

Dance On!



Pas de Basque in Prague

**A Secret Gem
The End of Perilous Muffins?
Highland Games Calendar**

**R.R.P. £2.50
Issue 51**

Dancing in Prague



The Gym



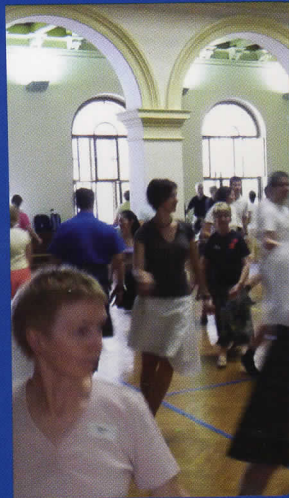
Akiko and Phillippe



Ron Wallace and Attentive Dancers



Warming Up



In Full Flight



Some Of The 'Dancers Who Made it All Possible



Class in Full Swing



*Great Aunt Helen
with Levi*



Class in Full Swing

Our Secret Gem

Take The Floor

22nd October: OB from Lerwick Town Hall with James Leask SDB, Hannah Adamson & Birls Aloud

29th October: Archive with John Ellis Highland DB (Maggie Adamson)

5th November: Burns Brothers CDB + Keith Dickson

12th November: Colin Donaldson + Glenfiddich Part 1

19th November: Da Fustra + Glenfiddich Part 2

26th November: OB from Shetland Feat: James Leask SDB

Saturdays 19.05-21.00, Sundays 13.05-15.00
BBC Radio Scotland 92-95 FM 810MW Freeview Digital 719
www.bbc.co.uk/radioscotland

Dance On!

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Front cover photograph, Ron Wallace teaching in Prague © Pia Walker.

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Pas de Basque in Prague

June saw the International Branch have their third weekend workshop, this time in Prague.

More than 200 dancers from all over the world descended on three hotels, two restaurants and one building with the most magnificent gym hall I have ever seen.

split into social, technique, a little step dancing and there was sightseeing one afternoon, and a dance, a ball and a ceilidh in the evenings, the ceilidh with items ranging from the awe inspiring to the ridiculous (I participated in that one!). The band members interchanged, so the sound also varied, from piano and

By Pia Walker

and get to know each other, after all it is an international Branch. This year we even had a Japanese tea party on the first night, can't have been easy to plan from Japan, and it was extremely well received. And again this time some, who shall remain nameless, upheld the proud tradition of being one of at least two who went to their beds when others came down to breakfast – and nooooo, it wasnae me this time.

The weekend was all too short for some, but a further week was set up by the local dance group for sightseeing and dancing too, so for others it was only the beginning.

It was a well organised weekend, with something for all – the only one who didn't manage to enjoy it was the chief organiser, who at present is recovering from a broken hip, which, although not diagnosed as such at the time of the weekend, still prevented her from attending. We wish you a speedy and sound recovery. You, Dvorana and the Prague Caledonia Club did a great job. I'm already looking forward to the next weekend in two years.



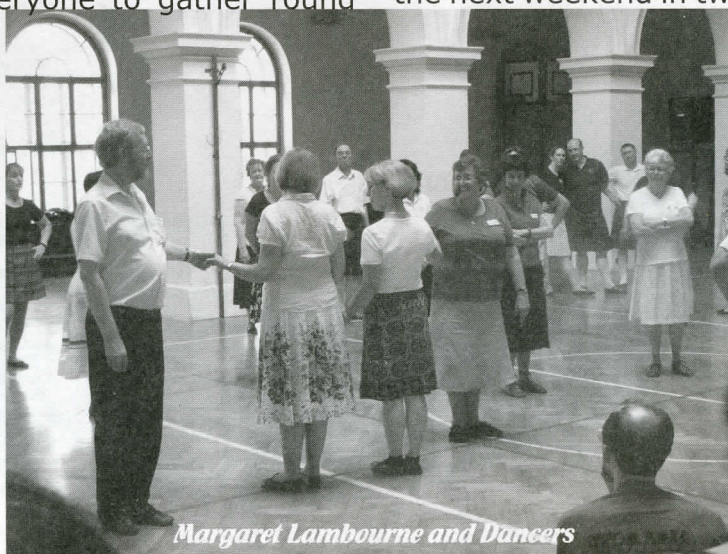
Eric Findlay explaining some finer points

The teachers were from Scotland, England, the Netherlands and USA. The musicians were from Scotland, England, the Netherlands and Switzerland. The participants were from the Czech Republic, Slovakia, Estonia, Hungary, Germany, Switzerland, Denmark, Portugal, Holland, France, Italy, Spain, England, USA, Japan, Australia, South Africa and of course Scotland (and I may well have forgotten a few nationalities). New friends, old friends, some who had never been to a weekend school before, some who turn up all the time, some who spoke brilliant English, some who could not speak a lot of English, and some who spoke another kind of English – all mingled without splitting into cliques and groups.

The programme was varied, with 2-3 classes a day, classes

fiddle to accordion and two fiddles, with the occasional recorder thrown in too. All tastes catered for and far too good not to dance to.

After the dances the International Branch have a long standing tradition of The Party Room, and here in Prague it was no different, a chance for everyone to gather round



Margaret Lambourne and Dancers

Our Own Secret Gem!

The week-end of Ceilidh Culture saw us re-uniting with Simone Verheyen, described by our Dancing Master, Nicolas Broadbridge, as "Our own secret gem from Belgium". Well I'm sorry Nicolas, I'm letting the cat out of the bag... we mustn't keep her all to ourselves. Despite having a dreadful cold and near loss of voice, Simone was her usual vivacious self and soon had us dancing Playford derived dances. She is the kindest lady, but yet has a gentle way of bringing out the best in us which enhances the sheer pleasure of the dance. Music was provided by Aidan and Nicolas Broadbridge and refreshments managed by Nell and her sister Helen; so all in all we were in the best of hands.

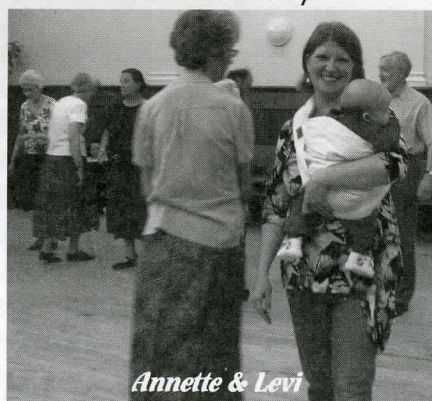


Simone Verheyen

It was refreshing over the week-end to be joined by a fair number of people who had never joined us before and some who had never tried this dancing form before but we all made sure they had a thoroughly good time. It's great to find a dance style which people may come and join in with no experience at all. With Simone's sparkle and our enthusiasm I think the newcomers went home happy.

An added pleasure was to have the company of some members of "CONFIDANCE" which caters for dancers who are blind or partially sighted.

Young Levi Broadbridge at three and a half months was the best baby ever... he never made a sound but shared his smiles, so it was great to try the new dance created especially for this dear little boy.



Annette & Levi

Saturday night's Ceilidh was a fun night as usual. Again we had visitors join us and Simone, Annette Broadbridge and Nell took us through a joyful programme. This week-end workshop and Ceilidh has become an annual event in our diaries and our numbers increase annually. If you missed it this year do look out for it in the 2012 Ceilidh Culture programme.

If you don't know anything about this type of dance go no

By Sheila Sutherland

further than our own Robert Burns who cut a fine figure on the dance floor, we understand, and these would have been the dances he would have enjoyed. They are elegant and executed to the finest of tunes, many classical. Around the same period Mr. Darcy would have been courting Elizabeth with these dances. We meet monthly in Glasgow and/or Edinburgh. More information is available from Nicolas and Nell Broadbridge on 01555-662 212 or e-mail: info@nicolasbroadbridge.com. You may also wish to visit the website on: www.nicolasbroadbridge.com

This is an evening suitable for all ages and all abilities. If costume is your "thing" then the Annual Ball at the end of June / beginning of July is the opportunity to be a time traveller and get costumed for the occasion but this is by no means obligatory. However and whenever you join us we know you will find it irresistible. We look forward to meeting you. We don't promise you'll meet Messrs. Burns or Darcy or even Miss Elizabeth but we guarantee a friendly experience.



The Piping Shrike



By Jean Lumsden

Marcelin was Auld Nick, with a Highland Cow Hat. He chose to play The De'il Among The Tailors, and Tail Toddle. The Dancers wore white plastic raincoats, with hoods (their smocks); these had a Tam O' Shanter on the back, with RIP and a dance they did not like on the front. The Warlocks had on long cloaks. They were told that they were not SCD dancers, and they danced the B part of the Eightsome Reel, with much hooching and setting and birling. After 96 bars of Reeling, Tam yelled "Weel done, Cutty Sark". The Piper ceased and his ghastly crew chased him and appeared with the horse's tail (which was made of grey wool). The spectators loved it. A nice bit of fun.

On the 5th of May, 1849, The Royal Caledonian Society of South Australia donated a Statue of Robert Burns to the City of Adelaide.

On Sunday 15th May 2011, The Robert Burns Society of South Australia organised a Memorial Service to celebrate this.

There were various speeches, pipers playing, Caitlin Fry recited Tam O' Shanter. Caitlin is also a Pipe Sergeant. A very talented young lady.

The Burnside Dance Group then performed a descriptive dance based on the last few verses of the poem, where Tam is riding home on his grey mare and, arriving at Kirk Alloway, he stops in wonder when he sees Auld Nick in the guise of a beast, playing reels etcetera and warlocks and witches were dancing to his piping.

Sam Mathers was Tam, and he had a hobby horse for his grey mare, Meg. Hammy

© Sybil Ailion



Corners, Poussette and Rights and lefts

Many of today's common formations appear to have had, in the past, other ways of performing them. This is not surprising given the fact that old notes were generally in short hand and difficult to decipher. Oral sources were used extensively by J.F. and T.N. Flett in their book **Traditional Dancing in Scotland (1964)**, however their informants were generally old and not necessarily reliable, and such sources were generally not used by the Royal Scottish Country Dance Society (RSCDS). As a consequence, there was a certain amount of intuition and guesswork involved in working out how the figures were done.

CORNERS

One of these formations is corners. Today, when one is standing on your own side of the set in 2nd place, one's 1st corner is the person of the opposite sex on the right,

of Scottish dance figures, namely the Reel of 3, generally with a man between two women. The Threesome Reel (RSCDS Book #6 is an example). These Reels of 3 involved an alternation of setting and travelling (either [a] in a reel of 3 starting with the right-hand partner, [b] turning right-hand partner then left-hand partner, [c] set and turn right-hand partner then left-hand partner, or [d] with the women dancing around the man and under the arches). It is important to note that the 1st partner to be passed in the reel or turned is on the man's right. Later the Reel of 3 evolved into corners by placing two lines of three (or Reels of 3) facing one another with the men stepping into the middle to stand back-to-back facing their partners, their original right-hand partner is now on their left, i.e. in 2nd corner's position. Herein lies a potential source of misunderstanding when "turn your 1st partner" evolved into "turn your 1st

By Duncan Keppie

corner position, however, given the evolution from the Reel of 3, I believe it referred to one's original 1st partner (right-hand partner), i.e. using modern terminology, the person in 2nd corner position. Unfortunately, the corner's formation is rarely shown as a diagram in old manuscripts. One dance that does is "Loch Erichside" in the Border Book of Scottish Country Dances (Fig. 2), and here 1st corner is shown to be 2nd corner (in modern terminology). Support for such an interpretation may also come from the feel of dancing the common formation "turn corner right, partner left, corner right, partner left". In the modern version, the second turn in the middle with partner is 1+ 1/2 turn and is generally too far to go in two bars, especially in quick tempo. This may have led to the loss of popularity in modern times of dances with this formation. On the

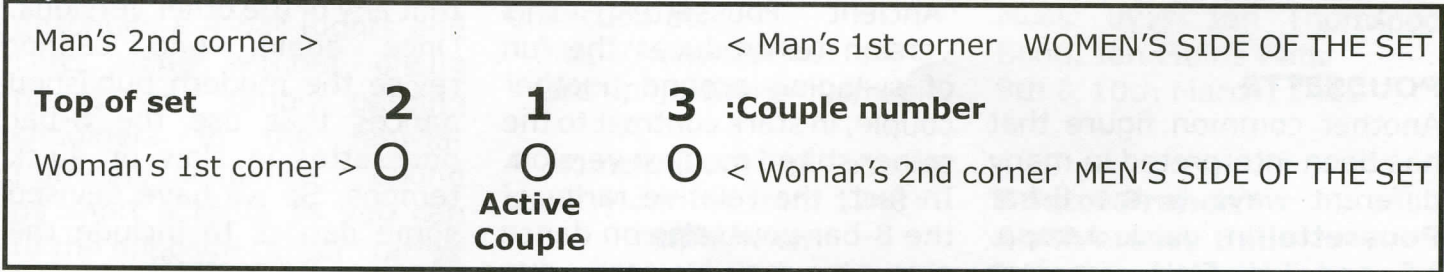


Figure 1. Today's location of corners.

and one's 2nd corner is the person of the opposite sex on the left. However, **corners** is a formation that evolved from one of the most traditional

corner" – is it your original right-hand partner or the person now on your right? The RSCDS interpreted it as the person now on your right, i.e. in the modern 1st

other hand, if one turns 2nd corner (modern terminology) first, the formation flows remarkably well. Of course, it is now impossible to go back and revise the terminology

for corners and change all the published dances with corners to reverse the order of the corners. A possible solution is to devise some dances that call for "turn 2nd corner right, partner left, 1st corner right, partner left". To this end we include several dances in this book with such a formation.

the RSCDS inferred that it was danced using the Pas De Basque, with the men starting on their left feet. On the other hand, the Scottish poussette appears have been introduced from England, where the formation involves two couple rotating anticlockwise $1 + \frac{1}{2}$ times around each other as each

the Seagull (Miss Milligan's Miscellany II). Furthermore, the "Ancient Poussette" can also be done in strathspey tempo using the strathspey setting step, and may have been closer to the original version of the "Diamond Poussette" (All Round Poussette in the RSCDS dances). Other versions

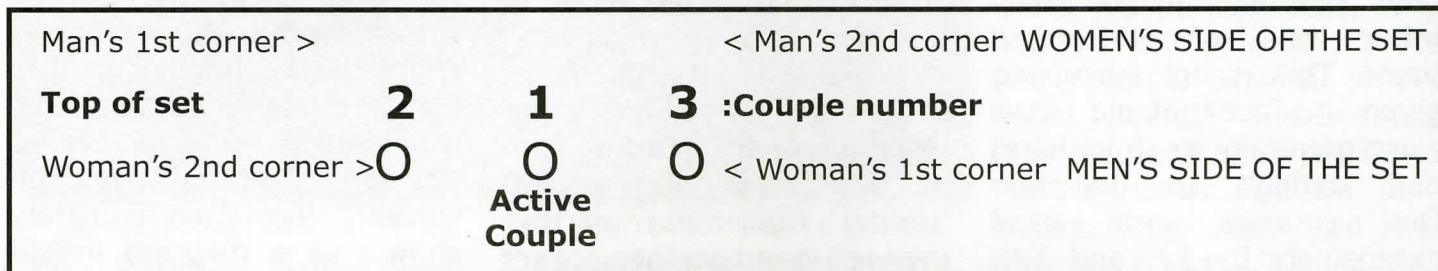


Figure 2. Locations of corners shown in Loch Erichside, Border Book of Scottish Country dances.

Another potential interpretation of the corners figure occurs in Ron Wallace's dance "Fair Jenny's Jig": turn 1st corner left on the first 2 bars of the phrase, then partner right, 2nd corner left, partner right. This pattern occurs in some Contra dances (called contra-corners) and English country dances, and gives a similar smooth flow to the figure. A variant of this method starts by turning partner right on the first two bars of the phrase, then 1st corner left, partner right, 2nd corner left. Several dances using these variants of the formation are included in this book.

POUSSETTE

Another common figure that has been interpreted in many different ways is the 8-bar **Poussette** in quick tempo. J.F. and T.N. Flett comment in their book **Traditional Dancing in Scotland (1964, p. 237)** that the standard RSCDS version "is apparently a modification of a poussette *invented* about 1925 by Mr. John Duthie". Furthermore,

couple rotates clockwise. As the movement is generally sideways, it requires that the man and woman's steps be mirror-image, and thus one of the pair starts with the left foot, but the sideways movement is incompatible with the Pas de Basque. Using this information, and Fletts' extensive description of the traditional poussette (see pages 234-7), we introduce another interpretation of the poussette that may be closer to the original version that uses either the Strathspey setting step or a sideways Skip Change of Step or Polka Step: we call it the "Ancient Poussette". This version reintroduces the fun of swinging around another couple, in stark contrast to the rather stilted modern version. In fact, the relative rarity of the 8-bar poussette on dance programs may be partly due to its contrived feel. It is worth noting that the "Ancient Poussette" has the same feel as the 4-bar Poussette in quick tempo recorded in two RSCDS dances: St. Patrick's Day (RSCDS Books 3) and

of the poussette published by the RSCDS are rather contrived and have not found popularity, e.g. All Round Poussette in 8-bars of quick tempo (RSCDS Book #18: Longwise Eightsome Reel); and (ii) the Polka Poussette (RSCDS Book #31: Polka Country Dance).

Following an effective teaching strategy, which emerged over the years at Haliburton, we introduce the "Ancient Poussette" in strathspey tempo before attempting it at a quicker pace. We have found that the "Ancient Poussette" is much easier for beginners to learn than any of the other versions. Once again, one cannot revise the modern published dances that use the 8-bar poussettes in slow or quick tempos. So we have devised some dances to include the "Ancient Poussette".

8-BAR ANCIENT POUSSETTE

in a longways set: couples start in the middle both hands joined with partner and angled slightly. 1st & 2nd couples dance $1 + \frac{1}{2}$

anticlockwise around each other & out to progressed places:

Bar 1: dance out to side with ¼ clockwise turn at end with 1st couple going to men's side, 2nd couple towards women's side,

Bar 2: dance into centre with ¼ turn,

Bar 3: dance out to opposite side with ¼ turn,

Bar 4: dance into centre with ¼ turn,

Bar 5: dance out to side with ¼ turn,

Bar 6: dance into centre with ¼ turn,

Bar 7: continue turning 3/8 around, and

Bar 8: retire to own side having progressed on place.

N.B. strathspey setting step is used throughout this poussette & 1st woman and 2nd man start with their left foot. In quick tempo, a sideways skip change of step is used throughout this poussette & 1st woman and 2nd man start with their left foot.

RIGHTS AND LEFTS

Rights and Lefts is another formation that has other ways of dancing it. For example, in his booklet "Sundry Writings anent Scottish Dancing" (1978, p. 59), Foss describes a 4-bar Rights and Lefts done without giving hands, and simply passing shoulders in the familiar right-left sequence, "taking as short a route as you can to the opposite corner" rather than dancing through each corner of the square". This way of doing the Rights and Lefts avoids the tendency in beginners of dancing a loop on one or more of the corners, and the difficulty of dancing scalloped half

turns, especially in a crowded ballroom. A 4-bar Rights and Lefts, but with hands, may be found in the dance "Within a Mile of Edinburgh Toon" (RSCDS Book #21). Foss' description, together with the fact that an identical figure is still danced in some traditional dances in Cape Breton Island, inspired us to incorporate what we called "Old Style Rights and Lefts" into some of our dances.

OLD STYLE RIGHTS & LEFTS

in a longways set: dance the pattern of Rights & Lefts but with no hands & with one step to each side of the square, i.e. pass partner by the right shoulder, pass neighbour by the left shoulder, pass partner by the right shoulder, & pass neighbour by the left shoulder.



Read Online

An online archive of scanned historic collections of Scottish music from the National Museum of Scotland's Glen Collection at:

<http://www.archive.org/search.php?query=nlsmusic>.

A compendium of popular country dances from 1748:

<http://www.archive.org/details/acompositemusicv01rugg>

Playford's Dancing Master from 1657:

<http://www.archive.org/details/dancingmasterord00play>

What's On!

Winchester Branch Autumn Workshop

Teacher: Di Rooney
Music by Judith Muir
24th September

Clivis SCD Grand 20th Anniversary Ball

MC: David Queen
Music by James Gray / Keith Smith
Alessandria, Italy
1st October
clivis@hotmail.it

London Branch Day School

Teachers: Helen Russell, Paul Plummer, David Queen, Deb Lees
Music by: Jeremy Hill, Keith Anderson, Barbara Manning, Phill Jones
Musicians' Workshop: Ian Muir
Paddington Academy, London
15th October

Lorn (Argyll) Branch Weekend School

Corran Halls, Oban
Teacher: John Wilkinson
Music by: Ian Thomson's Band, Ian Muir's Band
9th & 10th March, 2012

Bristol Branch Anniversary Ball

MC: Peter Wright
Musicians: Ian Muir and the Craigellachie Band
The Council House, Bristol
10th March, 2012

Ceilidh & Old Time Dances

Regular Weekly Events

Date	Town	Hall	Band	Time	Cost	Contact	Comments
Every Saturday	Fife, Largo Ward	Largo Ward Village Hall	Live Music	8pm -11pm No Bar	£5 (tea)	Door	Different bands each week. (See Diary)
Every Sunday	Fife, Cupar	Old Parish Church Hall, Kirk Wynd	-	2pm-5pm	£3 (tea)	Door (Owen & Catherine Harrison) 01383 415 142	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
Monday from 3 rd October	Dumbarton from 3 rd October	St Patrick's Hall, Strathleven Place	-	7.30-10.30pm	£4 Bar	Door - Sue & Jim 01389 842 034	Ceilidh & Social Dance Club Some set dances.
Every Tuesday	Humble, East Lothian	Village Hall	- (Tuition Given)	7.30-10pm	£3 B.Y.O.B.	Door (Owen & Catherine Harrison) 01383 415 142	Ceilidh, Old Time and Social Dance Club
Every Wednesday	Newtongrange	Dean Tavern	Live Music	7.30-10pm	£3/£1.50	Door (Jennifer Cowie)	Ceilidh & Old Time Club
	Glasgow	St Andrews in Square	Live Music	8pm -9.30	£5 Bar	Door (Tricia Matthews)	Ceilidh & Old Time Class
	Coupar Angus	St Anne's Ch. Hall	Live Music	7pm-9pm	£2	Door 01828 627 547	Ceilidh Class - Tracy Thom
	Midlem	Village Hall	Live Music	8pm-10pm	£2 [tea]	Door 01835 870 244	Old Time Class (G. B. Scott)
Every Thursday	Dumfries	Kirkton Village Hall Starts 15 th September	Live Music	7.30-10pm	£3	Door John Caskie 01387 710 975	Old Tyme Dance Class
	Penicuik	St Mungo's Hall	-	8.15-9.45	£2.90/ £1.50	Door Annabel Oates 01968 672 631	Refreshments available. Ceilidh Dance Class Conc. Student or Child

Ceilidh & Old Time Dances

October 2011

Date	Town	Hall	Band	Time	Cost	Contact	Comments
19 th	Ellon	Station Hotel	Wayne Robertson	8pm-11pm	£2.50 Bar	Door	Food available to purchase
21 st	Montrose	Park Hotel	Steven Carcary Duo	Ticket	£8	01241 879 487	A & F Club Annual Dance
	Banchory	Finzean Hall	George Rennie	8pm-12mn	Ticket	01330 850 220	
	Inverurie	Town Hall	Garioch Blend	8pm-12mn	Phone	01467 620 782	"Light Up Inverurie" Fund.
22 nd	Inverness	Kirkhill Com Centre	Nicky MacMichan	8pm-12mn	£5 B.Y.O.B.	Door	Social Dancers
	Largo Ward	Village Hall	Willie McFarlane	8pm-11pm	£5 Tea	Door	Weekly Dance
	Elgin	Bishopmill Hall	Ian Cruickshanks	8pm-12mn	£5 Bar	01343 543 655	Pay at Door - ½ time snack
	Tranent	Rannoch House	Graeme Munro	7.30-11.30	£5	01875 612 129	Pay at Door
	Crieff	Fowlis Wester Hall	Johnny Duncan	8pm-11pm	£4 No Bar	01764 653 405	Ceilidh, Old Time & Set
26 th	Dufftown	Memorial Hall	-	7.30-10pm		01542 887 616	Monthly Social
27 th	Windygates	Greig Institute	Bruce Lindsay	7.30-10.30	£3.50	01333 351 127	Monthly Dance-Tea & Eats
28 th	Hutton	Village Hall	Neil Hardie	8pm-12mn	£5 supper	01289 386 630	Pay at Door
	Perth	Salutation Hotel	Iain Anderson	8.30-11.30	£7.50 supper	01738 449 430	All Scotland A & F Club Festival
	Peebles	Ex-Servicemen's Club	Nicol McLaren	8pm-11.30	£5 Door	01968 679 583	Old Time/Ceilidh/Set
	Helensburgh	Commodore Inn	Alan Ross	8pm-12.30	£8 Bar	01389 756 996	Highlanders - Ceilidh & Dance
29 th	Largo Ward	Village Hall	Dave Husband Sound	8pm-11pm	£5 Tea	Door	Weekly Dance
	Perth	Salutation Hotel	Neil Hardie	9pm-1.30	£?	01738 621 467	A & F Club Festival Dance
30 th	Glencarse	Village Hall	Sandy Lindsay	7.30-10pm	£2.50	01738 552 688	Set & Couples Dances

Scottish Country Dances

October 2011

Date	Town	Hall	Band	Time	Cost	Contact	Comments
21 st	Kilmarnock	Grand Hall	Sandy Nixon	7pm	T £26	01566 523669	75 th Anniv. Ball
	Motherwell	Dalziel Ch. Hall	Recorded	7.30pm	£6	01698 351 604	Church Organ Restoration
22 nd	Clackmannan	Town Hall	Frank Thomson	7.30pm	£6.50	01324 559 793	Autumn Branch Dance
24 th	Stirling	Albert Halls	Alan Ross	7.30pm	£6	01259 742 560	Martice Club
28 th	Ardrishaig	Public Hall	Iain Muir	7.30pm	£10	01546 510 316	Mid Argyll Branch
	Cove	Burgh Hall	Recorded	7.45pm	£6	01436 842 695	Club Dance - Supper & Raffle
	Irvine	Castlepark C. C.	Iain MacPhail	7.30pm	£8	01292 823 865	Branch Autumn Dance
29 th	Bridge of Allan	Keir St. Hall	Alan Ross	7.30pm	£6.50	01786 461 275	Castle Club Dance
	Gatehouse	Primary School	Alan Gardiner	7.30pm	£8	01644 430 583	Gatehouse RSCDS -Advise No's



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

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

Ceilidh & Old Time Dances

November 2011

Date	Town	Hall	Band	Time	Cost	Contact	Comments
2 nd	Ellon	Station Hotel	Charlie Esson	8pm-11pm	£2.50 Bar	Door	Food available to purchase
4 th	Carlisle	Masonic Hall	Keith Robertson	7.30-11.30	£7 Bar Purvey	01555 750 522	Carlisle Highlanders - Ticket Req.
5 th	Erskine	Bridge Hotel	Dick Black	7.30-12.30	£13 Bar	01505 874 360	Erskine Charity
	Largo Ward	Village Hall	Ken Stewart	8pm-11pm	£5 Tea	Door	Weekly Dance
	Penicuik	St Mungo's Ch. Hall	James Coutts	7.30-11.30	£5 at Door	01721 723 468	Old Time & Set - Tea/coffee avail
	Sorn	Village Hall	John Douglas	7.30-11.30	£6 [No Bar]	01560 700 219	Old Time Dances B.Y.O.B.
11 th	Foulton	Village Hall	Neil Hardie	8pm-12mn	£5 [No Bar]	01289 386 400	Supper - Soft Drinks available
	Aberdeen	Ashdale Hall	Gordon Pattullo	8pm-12mn	£7.50 Ticket	01224 713 674	Tartan must be worn
	Irvine	Volunteer Rooms	Lindsay Weir	7.30-11.30	£7 BYOB	01292 316 815	Ayrshire Ceilidh Club
	Penicuik	St Mungo's Ch. Hall	Johnny Duncan	7.30-11.30	£5 at Door	0131 660 1276	Wednesday Dance Club BYOB
	Edinburgh	Lauriston Hall	Scott Leslie	8pm -	£10	0131 339 5374	£8 in advance - caller
12 th	Largo Ward	Village Hall	No Dance Tonight				
	Inverness	Kirkhill Comm. Centre	Archie MacPhee	8pm-12mn	£5 BYOB	Door	Social Dancers
	Glencarse	Village Hall	John Duncan	8pm-11pm	£4 No Bar	01738 860 331	Hall Fundraising Dance
	Jedburgh	Glen Douglas Hall	Dave Husband Sound	7.30pm -	£7 Stovies	01835 863 604	Phone for Ticket
	Strathaven	Ballgreen Hall	Lindsay Weir	7pm-11pm	£8 supper	01357 520 900	No's requ for supper. BYOB
	Elgin	Ashgrove Hall	Jock Fraser	8pm-12mn	£5 Bar	01343 543 655	Pay at Door - ½ time snack
13 th	Fife	Falkland Hall	Aidan Graham	2pm-5pm	£5 (BYOB)	01337 857 210	Pay at Door
16 th	Ellon	Station Hotel	Graeme Mitchell	8pm-11pm	£2.50 Bar	Door	Food available to purchase
18 th	Old Meldrum	British Legion Hall	Johnny Duncan	8pm-12mn	£? Phone	01467 641 086 or	07960 088 868 Old Time Dance
19 th	Largo Ward	Village Hall	Billy Ferguson	8pm-11pm	£5 Tea	Door	Weekly Dance
	East Kilbride	Calderwood Hall	Johnny Duncan	7.30-11.30	£6 supper	01355 230 134	Highlanders Dance
	Tranent	Rannoch House	Ewan Galloway	7.30-11.30	£5	01875 612 129	Pay at Door
	Glasgow	Partick Burgh Hall	Archie MacVicar	8pm-11.30	£9 Bar	Door	Highlanders £6.50/£6 Annual
20 th	Montrose	Park Hotel	Allan Smeaton Trio	2pm-5pm	Door	01241 879 487	A & F Club ceilidh
	Glencarse	Village Hall	Gordon Pattullo	7.30-10pm	£2.50	01738 552 688	Set & Couples Dances
24 th	Windygates	Greig Institute	Bruce Lindsay	7.30-10.30	£3.50	01333 351 127	Monthly Dance-Tea & Eats
25 th	Hutton	Village Hall	Bon Accords	8pm-12mn	£5 Supper	01289 386 630	Pay at Door
	Peebles	Ex-Servicemen's Club	Keith Robertson	8pm-11.30	£5 Door	01968 679 583	Old Time/Ceilidh/Set
	Helensburgh	Commodore Inn	Robert Nairn	8pm-12.30	£8 Bar	01389 756 996	Highlanders - Dance
26 th	Inverness	Kirkhill Comm. Centre	Colin Donaldson	8pm-12mn	£5 BYOB	Door	Social Dancers
	Seafeld EH47 7AL	Comm. Centre	George Rennie	7.30-11.30	£5 Lt Supper	01506 417 512	Previous venue - Pumphreston
	Largo Ward	Village Hall	Stuart Venters	8pm-11pm	£5 Tea	Door	Weekly Dance
	Elgin	Ashgrove Hall	Julie McRitchie	8pm-12mn	£5 Bar	01343 543 655	Pay at Door - ½ time snack
	Crieff	Fowls Wester Hall	Alan Doig	8pm-11pm	£4 No Bar	01764 653 405	Ceilidh, Old Time & Set
30 th	Dufftown	Memorial Hall	-	7.30-10pm		01542 887 616	Monthly Social
	Ellon	Station Hotel	Johnnie Duncan	8pm-11pm	£2.50 Bar	Door	Food available to purchase

Scottish Country Dances

November 2011

Date	Town	Hall	Band	Time	Cost	Contact	Comments
	Dundee	St Andrews Church	Jimmy Boal	7.30pm	£2	01382 509 103	King Street Hall Every Monday
4 th	Glasgow	Kelvin Hall	Ian Muir	8.30pm	£16	0131 225 3854	Society AGM Ball
5 th	Polmont	Greenpark Centre	Recorded	7.30pm	£5	01324 562 995	Remember, Remember Dance
	Glasgow	Kelvin Hall	Lothian	8pm	£14	0131 225 3854	Society AGM Dance
7 th	Stirling	Albert Halls	Nicol McLaren	7.30pm	£?	01259 742 560	Martice Club
11 th	Buckie	Fishermen's Hall	Jim Lindsay		£?	01888 563 206	Banffshire Branch
12 th	Bridge of Allan	Keir St. Hall	Ian Thomson	7.30pm	£6	01786 461 275	Castle Club Dance
	Bearsden	New Kilpatrick Halls	Recorded	7.30pm	£7	0141 942 4287	Club Night
	Carlisle	t.b.a.	David Cunningham	7.30pm	£?	01228 594 057	Carlisle RSCDS
	Castle Douglas	Town Hall	Neil Copland	7.30pm	£8	01556 640 363	Castle Douglas RSCDS
	Edinburgh	South Pollock Hall	Robert Whitehead	7pm	£30	Postal only	Dunedin Dancers
15 th	Inverness	Craigmonie Hotel	Jockie Fraser	7.30pm		01463 235 384	Stovies Evening Dance
18 th	Helensburgh	Victoria Halls	Lothian	7.15pm	£23	01436 670 631	Annual Ball
	Culbokie	Findon Hall	David Bowen	8pm	£7	01381 620 840	Fortrose Rally
19 th	Windermere	Marchesi Centre	t.b.a.	7pm	£?	Dumfries Website	Local Dance Group
21 st	Stirling	Albert Halls	Jim Lindsay	7.30pm	£?	01259 742 560	Martice Club
25 th	Troon	Concert Hall	Ian Muir	7.30pm	£7	01292 315 558	Branch Dance
	Linlithgow	St Michael's Kirk Hall	Neil Copland	7.45pm	£7	01506 844 251	Tartan or blue/white Night
	Bridge of Allan	Keir St. Hall	Gordon Shand	7.30pm	£6	01786 461 275	Castle Club Dance
26 th	Keswick	Braithwaite Hall	James Coutts	7.30pm	£?	Dumfries Website	Derwent Club Dance

The Mackenzie Wedding Waltz

A progressive circle waltz for any number of couples.

The dance has an original tune composed for the occasion called The Mackenzie Wedding Waltz.

This is a couple dance in circular formation. Men stand facing their partners with their backs to the centre of the room. Women stand facing their partners.

Part 1

Couples hold each other in a cross-handed grasp with their right hands joined above their left.

Bars 1-2 They make two sideslip steps anticlockwise (to the woman's right and the man's left) in waltz time.

Bars 3-4 They make a "Mackenzie twist" which involves the men turning their partner away from them by bringing their right arm over their partners head to turn or "twist" their partner out and away from them. Then return their partner by bringing their right arm back over, all the time keeping hold of their partner's hands.

Bars 5-12 This whole figure, 2 side steps and Mackenzie twist, is repeated twice more.

Bars 13-16 Waltz on for four counts

Part 2

Standing side by side and facing around the room anticlockwise the couple join nearer hands.

Bars 17-20 Balance forward, back, and forward again. Drop hands and turn away from each other to face in the opposite (clockwise) direction

Bars 20-24 Standing side-by-side and facing clockwise the couple join nearer hand again

Balance forward, back, and forward again and then drop hands and turn away from each other to face anticlockwise again.

Bars 25-28 Repeat bars 17-20

Bars 29-32 Face each other and waltz on Or the woman progresses one place anticlockwise.

Written to celebrate the marriage of Ann Jameson and James Mackenzie on 26th March 2011 at the Merchant's Hall in Edinburgh.

The dance has two parts, both parts ending in a 4 bar "waltz on", and contains a figure called the "Mackenzie twist".

The last 4 bars can be danced as a waltz on or made progressive with the woman being moved forward one place.

© Cathy Wood



If anyone is interested in obtaining the music devised by Cathy Wood for this dance, please contact Dance On!

As The Moon Turns

7 or 5-couple dance in a 7 or 5-couple longways set

7 x 32 Bar Reel (or 5 x 32)

Bars

1-8 Active couples cross and cast twice: 1st, 3rd and 5th couples cross with right hands, cast off one place (2nd, 4th and 6th couples step up), cross with left hands and cast to the left around their partner's 2nd corner, pass partner by the left shoulder to end facing 2nd corners;

9-16 Turn 2nd corner, partner, 1st corner, partner: active couples (1st, 3rd, and 5th) turn 2nd corners by the right, then partner by the left, 1st corner by the right and partner by the left ending in the middle back-to-back facing own side;

17-24 Double triangles: dance full double triangles ending with active couples (1st, 3rd and 5th) back-to-back in the middle facing own side;

25-28 Cast down: active couples dance out the side of the set, cast down one place and begin to dance up the middle nearer hands joined with partner;

29-32 $\frac{3}{4}$ Turn side person and set: active couples turn person on the side $\frac{3}{4}$ around with the appropriate hand (men by the left, women by the right), and then all set nearer hands joined on the side.

Repeat 6 times (or 7 times if using recorded music)

© Duncan Keppie

Annie's Reel

32 bar reel for 4 couples

Any lively 4 x 32 bar reel

Bars

1-8 All advance and retire

9-16 All circle round and back

17-20 1 cpl Cross right hand and cast one place

21-22 1 M + 2 M Cross right hand

23-24 1 L + 2 L Cross right hand

25-28 1, 2, 3, 4 cast off on own sides

29-32 1s make and arch, 2, 3, 4s dance under the arch back to place, 2s cross to own sides while going under the arch.

Repeat 3 times.

© Anne Peart, May 2011

Annie Peart is 10 years old and dances in Forthill, Broughty Ferry.

Contrary Mary

32 Bar Jig for 3 Couples in a 4 couple set

Bars

1 – 4 1st lady sets advancing to 1st man, who sets back, and turns 2nd man left hand to finish in the centre of the set facing 2nd man.

5 – 8 1st lady sets to 2nd man, who sets back, and turns 1st man right hand to finish with the lady facing her own side moving towards her own place and the man in his own place.

9 – 12 1st lady dances down behind 2nd lady and across into 2nd place on the men's side facing up, 1st man dances across the dance following his partner and casts round 2nd lady to finish in 2nd place on the ladies' side facing up, 2nd couple move up on bars 11 & 12.

13 – 16 1st lady dances half a reel of 3 on the men's side giving right shoulder to 2nd man to begin while 1st man dances half a reel of 3 on the ladies' side giving right shoulder to 2nd lady to begin. 3rd lady dances a loop at the end of the reel, 2nd lady slides in, the men dance naturally into the wheels.

17 – 20 1st lady dances right hands across with the 2nd couple at the bottom of the set while 1st man dances right hands across with the 3rd couple at the top of the set, on bar 20 1st man dances down the ladies' side line while 2nd couple & 1st lady prepare to dance left hands across 1st lady staying towards the men's side.

21 – 24 1st & 2nd couples dance left hands across finish with 1st lady facing out in 2nd man's position and 1st man in 2nd lady's position.

25 – 32 1st lady casts down behind 2nd man and dances up the middle followed by 1st man, 1st lady pulls back her left shoulder on bar 28 and 1st couple turn left hand $\frac{3}{4}$ times to 2nd place on their own sides (two bars), meanwhile, 2nd and 3rd couples dance rights and lefts three quarters of the way round and all set taking hands on the side on the last two bars.

Repeat having passed a couple

© David G. Queen 2006

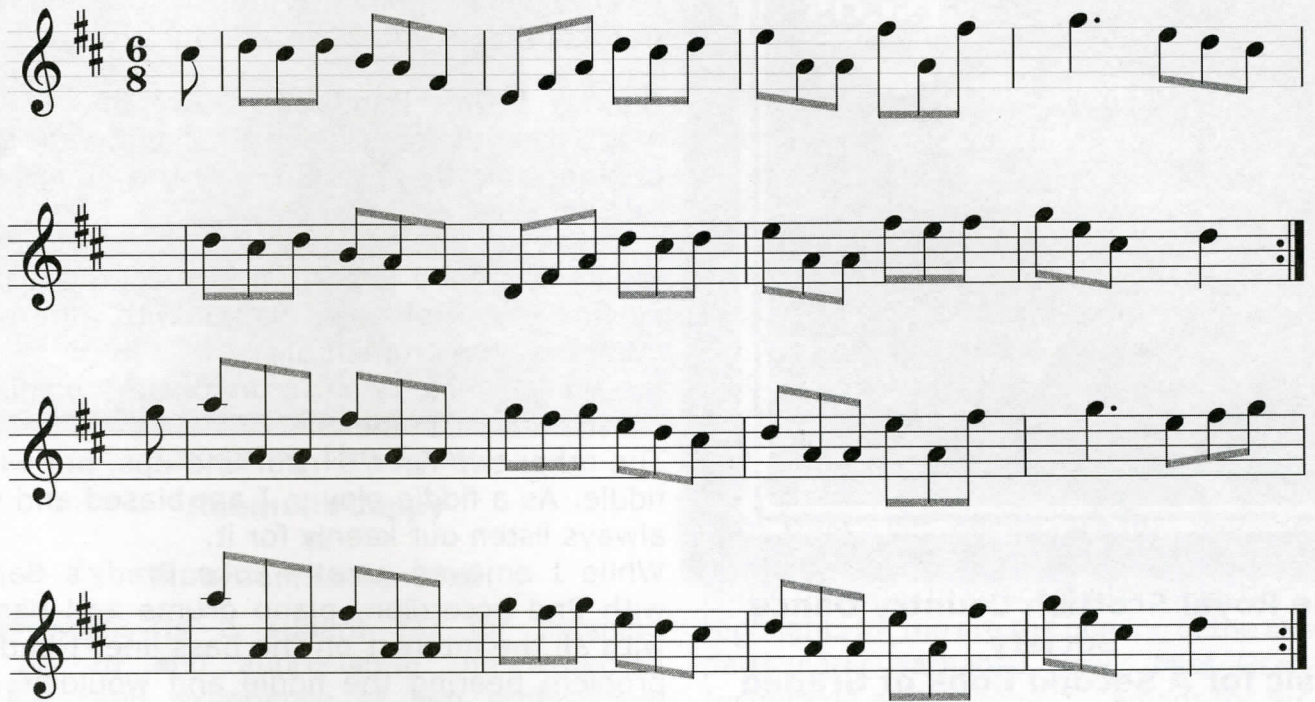
This dance was devised by David G. Queen for Mary Mews (now Mary Eaves) of Ribble Valley Branch RSCDS, who always brightens up his classes; he also counts her as a very good friend.



Contrary Mary

Mary Mews's Jig

David G Queen 2006

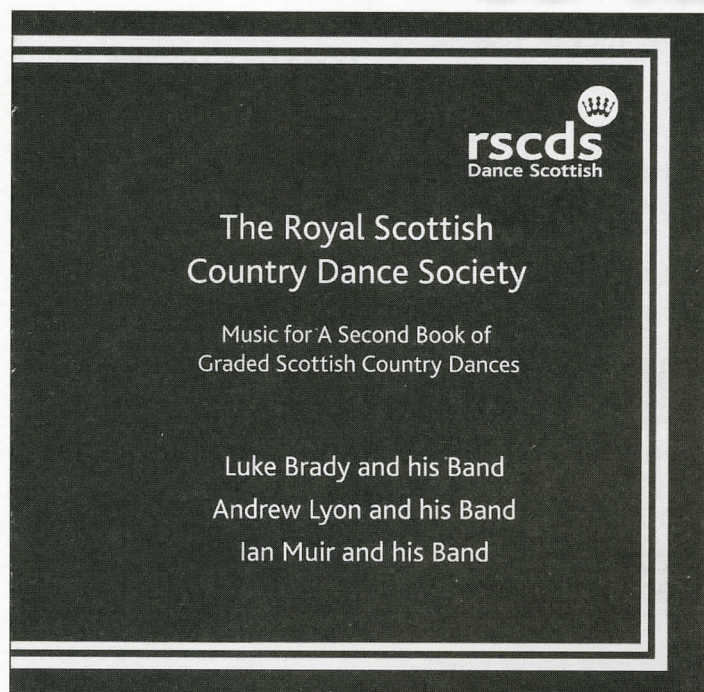


© David G. Queen

*We will be happy to publish your dances
Please send your dances to: danceon@intamail.com*



CD Reviews



The Royal Scottish Country Dance Society

Music for A Second Book of Graded Scottish Country Dances

**Luke Brady and his Band,
Andrew Lyon and his Band (Scottish
Measure Scottish Country Dance Band),
Ian Muir and his Band**

The music for this set of two CDs has been produced by three bands – those of Luke Brady, Andrew Lyon and Ian Muir. Luke Brady's Band plays for the first eight dances of the book, Ian Muir's Band takes over for the next eight and Andrew Lyon's Band completes the set.

The Second Graded Book, as the first, has reels and jigs only. While the book itself has the subtitle: "Arranged for younger and less experienced dancers", the original and consequently the follow-up tunes, are mostly challenging to play. One example is dance number eight, "Easy Peasy", which has a "running reel" General Garibaldi's Reel, for its original tune, followed by Bill Hendry's The Downfield Reel, Archie Menzies and Muriel Johnstone's The Berwick Braveheart. Luke Brady's Band plays this with control and "lift", making this enjoyable for dancing and listening.

The dance "Domino Five" popular on dance programmes, as well as for use with younger dancers, is given a similar great treatment by Ian Muir's Band, featuring one of my traditional favourites "Cambridge Hornpipe".

Andrew Lyon's Band plays a great set of modern tunes for "Golden Bracken", with the original tune by Pat Clark and the others by Iain MacPhail.

We have a good opportunity to compare the playing styles of three bands with different numbers of instrumentalists.

Ian Muir's has two accordionists, pianist/bassist and drummer.

The other two have similar line-ups, but with fiddle. As a fiddle player, I am biased and so always listen out keenly for it.

While I enjoyed greatly Luke Brady's Band with 2nd accordion, piano drums and bass, with all the interest on the bass line, I had a problem hearing the fiddle and would have liked to "turn her up a bit".

David Queen could be heard to greater effect in Andrew Lyon's Band. I enjoyed the descant parts in "Golden Bracken" and the crescendos at the end of some of the dances.

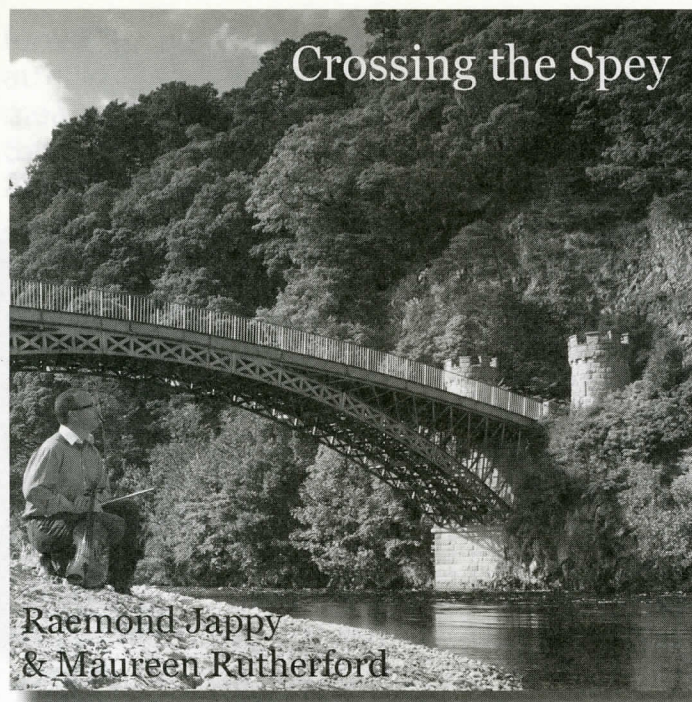
All bands have chosen very interesting "follow-up" tunes by composers, such as Bobby Crowe, Winifred Bird Matthew and Angela Young.

Both Luke Brady and Andrew Lyon have featured some of their own fine compositions. The pairing of James Hook's "The Lass of Richmond Hill" with three traditional English tunes makes a nice variation in the whole set of dances.

The varying dance lengths in terms of bars could be useful in classes or gatherings where there is no live music and a CD player is employed.

The bands all play with a wonderful crispness, lightness and mellow tone, enhanced by the expert mastering of David Cunningham.

Sheena Sturrock



Raemond Jappy
& Maureen Rutherford

Crossing the Spey

**Raemond Jappy
&
Maureen Rutherford**

This is a superb CD for listening to and appreciating the expertise and experience of two professional musicians, both graduates of Aberdeen University – Raemond Jappy in Accountancy with Music and Maureen Rutherford in Music (performance).

Raemond studied for many years with James Alexander, teacher, composer and promoter of Scottish music, Paul Anderson (a past Glenfiddich winner) and Douglas Lawrence, a leading exponent of the "north-east" style of fiddling, exemplified particularly in the CD tracks three and eight. The music programme was recorded live at The Cowdray Hall in Aberdeen.

The informative programme notes compiled by Raemond provide the background to the pieces; he explains the choice of title "Crossing the Spey", reflecting the character of the north-east and its hinterland, with the river Spey, birthplace of the strathspey. We hear a broad variety of music from many of the area's fiddle composers – notably James Scott Skinner, William Marshall and Robert Mackintosh. Some other composers featured are John Murdoch Henderson, Willie Hunter and the pipe march composer Donald MacDonald.

Raemond and Maureen open with a fine march with variations, Theodore Napier (Skinner), followed by one of Marshall's finest strathspeys, Craigellachie Brig and the Skinner reel Spey in

Spate. The special relationship between fiddle and piano emerges in the fine control of tempo and expression. The changes in pace, rhythm, key and mood, as the players move from one tune to another, are a joy to hear.

Dancers will recognise many dance tunes, particularly in the Mackintosh medley featuring Miss Barbara Hay's Favourite, Miss Campbell of Saddell and Lady Charlotte Campbell, as well as the Marshall jigs – the latter played with superb "lift" and lightness. They will also enjoy hearing The Bonnie Lass of Bon Accord arranged and played by Maureen, as a piano solo, as it was written, in slow air form, with the minor variation. Mo also plays one of her own compositions as a fine piano solo, Waltz for Iain McKay; she and Raemond play a waltz by Willie Hunter – a tribute to Mrs. Pam Wilkie, who played in Ian Powrie's band.

Raemond's own composition, Song for K, a slow air, is played with great expression, as is the Phil Cunningham slow air The Gentle Light That Wakes Me. Raemond's first fiddle teacher, James Alexander, joins him in playing Skinner's Music of Spey, to conclude the selection.

Highlights for me are the playing of the slow airs, particularly Nathaniel Gow's Miss Graham of Inchbrakie and Marshall's Lament for Sir Harry Lumsden. Marshall, who lived near Craigellachie Bridge (featured in the fine photographs on the cover and inside pages), wrote many pieces, which can be particularly challenging for the player for "their high compass and sudden transitions". When taxed about this, Marshall is said to have observed that all the tunes could be played and that he did not write music for bunglers. For the two accomplished players on this CD, his music held no such terrors.

The wonderfully varied selection from different aspects of Scottish music, together with the fine images, artwork and design by Muirhead Photography and the expertise of many, including Frank Thomson and Neil Copland, whose names are included in the acknowledgements, have all contributed to a wonderful listening experience.

Sheena Sturrock

If you would like your CD or Book of Dances reviewed in Dance On!, Please send them to the Exec Editor who will pass it on to an appropriate reviewer

Perilous Muffins, Episode 6

The great and good, and then the rest of them, are assembled under the Great Dome of the Bell for the AGM Ball. Amiability is always the name of this evening, the effusive greeting of friends so old and dear that we send them an annual Christmas card, then suddenly discover it's time to send them another. The bonhomie comes of the certainty that everyone shares the same basic beliefs and skills. And the security that nothing too exciting or unexpected will happen.

But this year scattered groups were trying to come to grips with the distant news that a number of musicians had been injured, with some fatalities, in a gas explosion at a Borders country house (one attending fireman reading this article in the press commented, "*True enough, but the injuries equalled the fatalities, both were total*").

We were fortunate that although all the musicians we had booked for the AGM were, as a consequence of death, unable to attend, Drummond Cook had retired shortly before the time of the explosion, and his devoted fan base had been able to persuade him to make a one time only comeback for the AGM.

On top of this came the news of the tragedy at Coates Crescent, the great fire. All the Archives gone, all the records gone, all the lists of certificated members gone.

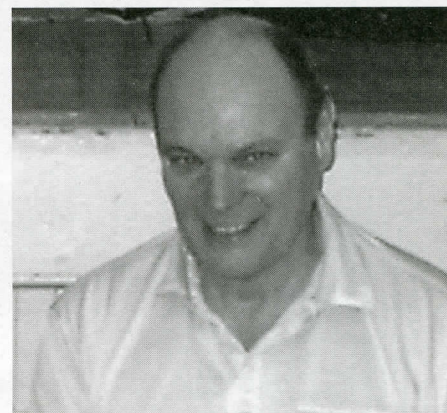
The whisper that ran around gained attention and built gradually into a coherent critique was essentially: "*The Government should have been prepared for this, why weren't all of these precious ancient buildings better protected against fire and explosion? Why hadn't they been provided with modern gas detectors and automated venting systems? Questions must be asked, this just isn't good enough. We think the minister responsible for Scottish Country Dancing and related cultural matters should resign.*"

Dancing had been a little restrained, after all we were all a little older, it didn't seem quite decent to be uninhibited in the face of so many who had been terminally inhibited. The casual collisions of social dancing seemed less pleasant, less pneumatic than they had of yesteryear. The contrived misguidances of ancient rivalries were somehow less satisfying. And unbelievably birling had entirely lost its savour. Our Vivre had very little Joie. In short it wasn't the fun it used to be.

Even a buffet of entirely hot and buttered muffins, backed with mountains of meringue failed to lift the spirits. The tea was tedious and the juice oversqueezed. But duty was done and plates were licked clean.

The day had started with a minute's silence, and the Chairman had now taken the stage microphone and was addressing the throng.

By George Hobson



"Ladies, Gentlemen, friends and fellow dancers, we have never had worse news in the whole history of our Society. So much precious tradition and documentation gone in one sweep. We feel bereft and rootless as though today our whole movement died. But when I look out over this group I say thank God we are a branch-based society, you are the movement, all of its beliefs and standards are embodied in you. We cannot be destroyed as easily as a few bits of paper or an old building. We are the repository of all that has gone before, and we can rebuild everything as it was, only stronger"

The Tannoy crackled and a neat little female voice cut in:

"I was afraid this might happen, so could I have your indulgence for one moment while I just add the activator?"

"Code Tartan! Muffins out!"

At this strange command a dozen or so familiar figures, now unrecognisable by their demeanour, stepped smartly

forward and snapped to attention. Lean hard and mean, not a grin to be seen, this was as formidable a bunch of seasoned veterans as you could imagine.

"Ma'am!"

"Jimmy, Ian, Raymond, Sandy."

"Ma'am"

"Take your squads, final stage activations tasks. No-one to leave"

"Secure doors"

"Doors Secure Ma'am"

"Secure windows and fire exits"

"Windows and fire exits secure Ma'am"

"Vents to internal cross flow"

"Internal cross flow energized affirmative Ma'am"

"On my count inject alpha tremazone. Three, two, one... inject!"

A faint sweet smell reminiscent of long forgotten lilacs pervaded the air, and the hubbub stopped while everyone tried to remember where they had smelt it before. This was a feeling they were to have many times in the remaining untroubled years of their lives.

The neat little female voice continued more conversationally now.

"This will take just a few minutes to work, so let me explain all to you. It won't matter now if you know everything, because soon you

will forget it all and more"

People were beginning to look uneasy and wonder if this was a suitable time to go to the toilet, or put their shoes on, which were their main normal ways of avoiding difficult situations.

"In your name, the only person precious to me was taken away simply because he was a threat to your comfortable established way of doing things. Now I will have my revenge and take away from you that which you obviously found equally precious, your memories of everything as it has always been.

Unfortunately it will also take away your memory in general, in the course of achieving this.

Research into the modern curse of dementia found many things, but not how to cure it. One of these things was a combination of chemicals that could mimic the condition. Unlike the natural condition, this induced form did wear off as the chemicals were excreted.

But just last year it was found that alpha tremazone would facilitate antigenic locking of the molecules on the basal ganglia, and the condition then became permanent.

You had the first part of the cocktail in your muffins, meringues, tea and water. The second was sprayed into the air just now.

As your memories now fade, this curse of "How it always was, or how well we used

to do it, or there is a proper way" will go from our world of dance, and a new generation can thrive, young in mind and practise whatever their age in years. Scottish dancing will be one, Scottish dancing will be fun.

Even now a brilliant movement is being born on Skye, and all the open minds are flocking to it."

Already the throng were beginning to look at each other and say the familiar phrases:

"What did she say?"

"What did who say?"

"What was this dance called?"

"What dance was that then?"

"How does it begin?"

It begins now, not with a bang, but with a simper.

Eilidh smiled tiredly and gently and issued her last order before she joined Hobson.

"Squads, by numbers, to bus details, get them home to their clubs."

So the next time you are feeling frustrated at the uncertainties of some of your club members, don't just dismiss them as silly old codgers, remember they may have forgotten more than you will ever know.

But mainly they may be victims of a war of which you knew nothing which was fought so that dancing should be fun for all.

On Skye

A familiar bearded bespectacled figure with his white dog beside him was addressing the assembled throng representing the Highland media, beside him, hanging onto his arm and every word, the missing crime reporter from the Badenoch and Strathspey Herald. Then a single discordant voice from the back of the crowd broke in:

"Ere, what are you doin' with my wife?
Cathy Come Home!"

The very end, you hope!



Club of the Month

Write and tell us about your club for this new feature



Cupar

Meet Wednesdays from 7.30 pm in the YMCA in Cupar.

Teacher: Christine Mair

Musician: Calum Mitchell when available.

Emphasis on the social aspect, with a little bit of 'how to' thrown in.

Very friendly and welcoming, all levels welcome. Dances are held twice a year, one in December in the YMCA itself, and one springtime end of season dance held in the Corn Exchange in Cupar. Both dances are very well attended. Dances are called. Classes start in the beginning of October.

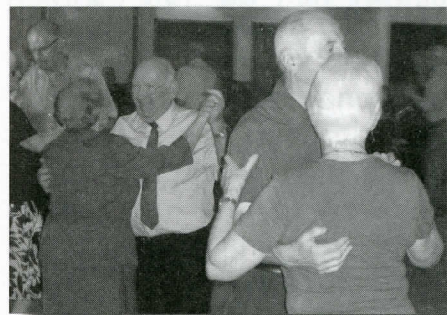
Listen Online

Andy Ross with **Andy's Ceilidh:**
www.andysceilidh.co.uk

Ewan Galloway with **The Scottish Shindig:**
<http://www.td1radio.com>

Karin Ingram: **The Sunday Gethering:**
<http://www.td1radio.com>

Graham Wilson: **Twangtown Ceildih:**
www.twangtownusa.com



Hole in the Wall

By The Dancie

Two easy dances for this issue, suitable for beginners, and both are hornpipes, I think.

Hole in the Wall

I recently was at a dance where this was the last dance; what a delightful way to coolly and calmly finish an evening of dancing!

This is a beginner's dance, so everyone should find it easy. However, it has several aspects that will be new to RSCDS dancers. We met the long, sociable set in the last article, and again we have units of two couples all down the line – just as I loved dancing Glasgow Highlanders in the 1950s and 60s in Yorkshire. I think the longer set is more fun, and more sociable, but you can use four couple sets and so spend a lot of time resting, if you wish – 'tis a free country! So, having the sets organised, let's start;

Bars 1-4 are for 1C to cast off one place and lead up their original places.

Then, for bars 5-8 2C repeat that, casting up and leading down.

Next comes a "Hole-in-the-Wall" cross over, and the people who do it are the first corners. Yes, in a two couple set; we dance this in The Duke of Atholl's Reel, and sundry other places, but don't use the term. I used to wonder why, in the Duke of Atholl, on bar 9, the first man started, as normally the rules of courtesy would require first woman to start, but this is the reason for that anomaly.

So, 1M and 2W are to cross, but not giving right hands, nor just going straight past each

other; they go past each other on the first two beats of the first bar, and on the third they curl round to face each other and towards the place they have come from. Then on bar 2, they dance backwards into the crossed place. Getting completely round to be fully face to face on the third beat of bar one is quite difficult and could need practising, as well as a set that is not too wide. You will find that you are up close, and possibly quite personal, to your fellow corner as you do this, so **DON'T IGNORE THEM**. This is no time for studying the ground! If you both have your heads hanging down you deserve to bang them. Look at the person who is crossing with you, as this is social dancing. Let the expression on your face be whatever you think it ought to be; if you choose, you can stop people from ever wanting to dance with you again, but that's against the rules of etiquette. Don't put on a forced smile, as it usually looks exactly like that, forced, or even slightly mad, but do try to have at least a pleasant expression on your face. Of course, you do have the chance to gaze deeply into your corner's eyes... but don't let your partner see that!

Next, second corners cross over in the same manner, again in 2 bars; one to swirl round – completely! – one to reverse into the new place.

Now to finish the dance, all four take hands and circle half round, then 1C cast off, and of course, 2C dance or move up.

Nobody can tell just exactly how the 2C did this, as the original instructions assume



that their readers would be able to decide for themselves. It is possible that different dancing masters had differing ways of doing this; as long as it is elegant, you can do what you wish! My personal version, certainly with a learner dancer as a partner, would be to continue holding my partner's hand after the circle and so lead up with nearer hands held; I think it is more sociable in any case, and I would look at her as we danced up! Sometimes, RSCDS practice runs counter to these aspects of social dancing, and in a demonstration, some would wish to finish a circle on the

side lines with the hands hanging straight down. I wish to dance primarily with my chosen partner, and I hope she enjoys dancing with me; regimentation doesn't count in this, though on a parade ground or in a gymnastic display, that could quite well be important. Looking at some demonstrations, I notice that regimentation can be overdone, and it certainly does NOT apply in the social setting. The idea that there can be more than one way of "right" is strange to some people, but social life is full of that; being "stiff and formal" has its place, as does "letting your hair down", and you have to choose the correct one!

That was the whole dance – 1C cast off and lead up; 2C cast up and lead down; 1st corners cross, 2nd corners cross; circle and cast off. 4 bars to each bit, so, very easy and good for beginners; but it is quite hard to get fully swirled round in that crossing.

Volpony

Volpone is a play by Ben Jonson, from 1606, and the main character is a Venetian gentleman of this name, (which translates as a sly fox, and the "e" is sounded). In fact, the original publication of the dance is Volpony. The dance presumably is later than that. The tune was published by Thomas Bray in 1699, then both tune and dance are in Walsh's 24 New Country Dances of 1712. The tune is originally by Purcell, yes, THE Purcell, Henry, of 1659-1695. This is a 32 bar Hornpipe (3/2 time) and as originally written, it is a three couple dance. However, the third couple do absolutely nothing except be danced round, so it is nowadays usually done as a two couple dance, borrowing

the next second couple down the line, or a "ghost" one for the last time through at the end of the long set.

So, we start with "All four trip it to each other hands round trip it again hands the other half round." Which translates as first and second couples face inwards in a circle and set right and left, rather akin to Waltz Country Dance, but facing your corner, rather than your partner, circle half way round, set again, and continue round to places. That is 8 bars gone and we should have no problems, other than the newness of the tempo.

Then "the 1st cu. cast off and turn hands" which sounds rather as though they wring their hands, but we assume they are meant to cast and then turn once round holding both hands, and then we are told that the second couple "do the same".

Now that is 16 bars gone, still no surprises; but now things hot up, with a small problem in the timing of things. The way things are worded in the instructions, the next 8 bars could be danced in 6 bars, but then the 8 bars after that are somewhat fast.

So we are told "back to back your partner and right and left quite round", but the suggestion is to do that in 6 bars, two for the back to back, and four for the rights and lefts, (speeds which we meet elsewhere), and then cast off, having two bars for that, pinching the casting from the next bit of the instructions.

This next bit reads "the 1st cu. go the whole figure through the 2d cu. cast off and lead quickly down through the 3d cu. and cast up to the 2d cu. Place."

Quickly seems to be an understatement, to our modern ears! That is why Nic Broadbridge, in his reconstruction of the dance, suggests putting the casting into the earlier phrase of music; you could try both ways and see how it goes. The original way is leisurely to start with, using four bars for a back-to-back, then four for rights and lefts, then four for the full figure of eight, then cast, lead down and cast up in four bars. I have tried it and found it perfectly possible, and enjoyable, even for this old man!

And with the Nic Broadbridge version, things are even easier; I have remarked before that triple time seems to being out a desire in choreographers to pack in as much dancing as they can into the bars available, and this is one example of that. Figures of eight were done in four bars, so the original version is quite danceable – and you should have one bar spare on the last phrase – but if you are not used to it, it will be a challenge!

That was two easy dances – in the next issue will be one of the very best, currently my favourite. It is not difficult, but has a lot of choreography in a mere 16 bars. And it featured in the BBC *Pride and Prejudice* with Colin Firth. The CD of music for all of these dances is available for £11 inc post from www.nicolasbroadbridge.com, or from myself at £10 (+ £1 if posted) as I now have a stock of them.



Moments in Minsk

By Fiona Grant

Minsk is the capital and largest city of the Republic of Belarus, and is the home of a new RSCDS affiliated group, the Minsk Scottish Dance Club. Pavel Sokolov and Natalia Titovich, whose enthusiasm for all kinds of historic dance is the impetus is behind the creation of the new class, organised the first Minsk Scottish country dance workshop at the end of May this year, to which aspiring dancers came on overnight trains from as far away as Moscow and St Petersburg. The event was sparked off by an idea from Guy Lawrence, an itinerant dancer who has travelled across the length and breadth of Russian speaking countries, stepping off the train to dance with any small group he can discover in out of the way places. Daphne Scobie and I took up the invitation to join in the fun: Daphne teaching Scottish country dance and a highland class, myself introducing the group to Scottish step dance.

We arrived on a warm Friday lunchtime, although Daphne's suitcase did not, so she valiantly taught the first class wearing socks, until Lufthansa had the courtesy to deliver her shoes later that night. Daphne was staying in the Minsk Hotel right in the centre of the city with the impressively grand civic buildings all around.

Minsk is an ancient city first settled about 900 years ago, but was annexed by Russia when Poland was divided at the end of the 18th century. The Germans invaded in 1941, which resulted in extensive destruction and led to the

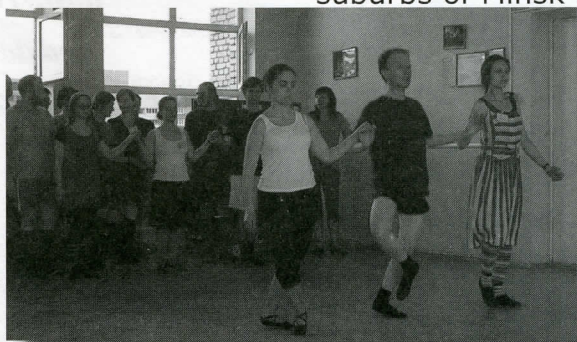


complete reconstruction of the city centre during Soviet times after the Great Patriotic War ended (known to us as WW II). Although there is a Byelorussian language, using it was discouraged during Soviet times just as Gaelic was frowned upon in Scotland at the same time, and today everyone speaks Russian.

Pavel and Natalia are expert tour guides, and on the Saturday morning, some of us visited the Botanic Gardens, where the rhododendrons and lilac trees were resplendent in their spring blossom. In the afternoon, we attended the Iris Feis being held the same weekend, where dancers from nursery age to veterans competed for the myriad cups and medals for all versions of step dances. Then it was off to the Scottish country dance class in the evening. The students, all young, fit and energetic, were keen to learn all they could. They worked hard on

step practice, formations and several country dances and were especially thrilled to learn a dance Daphne had specially composed for them: Moments in Minsk. A restaurant across the road provided the much needed sustenance after the class, and time to chat and get to know each other.

On Sunday afternoon, with the sun pouring in through the windows, everyone worked hard at their highland steps and step danced through an old Scots reel. As the heat built up, the dancers became sticky with sweat until at last the thunderstorm broke just as we were leaving and standing outside at the traffic lights after supper at a nearby cafe. A smart dash across to the tram stop and hopping on and off the trams got us to the Veterans Palace as the rain eased off, and just time to get changed into our finery for the evening Ball. With the chandeliers twinkling in the elegant ballroom, the dancers enthusiastically and energetically took their partners through a programme of 18 dances, including ceilidh and old time as well as Scottish country dance. Then it was time to say good-bye and set off by train, car bus or air to homes as far apart as Moscow, Frankfurt, Bristol and the suburbs of Minsk itself.



Your Letters

Dear Pia,

Following the excellent review, by Fiona Grant, of the CD "Roses & Heather and The Bonnie Broom" in Issue 50, your readers may like to know that they can obtain both the CD and the book of dance instructions from the RSCDS Newcastle Branch. Both are listed on the Books/CDs page of our website www.rscds-newcastle.org and can be ordered by emailing a request to: shop@rscds-newcastle.org.

Yours sincerely,

Chris Hiller

Dear Pia

Is the enclosed of interest to you for "Dance On!"?

We had about 36 dancers on the night and 4 spectators. They all seemed to enjoy the programme and the music by John.

I was told the happy couple wouldn't sail very far on the Royal Yacht, but my answer was they could have a good rest and not get sea sick.

Keep up the good work with the magazine.

Doris Scott

Thank you for the kind words, Doris, and for your programme. If it wasn't for people contributing in some way, we couldn't bring out the magazine.

Pia & Karin

Littleborough End of Season Dance

29th April 2011

At

St Andrew's Fair

a

Starry Eyed Lassie

met

The Royal Prince

who was

A Brisk Young Lad

It was

A Happy Meeting

which led to

A Royal Wedding

presided over by

Father Connelly

They drank

Butterscotch & Honey

out of a

Silver Tassie

to toast

The Gathering

They ate a slice of

Anna's Wedding Cake

then danced

Side by Side

to

Seton's Ceilidh Band

There was also

Dancing In The Street

The happy couple left in

A Machine Without Horses

on a

Honeymoon

to

Within A Mile Of Edinburgh Toon

to sail away on

The Royal Yacht Britannia

Campbell Tyler of Cape Town, South Africa collects dance programmes in order to make a list of the dances most danced in SCD.

See the current list and Campbell's contact details at:

<http://www.rscds-ib.org> (Campbell's List)

and do send him your dance programmes.



Food for Thought!

The White Rose Festival was blessed with fine weather – to the surprise of most of those attending! One of the regular attenders is Terry Chater, from Darlington. My mental image of him is down on his knees to be on a level with the tiniest of his dancers, giving help when needed, and reassurance at all times.

This year he had with him a few of his more mature pupils, and he brought some of these to the evening dance. This seemed to me to be a splendid way of introducing them to the delights of SCD in the adult world, away from "teaching" and "learning", and into "dancing with your soul", "sociability" and "fun", and all that we enjoy about it.

How welcome they would be! How nice to dance with adults on an equal footing, and what a change from dancing just with children and learners.

I was therefore disappointed to see that they had to partner themselves if they were to dance; very few men asked these young ladies to dance.

They can – and obviously do – dance with each other normally. They were at an adult dance to enjoy being the belles of the ball, and they certainly both looked and behaved to score full marks for that! Yet their "Prince Charming" partners were not playing the same pantomime. They were playing "Bashful", "Sleepy", "Grumpy" or whatever; add the other parts as you fancy.

I know that Prince Charming is always young and handsome and all that, but you can't have everything. Neither the young nor the old men did justice to the efforts of Terry Chater. And he should be given all the support that we can, as he does

his part so well.

I write this partly because I learned my dancing in an adult class; I was out of time with the music, couldn't do the footwork, and didn't know the figures. (Apart from that I was perfect!) I am therefore eternally grateful to the women who danced with me as I slowly found out what it was all about. They gave me a great deal of encouragement and I loved dancing with them, but it took a long time. I, and they, had seven years of it before I got to the Leeds Festival (now White Rose), so I have a large debt of gratitude to those ladies. I can also say that the gentlemen at the Festival missed dancing with excellent dancers and delightful partners.

Robert Lambie

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at
EMMANUEL COLLEGE GATESHEAD

COMPETITIVE FESTIVAL 11.00 a.m. – 6.00 p.m.

Class 1. Ladies' Open	Class 2. Men's Open	Class 3. Mixed Open
Class 4. Ladies under 16 years	Class 5. Mixed under 16 years	Class 6. Display

ADJUDICATORS

Alex Gray (Cardiff)..... adjudicating classes 1,2,3 and 6
David Hall (London)..... adjudicating classes 4, 5 and 6

N.B. CLOSING DATE FOR ENTRIES 14TH DECEMBER 2011

EVENING DANCE 8.00 p.m. – 11.30 p.m.

David Cunningham and his Scottish Dance Band

Tickets....Members of all RSCDS branches £10.00
Non-members £13.00

Further Information can be obtained from our website www.rscds-newcastle.org.uk
and from the Newcastle Festival Convenor
Mr John Cass
Tel 0191 257 6882

Highland Games 2012

Cupar Highland Games

June, 2012

Duffus Park, Cupar

Events: Wrestling and Landrover Pull

Assynt Highland Games

August, 2012

Culag Park, Assynt

Events: Running, Heavy Weights, Solo Piping, Light Field, Highland Dance

Atholl & Breadalbane Highland Gathering

August, 2012

Wades Park, Atholl & Breadalbane

Events: Running, Heavy Weights, Tug-of-war, Solo Piping, Wrestling, Highland Dance

Perth Highland Games

August, 2012

South Inch, Perth

Events: Heavy Weights, Solo Piping, Light Field, Highland Dance

Helmsdale Highland Games

August, 2012

Couper Park, Helmsdale

Events: Running, Heavy Weights, Solo Piping, Light Field, Highland Dance

Crieff Highland Gathering

August, 2012

Market Park, Crieff

Events: Running, Cycling, Heavy Weights, Solo Piping, Light Field, Highland Dance

Argyllshire Gathering (Oban)

August, 2012

Mossfield Park, Argyllshire

Events: Running, Solo Piping, Light Field, Highland Dance

Cowal Highland Gathering

August, 2012

Cowal

Events: Highland Dancing, pipe bands, wrestling, heavy athletics, solo piping, the ceilidh tent, a childrens tent and much more

Birnam Highland Games

August, 2012

Little Dunkeld, Birnam

Events: Running, Cycling, Heavy Weights, Solo Piping, Light Field, Highland Dance

Invergordon Highland Games

August, 2012

Academy Playing Fields, Invergordon

Events: Running, Solo Piping, Light Field, Highland Dance

Lonach Highland Gathering & Games

August, 2012

Bellabeg Park, Lonach

Events: Running, Heavy Weights, Solo Piping, Light Field, Highland Dance

Strathardle Highland Gathering

August, 2012

Bannerfield, Strathardle

Events: Running, Heavy Weights, Solo Piping, Light Field, Highland Dance

Grantown On Spey Highland Games

August, 2012

Heithfield Park, Grantown on Spey

Events: Running, Cycling, Heavy Weights, Solo Piping, Light Field, Highland Dance

Braemar Highland Gathering

September, 2012

Braemar

Events: Running, Heavy Weights, Solo Piping, Light Field, Highland Dance

Blairgowrie & Rattray Highland Games

September, 2012

Bogles Field, Blairgowrie

Events: Running, Cycling, Heavy Weights, Solo Piping, Light Field, Highland Dance

Pitlochry Highland Games

September, 2012

Recreation Ground, Pitlochry

Events: Running, Cycling, Heavy Weights, Tug-of-war, Solo Piping, Light Field, Highland Dance

Invercharron Highland Games

September, 2012

Balblair Farm, Invercharron

Events: Running, Cycling, Heavy Weights, Solo Piping, Light Field, Highland Dance



Dancing in Minsk



© Fiona Grant



Dancing in Shetland



© Pia Walker

*The Jarl's Squad Visiting
a Dance in Unst*



Shetland Dance in Lerwick Museum



It Was A Dark and Stormy Night! *or Take The Floor In Blairgowrie*



Dancers Enjoying the Music

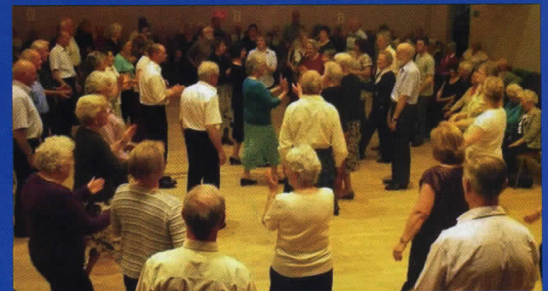


*One Band Leader Dancing to
Another's Tune!*

© *Take The Floor
&
Pia Walker*



The Floor Was Always Busy



Dumfries Children's Day of Dance



© *Iain Hale*

*Alan Briers (Dumfries
Branch Chairman)
Sue Petyt (Devisor of the
specially commissioned
dance)
Louise Macdougall
(Teacher)
George Meikle (Musician)*



All The Children



*Some of the children dancing with their teacher Jo Oliver (red and white dress)
and Louise Macdougall (wearing black)*