£2	01292 315 558	Summer Dancing - Ayr Branch



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

Web Dancer

By Sue Petyt

This column will appear each month and I will highlight a number of Websites associated with music or dancing. Due to publishing deadlines, I write this article about 6 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. This month I thought I would look at the websites of some of the bands who advertise on the Internet.

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



I'm sure that most of you will have heard of the video site You Tube, so I thought I would have a look at some of the increasing number of Scottish Dance videos which are now being uploaded to the site. Have a look at www.youtube.com and type Scottish dance in the search box; it's the easiest way to find them amongst the millions of videos on You Tube, particularly as there isn't an obvious category to put them in. Some have been put under entertainment, some in sport but most seem to be in music; however, by using the search you don't need to worry about the category. You can also say how good or bad you think the videos are by rating them or leaving comments.

The first one that I looked at was Memories of Balmoral – Victorian Scottish Dancing. This can be found at <http://www.youtube.com/watch?v=yHeoWg9sBAo> and is a good quality video which gives a flavour of the weekend held in Connecticut USA commemorating the parties held at Balmoral Castle. It certainly seems that they all had a good time.

There are several Highland Dance videos such as the Sword Dance at <http://www.youtube.com/watch?v=WVkh-oJ1j0Q> these have been filmed at a competition and suffer from being a bit distant from the dancers and despite the bagpipes you can hear quite a lot of background noise, they are reasonable quality though.

There is also a selection from the Newcastle RSCDS Festival, the London Branch dem being at <http://www.youtube.com/watch?v=QCMIMN0pUSA>. Again the problem of the sound is apparent, in fact bearing in mind the acoustics in sports halls leave a lot to be desired, it is quite creditable, but it does sound a bit like a bathroom!

I found a video of a group walking through The Inverness Country Dance at <http://www.youtube.com/watch?v=KPfeiJ6ktbA>. It's a pity they didn't dance it as I would have liked to see how it turned out, there were some written instructions as well, but these were not quite the same as they were dancing; again the quality of the video was quite good. There are other videos from this group as well where they walk through The Duke of Perth, Hamilton House etc.

I watched a video from a Folk Fair in Milwaukee at <http://www.youtube.com/watch?v=wYUj7lQMn60>, which showed part of a Foursome Reel and was not very exciting at all.

I then watched Corryvreckan dancing to Galician pipers at the Montoire Festival 2006 at <http://www.youtube.com/watch?v=ASa-IyZaRfg>. I'm never sure of the copyright issues when video is taken at a public event from the back of an auditorium, and whether this should be shown in public. This applies to a lot of the videos on You Tube but even if it is not strictly legal, it does allow us to see things we would not otherwise have a chance to look at.

There are quite a lot of video clips where people have taken video at events, like <http://www.youtube.com/watch?v=krlCLcJBm80> which is titled Scottish Dancing at Clare's College. These sort of clips are probably only of interest if you are on them yourself or know someone who is and in a lot of cases the quality is quite poor as well.

Then I found <http://www.youtube.com/watch?v=rmizzwrV6jE> which is a clip from The White Heather Club, black and white of course. How did the ladies manage to dance in those shoes without injuring themselves (or someone else!)? There was also one of Bobby Watson dancing The Lilt at <http://www.youtube.com/watch?v=RB8hmuvsBag>

In general the videos fell into the categories of wedding parties (which were usually badly filmed, dark and mostly rather silly), Highland competitions (mostly in America and Canada), dance festivals, people filming themselves at home, and the occasional gem like The White Heather Club – I wonder how that got there?

The Royal Scottish Pipers' Society

32 bar Strathspey

Written to celebrate The Society's 125 anniversary.

Bars

1-8 The first eight bars are as the dance "Petronella".

1st and 3rd couples Petronella turn into a line along the middle and set to partners.

1st and 3rd couples Petronella turn onto opposite sides and set to partners.

9-12 1st + 2nd couples together and 3rd + 4th couples together dance right hands across.

13-16 1st and 3rd couples cross giving right hands to partner in passing.

All set.

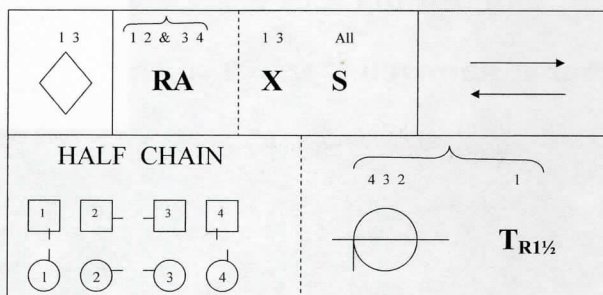
17-24 1st couple lead down the middle and back to their original positions.

25-28 All dance a half chain. (1st and 4th couples face partners across the set, 2s face down and 3s face up to begin.)

Finish in the order 4, 3, 2, 1 and on opposite sides of the set.

29-32 Couples 4, 3 and 2 circle half way round to the left only, whilst the 1st couple turn 1½ times with both hands to finish in 4th position.

Repeat with a new top couple.



© Andrew Cook 2006



Sarah's Favourite

8 x 32 Bar Jig

Bars

1-4 1st couple with 2nd man dance 3 hands across (right hand) and, with 1st lady leading flow into

5-8 1st couple with 2nd lady dance 3 hands across (left hand) and with 1st lady leading flow into

9-12 1st couple with 3rd man dance 3 hands across (right hand) and with 1st lady leading flow into

13-16 1st couple with 3rd lady dance 3 hands across (left hand) to finish 1st couple in middle of set side by side between 3rd couple facing down.

17-24 1st couple cast up round 3rd couple, meet and dance up to top before casting off into 2nd place on own side.

25-32 1st lady dances 3 hands across with 2nd couple (right hand) as 1st man dances 3 hands across with 3rd couple (right hand) then 1st couple passing right shoulder 1st lady dances 3 hands across with 3rd couple (left hand) as man dances 3 hands across with 2nd couple (left hand).

Repeat from second place.

© Campbell Hunter RSCDS (Falkirk)

Karin

In the April Issue of "Dance On", just received, you ask for any information on the origins of the "Flirtation Two-Step". I am not aware of the length of time that this dance has been performed in Scotland but, I spent some time several years ago trying to establish the origins of the dance. During these searches I came across a popular Old Time Party Dance from 1983 called the "Invitation Swing" that is danced to swing music similar to the "Chicago Swing" etc. The steps for this dance are virtually identical to those regularly danced as the "Flirtation Two-Step" in this part of the World. The similarity is very strong even down to a note on the bottom of the "Invitation Swing" script that states **"Can be varied by man choosing a partner other than the lady immediately in front or behind when progressing."** Obviously without knowing the exact date that the "Flirtation Two-Step" started it is difficult to say which came first.

It may assist when thinking about this issue to know that there is an Old Time "Flirtation Two-Step" that, judging from the wording of the script, may date back to the 1930's or possibly earlier. This dance is progressive and bears no resemblance to the one of the same name danced locally. It involves the man dancing with up to 3 different ladies in the same sequence (hence the "flirtation" aspect.). I have introduced this dance in the places where I teach dancing under the name of "Hay Memorial Two-Step" to avoid any confusion. It is very popular with those that have done it.

This does not establish beyond doubt where the origins of the dance are, but may shed more than a little light on it.

Regards

David Robinson

The Easter Egg

4 couple dance

32 Bar Jig

Devised by Beth Stott age nine, member of the Dumfries RSCDS children's class.

Bars

1-8 All circle round and back, finish on the sides.

9-16 1st couple dance a figure of eight round the 2nd couple.

17-24 1st couple lead down the middle and up.

25-32 1st couple, followed by 2nd, 3rd & 4th couples, cast off to 4th place. 1st couple make an arch and 2nd, 3rd & 4th couples dance through the arch and up the middle.

Finish in order 2,3,4,1

Beth writes:

"The Easter Egg dance represents:

Bars

1-8 The Egg

9-16 A bow around the egg

17-24 Ribbon hanging from the bow

25-32 Peeling off the wrapper and eating the Easter egg.

I wrote this dance so that the P1 to P3 class had a special Easter dance to do at the end of term dance when the parents and adults from the Dumfries class were there."

© Beth Stott

Hi Karin

Yes you are right in "Dance On!" April 2007 – Boston Hospitality was devised by Marianne Taylor – published by RSCDS Boston (USA) in Yankee Sampler (1976) Own tune is *Boston Hospitality* by Ed Pearlman.

Peter Clark

Miss Christina MacDonald

A 32 Bar Strathspey
for 3 Couples

Dance devised by Evelyn Ramwell to celebrate the 100th birthday of Christina MacDonald in March 2007.

Bars

1-4 1st and 2nd women set and link, as 1st and 2nd men set and link, but 1st man casts off to 2nd place as 2nd man dances up to top place (i.e. mirror link).

5-8 1st couple dance ½ figures of 8, 1st woman through 2nd couple, 1st man through 3rd couple.
9-16 1st and 2nd couples dance a ladies' chain.

17-22 Reels of 3 across the dance 1st woman with 3rd couple, 1st man with 2nd couple – 1st woman giving left shoulder to 3rd woman and 1st man left shoulder to 2nd man to begin. 1st couple finish in 2nd place on opposite sides, 2nd couple in 1st place, and 3rd couple in their original place, facing out.

23-24 1st couple cross down to 3rd place on their own sides as 3rd couple dance up to 2nd place.

25-32 6 hands round and back

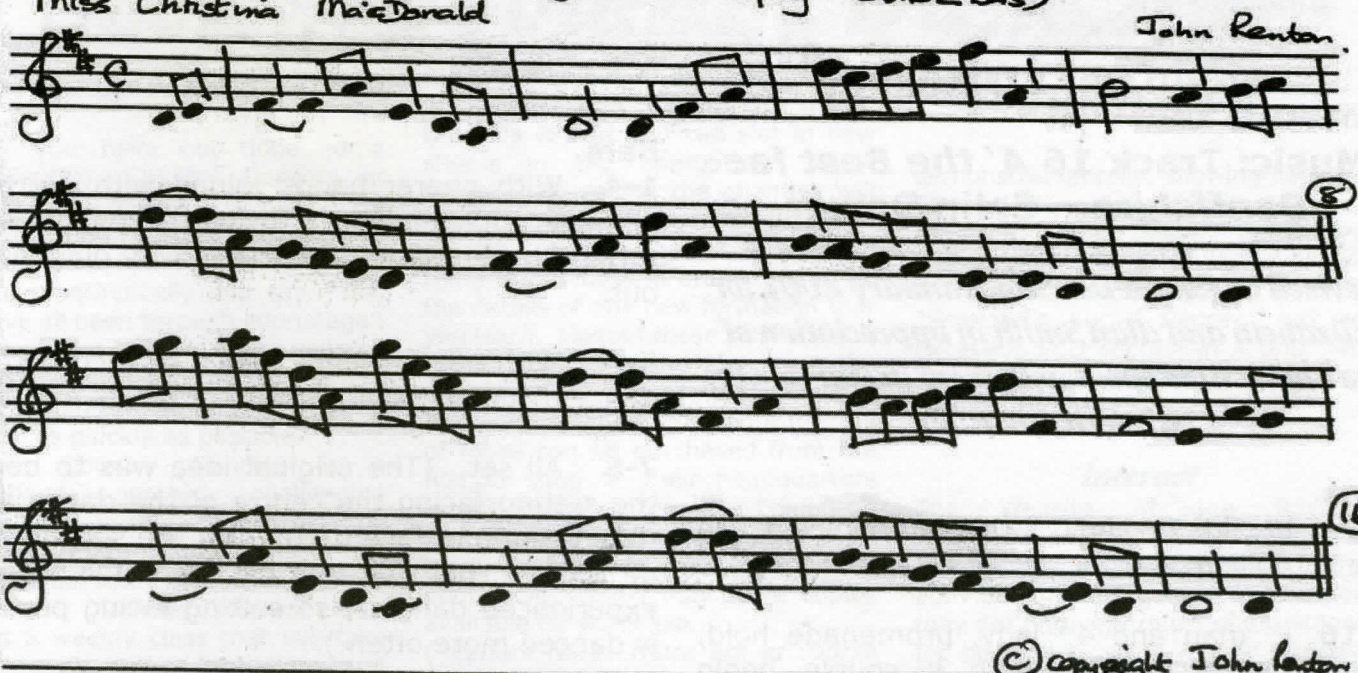
Repeat with new top couple

© Evelyn Ramwell March 2007



Members of Annan Branch demonstrating the dance while Miss Macdonald looks on along with deviser Evelyn Ramwell and class teacher Sheila Nicoll

Miss Christina MacDonald Lyrical Stallspey (3x32 Bars) John Renton



© copyright John Renton

With kind permission of John Renton



Evelyn Ramwell with Miss Christina MacDonald © Sylvia Baxter

The Waves of Mandurah

4 x 40 Bar Strathspey

Music: Track 16 A' the Best fae Banffshire – Colin Dewar

Devised by Robert Dawson, January 2007 for Elizabeth and Alan Smith in appreciation of the happy time spent with them in Mandurah, Western Australia.

Bars

1-8 1st with 2nd and 3rd with 4th couples dance the Tourbillon.

9-16 1st man and 4th lady, promenade hold, dance reel of 3 across with 3rd couple, begin giving left shoulder to 3rd man while 1st lady and 4th man, promenade hold, dance reel of 3 across with 2nd couple, begin giving left shoulder to 2nd man.

17-20 1st couple dance half figure of 8 up through 2nd couple while 4th couple dance half figure of 8 down through 3rd couple.

21-24 1st man and 4th lady left hand turn one and a half while 1st lady and 4th man left hand turn one and a half to finish back to back 4th couple facing up and 1st couple facing down.

25-26 1st and 3rd men; 1st and 3rd ladies; 4th and 2nd men; 4th and 2nd ladies right hand turn once round.

27-28 1st and 4th couples left hands across half way.

29-30 1st and 2nd men; 1st and 2nd ladies; 4th and 3rd men; 4th and 3rd ladies right hand turn once round.

31-32 1st and 4th couples left hands across half way to finish on sidelines, 1st couple in 3rd place opposite side facing down, 4th couple in 2nd place own side facing up. 2nd couple face down and 3rd couple face up.

33-40 All dance a grand chain.

Repeat from new positions.

© Robert Dawson

Lucky Charms

Reel 48 x 2
Square Set

Bars

1-4 With nearer hands joined with partner, all four couples advance for two steps and set, turning towards their corners to face diagonally out.

5-6 With nearer hands joined with corner, all dance diagonally out and cast towards partner.

7-8 All set. (The original idea was to begin the setting facing the centre of the dance and then turning to face partner on the second pas de Basque, but that is a bit hectic for not-so-experienced dancers, so setting facing partner is danced more often.)

9-12 All dance back to back with partner, then

13-16 Dance around partner as if doing a right-hand turn without giving hands, men finish facing centre while the women finish facing out.

17-32 Schiehallion Reels (see Fig.). Finish with men facing clockwise and their partners on their right in promenade hold.

33-36 All dance two places on.

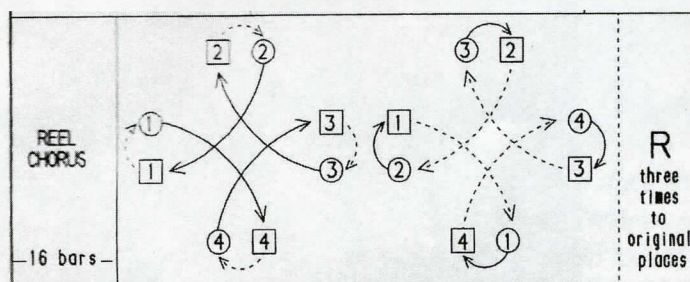
37-40 Set to partner – women have their backs to the centre, facing their partners. All turn their partners three-quarters round giving LEFT hands, finish facing the centre, ready to dance

41-48 Eight hands round and back.

Repeat from new positions.

Dance devised by Cathrine Schmid 18-11-2006 (Revised to twice through on 26-11-06)

© Cathrine Schmid



Scottish Country Dancing

A Survival Guide for Beginners

If you have not done some Scottish Country Dancing at school, learning it can be a daunting task. Experienced dancers will smile at you sympathetically and say, "Yes, we have all been through your stage". The important thing is to set yourself the task of getting to the point where you feel comfortable at joining social dances, as quickly as possible.

Scottish Country Dancing is a marvellous, aerobic, challenging activity and is fun. There may be times when you despair, but stick at it, and do set some time aside for your homework. Typically, you will either attend a weekly class that will take you through steps, formations and simple dances (making lots of mistake on the way) or you may have to join a group and try to learn by also making lots of mistakes! However, there are other resource materials available, and if you work with these, it will help you to advance more quickly. These are some of the resources that I have found to be helpful.

Books

The Royal Scottish Country Dance Society (RSCDS) has published about 50 books in which dances are described and the accompanying music is provided. However, you will not need recourse to these until you are a more experienced dancer, and perhaps not even then.

The only book that describes, for the beginner, the basic steps and formations is "Scottish Country Dancing" edited by Peter Knight and published by Collins (1996). It is a small, inexpensive paperback, and also contains descriptions of a number of popular dances, complete with diagrams.

More experienced dancers may use "Scottish Country Dances in Diagrams" – "Green Book", so-called because of its green covers – nothing to do with eco-friendliness. This was compiled by F L Pilling and subsequently continued and extended by others. It depicts the structure of a dance in a number of shorthand symbols. However it takes a while to learn these and for the beginner is absolutely not "user-friendly".

The Bible of Scottish Country Dancing is "The Manual of Scottish Country Dancing". This is published by the

RSCDS as a set of loose leaf pages in a binder. As changes are made, the idea is that you can slot in new sheets in the appropriate place. However, in reality the changes will not affect any but the most advanced dancer. Nevertheless, it is a useful thing to purchase in order to look up the details of any new formation that you learn. Most of these will be in the Collins book, but the Manual is the ultimate word, and comprehensive.

And surprisingly, that's about it*. All of these can be purchased from the RSCDS shop at their headquarters at 12 Coates Crescent, Edinburgh EH3 7AF. Tel: 0131-225 3854 Email: info@rscds.org. In addition, your local branch may have copies available for purchase.

(*Editors Note: There are of course many, many other books on Scottish Dance – Country and the other traditions by various authors and publishers.)

Audio Visual

There is again a surprising dearth of material here. There is one video that is helpful for beginners. It is called "Reel Scottish Dancing", and may be purchased from the RSCDS shop (see later). It begins with clips of steps and formations, and then shows a number of actual dances. It is only available as a video, and has not been transferred to DVD unfortunately. As with all videos, (and DVDs) it has the disadvantage that you have to stop and rewind in order to replay a clip. If you are going to master Scottish Country Dancing, you have to be motivated and work with what is available!

A recent innovation is an interactive CD-ROM called "All Set". This to my mind is the way forward. You have to view it on your computer screen, unless you are a techno-whizz and can connect your computer to your TV. However the excellent feature is that each video clip replays continuously, until you click the "Stop" button. This CD is an introduction to both SCD and Ceilidh Dances. It contains descriptions of steps, a number of formations and a small number of dances, with video clips to illustrate each. There are also animations showing the movements within a dance. The CD is available from Scoteesh Productions – www.scoteesh.co.uk Tel: 01887-820 197. It can be purchased online from the Website, which has a

By Peter Davies

demonstration page showing how the CD works.

(Editor's Note: Again there are many videos and DVDs available from sources other than the RSCDS. "Scotland's Social Dances" has an excellent SCD section in it and "We Twa – The Dances" is another that springs to mind.)

Internet

The Website of the RSCDS, www.rscds.org has recently been redesigned. It has to cover all of the activities of the organisation and you may not find very much of assistance for beginners. It is mainly directed to people who are already members, and for this reason, has sections on how to teach SCD, rather than on how to learn! Nevertheless, RSCDS is the ultimate home of SCD, and the Website can be used to link to your local RSCDS branch Website. It also gives you access to the RSCDS shop. A more general and enormously useful website is "The Grand Chain" at www.scottishdance.net. This is privately run by Ian Brockbank and is very comprehensive. The only downside is that the layout is a bit cluttered, which makes navigation difficult. For beginners, the "Hints and Tips" page is particularly useful. An essential part of learning SCD is "Minicrib". And it is not just for learners. Many organisers of social dances will now make copies of the dance summaries available, for people to refresh their memories of dances beforehand. The site, maintained privately by Charles Upton, provides brief, often four-line, summaries of more than 3400 dances, plus descriptions at the end of less common formations. The Minicrib document can be downloaded direct from the Website to your computer, but the instructions for this can be a bit intimidating, so here in abbreviated form are the steps involved:

Go to www.minicrib.care4free.net and on the Home Page click on "Information". On the page that opens, click on the "Word – standard" (or "Mac") button at the bottom. The next page has a lot of technical stuff, but simply go to the box at bottom right and click the "Self-opening files – Minicrib alphabetical document

download" hyperlink. In the box that opens, save the Minicrib.exe file to your C drive. Locate the file on your computer, and double click it and then unzip and save the Minicrib.doc file, which will be your working list of dance descriptions.

When you open the document, you will see all of the dances in a single long alphabetical list. This is how Mr Watson's Favourite appears:

MR WATSON'S FAVOURITE (R8x32)

2C (4C set) Bk of Graded SCDs
1- 8 1s+2s Promenade
9-16 1s lead down the middle & up to top
17-24 1s+2s dance Allemande
25-32 2s+1s circle 4H round & back

Select any dance, and copy it to a new document. Here I find it useful to resize to 10pt Arial, and to delete the source of the dance from the right hand side. By adjusting the right hand margin of the page, it is then possible to get the dance summary into a compact format that can be either printed direct to 3" x 5" index cards, or can be cut out and pasted on to the cards. (If you save as a document template – instructions on templates in Word Help – you can open the index card template every time you want to copy a new dance to an index card). Alternatively you may just keep the dances on A4 documents for later reference.

(Editor's Note: I find the Strathspey Server a major source of help and information – www.strathspey.org)

Learning Scottish Country Dancing

The main source of your learning must always be the instructional class. The RSCDS maintains an admirably high standard of teaching, with emphasis on all aspects of the dance.

Very early on you will come to realise that your first task in dancing is to learn the dance steps; then how these are put into formations, and finally how the formations come together to form the dance. It is important to remember the *names* of the formations (e.g. cast off one place; lead down the centre and back; four hands round right; rights and lefts) and to be able to visualise these when reading them from the crib sheets. *This is never emphasised, but is an essential part of the learning process.* When you have mastered this, the next thing is to go your Minicrib cribs when you get home from a class, look up the dance that you have just learned, and visualise the whole thing

from the written word. Then close your eyes, and recall the whole dance again. Before you go back to class (and assuming that you will redo the last dance learned), repeat the exercise of visualising the dance from the crib. You are trying to get to the stage where you can look at a crib of a dance that you have not learned, visualise it from the crib, and then memorise the dance in its entirety. *The important thing is that you are not trying to learn dances, but are learning to remember the sequence of the formations.*

An essential part of learning is to have the ability to practise in between classes. This is often the most difficult part to organise, and if your class or club is the only one in the vicinity, it may be impossible. Ideally you should try to fit in one or two other dancing sessions during the week. If this is possible at all, it will probably mean that you will have to join another dance group, where you may be the only beginner! This is the intimidating bit, and you will need to judge when you are ready for it. Clubs vary in how they organise their dances. If possible find a club where the dances are walked through, preferably several times, before being danced. The good news is that experienced dancers, recalling when they were at your stage, will guide you through. Nevertheless, there will be occasions when you take a wrong turn, or just plain forget, and the dance will unravel. Take comfort that this also happens to experienced dancers!

When you are ready for your first social dance, you will find that the organisers publish in advance the names of the dances that will make up the programme. There will invariably be dances that you have not done before. Using Minicrib, you will soon see which of these are relatively simple. Some may be difficult to visualise from the printed word. As a learning aid you can try using models, or buttons or coins to help with this. Use different colours, or say five-penny and one-penny pieces to differentiate the ladies from the men. Paint on numbers 1-4 and put two dots on one side to show

where the eyes are. Then work through Minicrib line by line, moving the pieces as you go, to learn the flow of the dance. With complex dances where everyone is moving at once, even this can be a bit of a challenge! Finally, as a beginner, it is worthwhile seeking guidance on which of the dances in the programme you should not yet try.

In summary:

- Learning SCD is not easy, and you have to be prepared to work hard at it, particularly in the early stages, when you may feel that you are making very little progress.
- Use as many resources as possible – reading, videos, interactive CD, Web resources – to build upon what you learn at class
- Your teacher will probably mention this, but it is helpful to count the bars or steps, as you dance them. Even some experienced dancers tell me that they do this routinely for Allemande!
- Do learn dance visualisation from Minicrib. Absolutely essential!
- Start dancing with experienced dancers, as soon as, or preferably before, you feel comfortable. There is no substitute for *actual* dancing to speed your learning.
- If you can find the time, a week at the RSCDS summer school at St Andrews is a worthwhile investment, even though the social dances do not make quite enough provision for beginners. Details are on www.rscds.org

Finally, please do let me know if you spot any mistakes (learning SCD is all about making mistakes!), disagree with any points, or if you feel that there are other things that could be put in. I hope it may evolve to become something that will be of benefit to anyone who is taking up this exhilarating and challenging activity, in the future.

**Nicol
McLaren**

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The Dancie

Those of you who have been reading these articles for some months will recall that I was concerned about one aspect of The Duke of Atholl's Reel, which I eventually traced to a doubling of the speed for the first part of the dance. In that particular case the change was a considerable improvement, changing a rather slow or boring dance into a very successful one that has stood the test of time well.

Today I wish to consider with you The Red House Reel. It was published in book 7, of the SCDS, (now RSCDS) in 1931, and in that book it is number 2. The part that attracted my attention is the two reels of the last sixteen bars. This is simply because they are so awkward, and my theory is that when an old dance has any choreographically inept parts, these are due to a misreading of the original intentions.

My opinion of the old dancing masters is that they were usually impressive in their choreography, though they could be remarkably unfathomable in their language.

This dance was published by Playford in 1695, though the SCDS (before it was royal), used the version in Walsh of 1731 as their cited authority. It is identical.

They are fairly straightforward to read. Most of the people on whom I have conducted the experiment of reading the instructions to them, so that they could interpret and then show me their version, have performed as I would have expected. However, I will give all my readers a free gift of the instructions, with my comments afterwards.

Red House

Longways for as many as will.

The music is 3 eight bar phrases, all repeated, so it is a 48 bar reel.

1. The 1.cu. meet and sett and cast off into the 2.cu. place.

2. Then meet and sett again, and cast off into their own places.

3. The 1.man cast off below the 2.man and go above the 2.wo into the 2.man's place, his wo. follow him at the same time.

4. Then the 2.wo cast up above the 1.wo and go below the 1.man into her own place, the 1. man following her at the same time.

5. Then the 1.cu and the 2.man go the hey, till they come to their own places.

6. Then the 1.cu and the 2.wo go the hey on the other side and so cast off into the 2.cu place.

I think that will show quite well the problems that I mentioned of unfathomability, and this one isn't bad by any means! I will try to explain some of the conventions. First of all, no four couple sets! They could be ten couples quite commonly, or up to as many as the room would take. One dance could last for half an hour; the only contender in these stakes today, that I have met, is the Grand Old Duke of York, which can be interminable and is boring to begin with!

Lines one and two. The words "meet and sett" should be read as running together, or "moving forwards whilst setting" in modern parlance. (This convention is also used for other figures where we nowadays would put words to imply "at the same time".) This puts you quite close to your partner – even scandalously so, as you have four bars for this. As the cast is also of four bars, this all ties in with the music. Interestingly, the Duke of Atholl puts the word footing in place of setting, which is difficult to do moving forwards. So this is a much more interesting dance for someone who has the partner they really fancy, and you do it twice!

Lines three and four. It seems that the numbers indicate the place, rather than the starting position, and then it seems to correspond to the normal practice of RSCDS.

Line five and six. It seems to me that first couple have to finish their eight bar reel in places, then do a six bar reel and cast off. It is not terribly obvious exactly how to construct these reels, but one interpretation is that they are best regarded as two couple versions of "Gates of Edinburgh" reels, or Mirror reels, or, (posh!) Reflection reels.

By that I mean that the first and second men take the parts of second and third men in Gates of Edinburgh, with the first woman dancing through between them to start the reel. Then the equivalent on the other side, with first man going through between the women, but in six bars, because the last two bars are quite certainly, that 1C cast off on own side to second place.

You may wish to experiment, trying whatever versions you can think of, but they must finish with first couple

casting off, as that is explicit in the instructions.

However there is another dance of the period which has the second man dancing up through the centre to start a reel with first couple across the top, giving right shoulder to first woman. Then the second woman starts her reel across the top by giving left shoulder to first man. This fits the description perfectly, and the first couple's casting is more balanced. I like it.

All this means that there are now three ways of doing The Red House, (plus of course, all the wrong ways!), two based on interpreting the original fairly literally, and the RSCDS version which is a rather wild interpretation. The latter is so quirky that I find it quite interesting, an historical oddity that is a challenge to the skill of the dancer, rather like hiding a mistake when doing a demonstration dance! We are on Cadgers in the Cannongate territory here, and I think that it is time that the powers that be in the RSCDS should grasp this nettle firmly and stop hiding their collective head in the ground.

Hugh Foss was asking for this same action FIFTY years ago. He managed to defeat Hitler (with the aid of all the other combatants and war workers) by his work at Bletchley Park, but he was beaten by Auntie Jean!

However, I think he was the sharpest brain ever to think upon the theory and choreography of Country Dancing from an analytical perspective, and the RSCDS ignore his writings at the peril of looking very foolish to future generations. These writings were mostly in the "London Reel" from the period when he was the Editor, though they were also collected together and published in booklet form. I commend them to anyone who is interested in the choreography or performance of SCD, but I don't know where to obtain them.

(Can any readers help?)

The English have quietly updated their dances, such as "Maids Morris", where it has become obvious that a misunderstanding had occurred. It is now possible to do an "historical" version of the dance – called the Cecil Sharp version, as he was the interpreter, which differs from the version that both precedes and follows it.

If the English don't have a problem, why should the Scots?

Linlithgow Scotch Hop 2007

Linlithgow Palace/Low Port Centre

11th July at 19.30

Wayne Robertson SDB

Gay Gordons
Auntie Mary's Ball
Circassian Circle
The Rev. John MacFarlane
St Bernard's Waltz
Hullichan's Jig
Round Reel of Eight
Dashing White Sergeant
Cumberland Reel
Swedish Masquerade
Mairi's Wedding
Virginia Reel
Waltz Country Dance
Lady Maxwell's Reel
Boston Two-step
Orcaian Strip the Willow
Auld Lang Syne etc

18th July at 19.30

Simon Howie SDB

Gay Gordons
Come Under My Plaidie
Inverness Reel
Gypsy Tap
Corstorphine Fair
Sheena's Saunter
Rosa Waltz
Eightsome Reel
Dunedin Festival Dance
Ian Powrie's Farewell to
Auchterarder
Walker's Shortbread
Pride of Erin Waltz
Shiftin Bobbins
Highland Schottische
West's Hornpipe
Stern Polka
The Riverside
Auld Lang Syne etc

25th July at 19.30

Bella McNab SDB

Gay Gordons
Saturday Morning Jig
Galloway House
Jacky Tar Two-step
The Riverside
Glasgow Highlanders
Forwards and Backwards
Haymakers Jig
Dashing White Sergeant
The Triumph
Circle Waltz

Argyll's Fancy
Domino Five
Fisherman's Reel
Boston Two-step
The Dhoon
Postie's Jig
Auld Lang Syne etc

1st August at 19.15

Iain Cathcart SDB

(Beating the Retreat by
the Palace at 10.30pm)
Gay Gordons
My Love She's But a Lassie
Yet
Three Sheep Skins
Lomond Waltz
La Tempete
Sheena's Saunter
Hollin Buss
Flying Scotsman
Broun's Reel
Dunedin Festival Dance
Merry Reapers
Barn Dance
Barmkin
Swedish Masquerade
Joe MacDiarmid's Jig
Gypsy Tap
Rogues Rant
Plantation Reel
Auld Lang Syne etc

8th August at 19.15

Ian Muir Sound

Gay Gordons
Dunedin Festival Dance
Geraldine's Gigue
Airie Bennan
Highland Schottische
The Seige of Ennis
Barley Bree
Highland Fling
Dashing White Sergeant
Come Under My Plaidie
Jessie's Hornpipe
Circle Waltz
A Reel for Jeannie
Polharrow Burn
Stern Polka
The Riverside
Boston Two-step
Orcaian Strip the Willow
Auld Lang Syne etc

**"Dance On!" is delighted to publicise and support the
Linlithgow Scotch Hop, which is now an independent,
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information please contact:**

**John D Carswell
01506-845 698**

johndcarswell@btopenworld.com

Dunedin Dancers' International Folk Dance Festival 2007

From 21 to 29 July 2007, Dunedin Dancers will be holding their 19th International Folk Dance Festival, a biennial event involving international dance displays throughout East-Central Scotland, workshops, ceilidhs, parties and lots of fun and friendship.

Around 100 dancers and musicians will be arriving for the festival from overseas and they all need somewhere to sleep, shower and have breakfast.

Would you like to open your spare room to a new friend who shares a love of music? Whilst the festival itself is based in Edinburgh and most meals are provided, Dunedin are looking for volunteers to provide bed and breakfast, one evening meal and two packed lunches. Unfortunately we cannot afford to pay commercial rates but can offer £20 per guest for the week.

In line with this, accommodation does not need to be five star and you do not have to be a cordon bleu chef - cereal and toast are fine. If you are without transport, dislike late nights or have to work, we can arrange for someone to collect your guests and return them home for you.

Our hosts find that our visitors are really friendly and tend to get swept along with the fun of the festival, joining in as much as their time allows them.

If the idea of hosting interests you and you would like more information, entirely without obligation, please speak to Catherine Coutts on 01592-651 370 or e-mail cathcoutts@hotmail.co.uk or Caroline Brockbank on 0131-667 8898 or e-mail caroline@scottishdance.net



The New Ruthven Winter

Hornpipe Collection

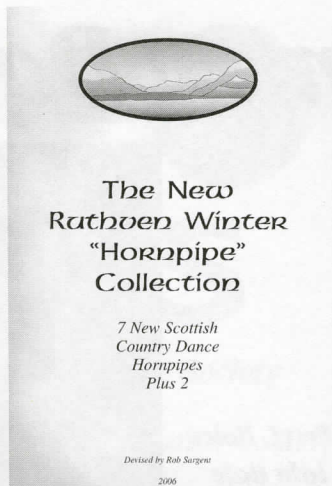
Rob Sargent

In August 2006 we published an article by Rob Sargent entitled "Hornpipes". Rob bemoaned the fact that most Country Dance programmes consisted only of Reels, Jigs and Strathspeys. During a discussion with Dance Band Leader Colin Dewar the subject of Hornpipes came up. Colin pointed out that there was plenty of music available, but no dances to go with it. The result of that conversation can be seen in this excellent publication. It is subtitled "7 New Scottish Country Dance Hornpipes Plus 2" – the "2" being a Strathspey and Jig medley, "The Dancers Fae Auchleven", and a Reel that Rob wrote to celebrate the birth of Colin and Veda's son, "Callum Dewar's Reel".

But let's concentrate on the Hornpipes. As the subtitle says, there are seven of them. Rob has graded them in terms of difficulty, and they range from the easy "Tullich Hornpipe" (which appeared in a Take the Floor broadcast of Colin's) to "Shetland Gathering", which has been given a grading of 6! out of 5.

From Rob's Foreword: *Originally hornpipes were performed as solo dances and were known as "stepping". Most of these dances were performed on stage by women as long ago as the 17th Century. However, social hornpipes were danced on the West coast of Scotland and in the Borders and having seen various steps danced by Shetland Dancers, I believe hornpipes were danced there as well. They were also probably danced at fayres and in village halls in the 19th and early 20th Centuries.*

I particularly like the layout



of this book. The instructions are on the verso page and are very clear, concise and easy to read. The original tune for each dance (written by Colin) is on the recto and, although I don't read music, I am assured that there are some crackers in there! Rob has also left some blank pages for "Notes", which is a great idea. Teaching Hornpipes will be a new experience for many teachers, and it will be very useful to jot down your own teaching tips. (These pages could also be used by musicians to add in more tunes for the set.)

Rob suggests that teachers start with "The Tullich Hornpipe" and gauge their dancers' reactions. I did this with my own group (not Country Dancers) and they thoroughly enjoyed it. This book is a must for all teachers who are forward-thinking, and for all musicians who want to be ahead of the game when these dances begin to appear regularly on programmes – as they surely will!

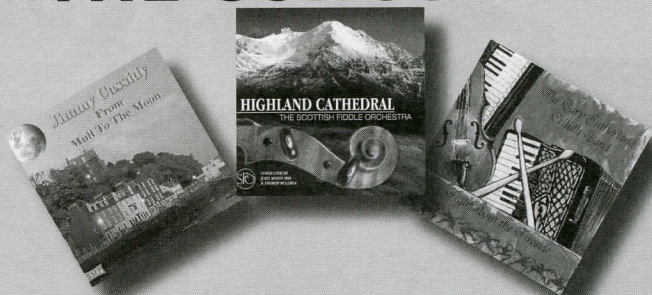
The New Ruthven Winter Hornpipe Collection can be ordered from:

Rob Sargent, Tullich, Dorcas, Inverness-shire IV2 6UA.



Rob (centre) with some of his friends who helped to "road-test" the new dances.

THE CONCORDE



Available by Mail Order or on sale in the shop
 Jimmy Cassidy "From Mull to the Moon" CD £13.00
 Scottish Fiddle Orchestra "Highland Cathedral" CD £13.00
 Garry Sutherland "Fight about the Fireside" CD £13.00

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Helen's Country Dance



*Helen Slater
with Ian & Ann
Jamieson*



*Sue Petyt, Helen
& Iain Hale*

*Photographs
© Flash @ Streaming
Pictures*

Helen's Country Dance was held on 24th March at Lockerbie Academy. Helen has a cochlear implant and, although she can hear the music, she has difficulty in hearing the teacher or MC. The event was organised by six of Helen's friends to raise money to buy her a radio aid which has to be specific to her implant and costs over £800. The teacher or MC has a microphone and transmitter, just like a standard radio microphone, and Helen has a receiver which fits directly into her hearing aid and means she can hear the words directly. The event raised £702.60 towards the cost of the equipment.

In May, the hospital will be lending Helen some equipment to try and, when we are confident we have the best radio aid for Helen's implant, the hospital will order it for her and set it up. When we know the final cost, we will know how much more fund raising is required.

Very many thanks to all those who contributed either by coming to the dance or by giving a donation or taking part in the quiz. The quiz was won by Marion Bennett from Dumfries.



George & Marion Makins with Helen





The Royal Scottish Country Dance Society

The RSCDS promotes and develops Scottish Country Dancing worldwide.

Established in 1923, the Society continues to help preserve a dance tradition, thereby ensuring that Scottish Country Dance remains at the heart of our heritage for generations to come.

While there are many forms of Scotland's dance traditions, the RSCDS is the *only* organisation that exists at a local, national and international level to promote this *specific* form of dance.

The RSCDS has a worldwide network of 170 branches and about 400 affiliated groups involved in dancing, teaching, training and events. At a local level, branches run classes and activities for all levels of ability as well as social dances.

A Celebration of Scottish Country Dance

The Royal Scottish Country Dance Society (RSCDS) has launched an initiative to highlight and promote Scottish Country Dancing at home and farther afield.

Dance Scottish Week, which runs from 10-15 September 2007, will comprise a programme of events; some organised and hosted by the Society, others by RSCDS Branches across the UK and overseas.

The launch event, on Friday 7th September, will be a Reception and Ball at the magnificent Surgeon's Hall in Edinburgh.

Events at Branch level will include "taster" and beginner sessions and workshops, family ceilidhs and "bring a friend evenings".

During Dance Scottish Week, the Society's Head Office at Coates Crescent will be open to members and the general public. A range of displays and talks will be on offer as well as an opportunity to meet the Chairman and members of the team over some refreshments.

The Week will close on Friday 14th with an informal dance organised by the RSCDS Glasgow Branch.

Further details will be announced as the programme is finalised.

Further Information

For further information on Dance Scottish Week, the RSCDS or to arrange an interview with Chairman, Irene Bennett, please contact: Liz Fraser (Marketing Officer) marketing@rscds.org.uk Tel: 01479-821 673 (direct)

news



Royal Scottish Country Dance Society appoints Marketing Officer

The Royal Scottish Country Dance Society has appointed Liz Fraser as its first Marketing Officer.

This new position has been created in response to a recognised need for the services of a marketing professional to take on a communications role in the Society.

Working closely with Chairman Irene Bennett, Liz will be involved in raising the profile of RSCDS and assisting in the promotion of the organisation.

Irene Bennett says, "The Society, through its Branches, provides many opportunities for people to participate in its activities, but we have not been good at advertising ourselves. We are already recognising the benefits of Liz's professional help."

Liz has extensive marketing experience, gained over twenty years, with several leading agencies and consultancies in Edinburgh as well as running her own business.



***Joint Winners
Mixed
Foursome Reel
Thornhill SCD
& Glasgow***



Glasgow RSCDS Mixed Team



***Thistle SCD
P1-4***

***All photographs
© Flash
@ Streaming
Pictures***



Girl Guides



***Ayr RSCDS
Ladies
Team with
musician
David Ross***

***Eaglesfield
Primary
School P1-4***



***Rainbow
and
Brownie
Guides***



***Glasgow
RSCDS
Ladies
Team***



Noblehill Primary School P5-7



Lochvale SCD P5-7



*Noblehill
Primary
School
P1-4*



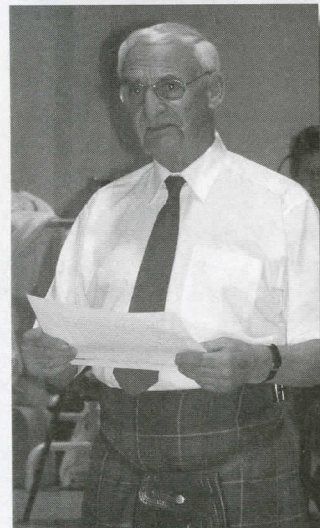
*Shawhead Primary
School P5-7*



*Thistle SCD
P5-7*



*Glasgow RSCDS
Ladies Team*



Adjudicator, Stan Wilkie



Thornhill SCD

Glasgow Primary Schools Festival of Scottish Country Dance

Kelvin Hall. 14th March 2007

Wednesday, 14th March was a red letter day for Glasgow Branch when approx 900 children danced at the Kelvin Hall Arena. At a previous event, held twelve months ago, around 700 children danced, but this year was bigger and better and included some children from Special Needs schools.

Several months' preparation commenced in the previous October with in-service training provided by Fiona McDonald for the Council PE Staff, some of whom had not danced before. This was followed by the compilation of a DVD in which the Glasgow Branch Demonstration Group danced each of the programmed dances, the DVD then being made available to the participating schools.

After the Christmas Holidays, it was on to serious practice and many of the Branch teachers visited those schools which had requested additional help. All this preparatory work, which ran concurrently with collaboration between the Primary PE staff, headed by Christine Watson, and the Branch Sub-committee, resulted in a fantastic event greatly enjoyed by the children.

The day's programme got off to a wonderful start when the Strathclyde Police Pipe Band entered the arena at the head of the parade of schools' banners. The cheers were deafening!

Following this, there were welcome speeches by Councillor Leonard, Peggy McIntosh, Head of Services, and Irene Bennett, Chair RSCDS. MC Les Lambert then signalled that it was time to "take the floor". Stewards moved skilfully among the children and with the class teachers soon had the sets arranged and it was on with the dance.

Children were divided into two groups – Red and Yellow. Red were first off with the Yellow group hardly able to wait for their turn. Each group had their own programme of selected dances with three "common" dances – Round Reel of Eight, Flying Scotsman and Dashing White Sergeant – all sound favourites. A further treat was the music provided by the John Renton five-piece band.

The Branch, with the PE Staff, enjoyed hosting many guests, civic dignitaries and many helpers on the day. Prior to the children's departure, certificates were issued to all the schools and the day ended with the singing of *Auld Lang Syne*.

Glasgow Branch has enjoyed two years of partnership with the City Council Primary PE Staff and thank them for the opportunity of bringing our children the pleasure of traditional dancing. It was all very hard work and we hope that our efforts will be a good investment for the health and well-being of our young folk.

Pictures of the event can be seen on the Branch Website – www.rscdsglasgow.org

Jim Ferguson

Let's face it – You would have been a fool to put your kilt on it – No contest. Last year's Primary Schools Festival pitted two pipers leading the Grand "Banner" March against 700 children – No chance. However, this time the pipers were back in force, the Strathclyde Police Pipe Band no less, but so were the children – 900 from 47 schools – it was sound annihilation. It's hard to imagine a pipe band being drowned out, but the proof is on the video.

"A military style operation" said the six-o'clock news – "The biggest festival of children's Country Dance ever". Over a thousand individuals involved (1,800 dancing feet the reporter enthused), top dance band (John Renton), the effervescent Les Lambert as MC, and a legion of Glasgow Branch Members managing the floor. The kids were fantastic, their exuberance, attitude, behaviour, sense of fun, was a joy to behold. I personally was in the fortunate position of editing the video, reliving the occasion over and over.

A resounding success?

You would think that as a result, the Glasgow Branch would be strutting around beating puffed out chests to the strains of "Wha's like us?". Not on your Dashing White Sergeant!!

I quote from an editorial in the recent Glasgow Branch News Letter – "Perhaps Glasgow Education Dept. and the Branch are in danger of producing 'quantity rather than quality'". (Eh! What are we saying here? Too many kids are having too much fun Country Dancing, we want a cull?) It goes on – "The branch must take stock of what it is that we want from our considerable commitment (financial and timewise) to these events. Should we perhaps aim to have a smaller number of children better trained so that they may follow up SCD in later life – the future dancing generation? What is the best way forward?"

Now, I think, coming from an individual in a letters column (even although that particular individual wasn't even at the festival or contributed to any of this "considerable commitment") I could accept it as a personal reflection. However, we must appreciate that editorial feature reflects (as in any newspaper, etc) the general view of the Branch. This same Branch by the way, that abandoned a successful Technique Class a few years back without rhyme or reason or consultation with members.

I can only ask any interested party, particularly those involved in SCD youth development, to knock some sense into Glasgow Branch before they destroy what has been painstakingly achieved and particularly the support and trust of Christine Watson of the Glasgow Education Department.

A final word from the STV transmission – Newscaster: "It's not like when I was at school, it was a case of – 'Do we have to do this Miss?'. Are we determined to drive children back to this attitude?

Patrick Murray

Glasgow Primary Schools Festival of Scottish Country Dance



Five (and more) go off to dance, with Timmy the mascot, mince pies and lashings of ginger beer!



The Grand March has never been grander, with 47 schools represented



Saint Bartholomew's excel in the banner league



King's Park raise MC Les Lambert's spirits with a bottle of malt.



The Strathclyde Police Pipe Band try to drown out the sound of 900 cheering children.



Take the Floor, Tillicoultry



The Devonvale Hall



Robbie and friends get warmed up for the show.



Stan Saunders



The audience enjoying the show



Tarneybackle



Judi Nicolson & Colin Dewar



The Colin Dewar SDB