

# Dance On!

A photograph of two men in traditional Scottish kilts and dark jackets, dancing with their arms raised. They are wearing white socks and dark shoes. The background is a blurred, swirling blue and white pattern.

## Newcastle Festival 2007

**Which is the Reel SCD? • Mix and Match  
Hobson's Choice • The Dancie**

**R.R.P. £2.00  
Issue 30 - April 2007**



# Newcastle Festival 2007



*Dancers from the Alba (Glasgow) group.*



*Thistle SDC*



*London*



*Troqueer Primary*



*Hexham Abbey*



*Adjudicator Graham Donald with dancers*

*Darlington Junior*



*All  
photographs  
© Flash  
@ Streaming  
Pictures*



*Edinburgh*



*RSCDS International*



*Leeds*



## Editorial

Just back from the Orkney Ceilidh Weekend, and what a great time we had! There will be a full report in next month's magazine.

It's been a busy month for Laura, who has been moving house and is about to start a teacher-training degree. We will shortly be welcoming Heather McLean on board, who will eventually take over from Laura while she gets on with her studies. Sue Petyt will be running our Website so we're looking for a volunteer to do the Web Dancer page each month - any takers?

Karin

### BBC Radio Scotland

#### Take the Floor

With

**Gordon Pattullo & his Ceilidh Band  
And Guests**

&

**Robbie Shepherd  
The Reid Hall, Forfar**

**16 May 2007**

**BBC Radio Scotland  
01224-384 839**

## Take The Floor

**28th April** Colin Dewar SDB  
(OB from The Devonvale Hall, Tillicoultry)

**5th May** Ryan McGlynn SDB  
(Presented by Bruce MacGregor)

**12th May** Ian Hutson SDB

**19th May** Iain Cathcart SDB

**26th May Gordon Pattullo & his Ceilidh Band**  
(OB from The Reid Hall, Forfar.  
Guests Joe Aitken & others)  
Saturday Evenings 19.05-20.30

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

## Dance On!

To contact us

Telephone: 01450-850 262

Fax: 01450-850 602

Website: [www.danceon.co.uk](http://www.danceon.co.uk)

Filters House, Dodburn, By Hawick, Scottish Borders TD9 0PG

Editor: Karin Ingram

E-mail: [editor@danceon.co.uk](mailto:editor@danceon.co.uk)

Marketing Manager: Laura Ellis

E-mail: [laura@northbeat.co.uk](mailto:laura@northbeat.co.uk)

Mob: 07946-577 239

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# Newcastle Festival

**T**he 23<sup>rd</sup> Newcastle RSCDS Festival of Scottish Country Dancing was held in Emmanuel College, Gateshead, where it has been for the last four years.

The very first Festival was held in the Banqueting Hall of the Newcastle Civic Centre on Saturday 27<sup>th</sup> October 1984. Duncan MacLeod was the Adjudicator and Bobby Crowe and his Band played for dancing in the evening. The Festival lasted just 1¼ hours, with three local teams taking part. Then, as today, the main organisers were John and Patricia Cass with a lot of help from Newcastle Branch members. Their philosophy is that it should be a happy and enjoyable day, with lots of socialising.

The Festival has been steadily growing and for more than ten years now there has been no entry fee for dance teams and spectators are charged a mere £1.00. This year the helpers

served 1300 teas, coffees and fruit juices!

Teams taking part were Alba (Glasgow), Dunedin Dancers (Edinburgh), New Scotland (Edinburgh University), Celtic Society (St Andrews University) and Branch teams came from London, Leeds, Newcastle, Edinburgh and an International team. The International dancers were wearing white or black tee-shirts with flags to represent the different countries from which the team members were drawn (which included Russia, France and Hungary).

The Under 16 Years class was well represented this year with ladies' teams from Troqueer Primary School in Dumfries, a team from Hexham Abbey SCD Hexham, The Thistle SCD in Dumfries, Darlington Junior SCD, and Lochvale SCD, also from Dumfries.

Thistle SCD and Troqueer Primary School also entered mixed teams in the Under 16 Years class.



*John Cass*

Some teams moved away from the traditional white dresses for ladies to a more contemporary style, mixing touches of tartan with contrasting plain colours. The ladies' Under 16 Years team



*Alba (Glasgow)*





*Darlington Junior Team*

*All Photographs © Flash @ Streaming Pictures*

from Hexham wore outfits of their own choice, striking black & white tartan mini kilts with black tops (see photo on Page 2).

The Under 16 Years mixed team from Troqueer Primary School had the boys wearing plain black open neck Jacobite style shirts to contrast with their kilts of red and black.

Adjudicators Peter Clarke from Kingussie and Graham Donald from Ponteland near Newcastle oversaw the first and second sessions respectively, and both presided over the Display Class.

**The results were:**

**Class 1 Ladies Open: The Edith Spencer Trophy**

1<sup>st</sup>: London RSCDS 2<sup>nd</sup>: Alba SCD 3<sup>rd</sup>: Edinburgh RSCDS

**Class 2 Mixed Open: The Stanley Hutchinson Trophy**

1<sup>st</sup>: Newcastle Team 2 2<sup>nd</sup>=: Alba Team 2 & London RSCDS

**Classes 3 & 4 Ladies Under 16 & Mixed Under 16 Age Group:**

**The Chris Blair Trophies**

**Ladies:** 1<sup>st</sup>: Lochvale 2<sup>nd</sup>: Thistle SCD 3<sup>rd</sup>: Darlington Junior SCD

**Mixed:** 1<sup>st</sup>: Thistle SCD

All the Under 16 Years dancers also received a badge to mark their participation, a bronze one for the first year of participation, silver and gold ones for subsequent years.

The Festival and its organisation and the dance that followed with David Cunningham and his SDB would not have been possible without the sterling efforts of John Cass from Newcastle RSCDS who, along with his team, makes the event a very enjoyable occasion for all.



*Edinburgh*





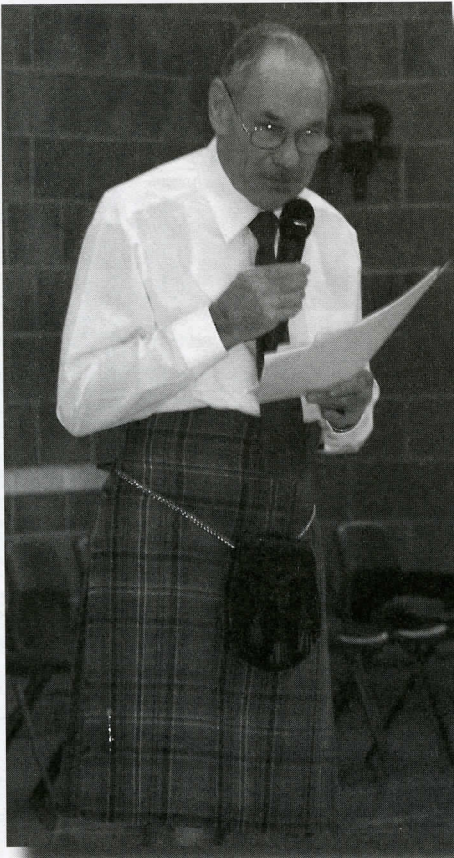
*London*

This year Flash was late, not due the snow which had been forecast to hit the North of England that Saturday, but due to the Branch Website stating that the start time was 12 noon, whereas the Ladies Open Class started at 11.00am. Just a reminder to all who maintain Websites, the information must be up to date and accurate. The Internet is a great tool for dancing information, and particularly for the younger generations it's the first port of call for information.

*Iain Hale & Sue Petyt*

**T**he Festival has grown from very small beginnings to become one of the largest adult competitive festivals in the country. We arrived at Emmanuel College, Gateshead at 8.30 in the morning to be greeted by the International Team who had arrived early to practise! Fourteen teams entered the Festival – a total of

32 entries, which necessitated an earlier start at 11.00am. The Festival's success is entirely dependent on the immense amount of work put in by Branch Members. In addition to the two adjudicators, Peter



*Peter Clark*

Clark and Graham Donald, and the official accompanist, Robert Whitehead, we had our own audio/sound team, six hard-working scribes, two all-day ticket-sellers, door controllers, magnificent food providers, tea ladies, first-aiders, flower arranger, announcers, welcomers, etc, etc – a total of more than thirty people who voluntarily gave of their time and to whom we are most grateful. They were absolutely essential to the smooth running of the Festival. Results were as follows: London RSCDS won the Ladies Open and The Maurice Cooper Trophy for the team with the highest score; Newcastle RSCDS won the Mixed Open; Lochvale SCD Dumfries won the Under 16 Ladies and Dumfries Thistle the Under 16s Mixed. Edinburgh RSCDS won The Mabel Ellison Trophy in the Display Section and performed their routine at the evening dance. A few statistics – 87 spectators paid £1 each to watch the dancing; we used 1300 plastic





*The International Team*

cups and 30 pints of milk, dispensing free tea, coffee and juice throughout the day – well done tea ladies! A total of 47 badges (costing £1.50 each) were given to under 16s (bronze for their first attendance, silver for their second and gold for their third). 262 people attended the dance and enjoyed some superb

music from David Cunningham and his Band and the hall was still full and vibrant at 11.30pm when the dancing finished. It was midnight when we left Emmanuel College after a very long, but most enjoyable, day.

*John and Patricia Cass*



*Traqueer Primary*

## The Dance Programme

- The Last of the Lairds (8x32J)
- Mrs MacLeod (8x32 R)
- Summer in Assynt (8x32S)
- Shiftin' Bobbins (8x32R)
- The Chequered Court (8x32J)
- The Newcastle Festival (4x32R)
- (See Page 13)
- Garry Strathspey (4x32S)
- Pulling Bracken (8x32R)
- Napier's Index (8x40J)
- Nottingham Lace (4x24R)
- The Granny Knot (8x32R)
- Scotch Mist (5x32S)
- Quarries' Jig (8x32J)
- Miss Johnstone of Ardrossan (5x32R)
- Foursome Reel & ½ Reel of Tulloch
- Cramond Bridge (8x32R)
- The Dream Catcher (96S)
- Auchinellan Jig (8x32J)
- The Montgomeries' Rant (8x32R)
- Ian Powrie's Farewell to Auchterarder (128J)
- West's Hornpipe (4x32R)
- Tribute to the Borders (8x32J)
- MacDonald of the Isles (3x32S)

## Dance Sudoku

I	A			O		T		
		H					R	
	S						A	
A				S			E	
T								H
	E		T		H	R		
					T	O		
					L	I	S	
S	L	I	R	H				E

## THE SAILOR

### How to play:

To complete the puzzle you simply need to fill in all the empty squares in the grid with the letters from the dance name.

Every row should contain the dance name (letters in any order).

Every column should contain the dance name (letters in any order).

Every 3x3 box should contain the dance name (letters in any order).

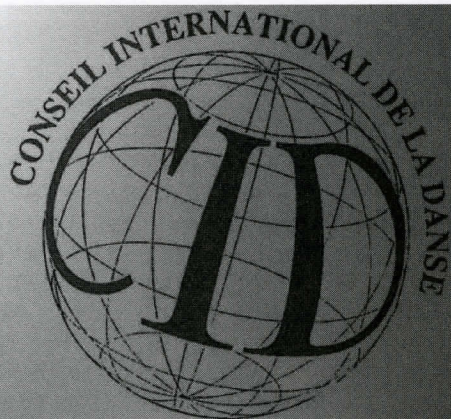
No letter should be duplicated or omitted.

Answer on page 12

**Level: Moderate**

**Time: 20 Minutes**





### 1. 21<sup>st</sup> World Congress Website

Professionals from all dance horizons are invited to the 21st World Congress on Dance Research (in Athens, 5-9 September 2007), the largest gathering of specialists ever. Visit the new website: [www.orchesis-portal.org/cdr](http://www.orchesis-portal.org/cdr)

### 2. Discount to members

The Dora Stratou Dance Theatre offers to CID members up to 35% discount on its books, CDs, DVDs etc.: [www.grdance.org](http://www.grdance.org)

### 3. University summer course, Lisbon, Portugal

Intensive 2 weeks programme 16-27 July 2007 in: Contemporary dance, Creative practice, Ballroom dance, Well-being techniques, Pilates, Repertoire workshop, Dance and visual arts, Site-specific dance, Portuguese folk dance, Portuguese dance and culture.

### 4. International Folklore Prize, Sicily, Italy

24-26 August 2007.

### 5. Dancers wanted, Montreal, Canada

International company is urgently seeking male and female contemporary dancers for a new production in Macau. Two year contract. Requirements: Dancers from any and all contemporary dance backgrounds; Forsythe/Kylian-style movement qualities, an asset; 18 years and up.

### 6. Christian dance conference

Open invitation to the conference and workshops to take place in Florence, Italy, 25-27 May 2007. All dance forms: from Prophetic dance to Holy hip hop, from modern/jazz to Spontaneous Worship dance.

### 7. CID Research Congress in Turkey

In Urgup, Cappadocia, from 28 May to 01 June 2007, the Municipality invites dance researchers to the CID European Dance Research Congress.

### 8. Who's Who in Dance

Check your free listing at [www.cid-unesco.org](http://www.cid-unesco.org); describe your activities in detail to enable others to find you for professional engagements.

# Poetry Corner

## *The Ladies Man*

I'm a two sex Scottish Dancer  
And may seem rather dim,  
But I never spend one evening  
As a full time her or him.

I change my sex from dance to dance,  
My corners always alter,  
It's really not surprising  
I occasionally falter.

The old and simple dances  
I can manage very nicely,  
And I can learn a new dance  
And do it most precisely.

But when it comes to next week  
I don't know if I can,  
For I learnt it as a woman,  
And dance it as a man.

And so you men who have the luck  
To always stay the same,  
When female gentlemen go wrong  
Be sparing with your blame.

I'll add a postscript to this tale -  
One comfort I have got,  
When both the women change their sex  
It doesn't show a lot.

**Pat Batt**

*Pat Batt died of cancer fairly recently. Ron Mackay is the repository for her books of humorous verse and he suggests that anyone using any of her poems should make a donation to a cancer charity of their choice. "Dance On!" has donated to Marie Curie Cancer Care.*



# 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  
Scottish Dance Band

£25.00 per person



FRIDAY 8 JUNE  
to  
MONDAY 11 JUNE 2007

## Island Flíng

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Name/s

Do you wish a twin room? YES/NO

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Workshops

Please tick 3 out of 4 main sessions (unless you are including £10 additional workshop or £12.50/£30 boat trip supplement).

Person 1    Person 2

Session 1 - Saturday 9.30 - 12.00

Orkney Dance	(Beginners)	<input type="checkbox"/>	<input type="checkbox"/>
Scottish Country Dance	(Mixed Ability)	<input type="checkbox"/>	<input type="checkbox"/>
Scottish Step Dance	(Experienced)	<input type="checkbox"/>	<input type="checkbox"/>
Walk to Sleat (4 hours approx)		<input type="checkbox"/>	<input type="checkbox"/>
No surcharge			

Session 2 - Saturday 1.00 - 3.30

Old Time Dance	(Beginners)	<input type="checkbox"/>	<input type="checkbox"/>
Scottish Country Dance	(Experienced)	<input type="checkbox"/>	<input type="checkbox"/>
Scottish Step Dance	(Mixed Ability)	<input type="checkbox"/>	<input type="checkbox"/>
Boat Trip on Bella Jane		<input type="checkbox"/>	<input type="checkbox"/>
£12.50 surcharge			

Session 3 - Sunday 9.30 - 12.00

Old Time Dance	(Mixed Ability)	<input type="checkbox"/>	<input type="checkbox"/>
Orkney Dance	(Mixed Ability)	<input type="checkbox"/>	<input type="checkbox"/>
Scottish Country Dance	(Beginners)	<input type="checkbox"/>	<input type="checkbox"/>

Session 4 - Sunday 1.00 - 3.30

Old Time Dance	(Experienced)	<input type="checkbox"/>	<input type="checkbox"/>
Orkney Dance	(Mixed Ability)	<input type="checkbox"/>	<input type="checkbox"/>
Scottish Step Dance	(Beginners)	<input type="checkbox"/>	<input type="checkbox"/>
Boat Trip to Eigg or Rhum		<input type="checkbox"/>	<input type="checkbox"/>
£30.00 surcharge			

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Signed \_\_\_\_\_

Dance On!

Day of Dance

Sunday 5th August

Craigsanquhar House Hotel,  
Cupar, Fife

10.30a.m. – 5.30p.m.

Name/s

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Scottish Borders TD9 0PG



# Hobson's Choice

## The Smoking Slipper

I've got this image stuck in my head; it's a sort of recurrent nightmare. A large fierce lady is brandishing a fat size ten dancing shoe, the lace is burst, the whole thing is battered and curly and gently smoking. The atmosphere is very tense and threatening. She is saying, "I really must find who belongs to this shoe!" Somehow I know it is mine, but as she fruitlessly seizes one male foot after another, discarding each in turn, and slowly drawing closer to me, all eyes suddenly notice the faint charred outline of the eyes and laces of a dancing shoe on my white sock. That is when I always wake up.

We may look to Freud for explanations of this kind of shoe-fetishism, but I would rather we didn't, because I can't afford the upkeep on the sort of lifestyle this variety of deviance represents! And anyway I can offer three simpler explanations that jointly are giving me much amusement just now.

Firstly the National Health service has decided in its wisdom, that my kind of disseminated idiopathic skeletal hypertrophy, complicated by age related articular cartilage damage, was not going to be cured with a set of new hips. However my GP noticed my little whingeing lip beginning to protrude and quickly went on to say, "But there are several other things that we can do for your poor sore stiff little joints." Now since there are enormous side effects to the cocktail of drugs he has prescribed, I will not proselytise them, but will merely say all pain has gone, and I sleep sound at night. The two main noticeable side effects are, that as I feel free of pain, I seem to be freer to be a pain, and the muscle relaxant in the combo makes me daylong relaxed as a newt!

This particular effect is to some degree to blame for the recent saga of Giorgiorella and the Fat

Little Wee Free Fairy. In this mindset I was further musing about two observed phenomena which provide the other two goads to my under occupied mind.

The second thread then is the year by year observation that, as the practitioners in our great dancing sport get older, they have less and less need to pretend that they really want to do anything else. Anyone who ever organises dances at times when we are supposed to be taking breaks, finds them always oversubscribed, including the supposedly sacred New Year.

The third is that as I drag my increasingly senile and childlike persona, however furtively, into popular ballet performances, and worse, unaccompanied by children, into the pantomime; I look around to find row on row of cronies from the dance all grinning sheepishly at each other.

So what rattled into my mind like a stick down a run of iron railings, was a whole series of thoughts that added up to "someone should write a pantomime on the theme of Country Dancing involving a slight story and lots of audience dance participation, and this should be presented at that slack time in our lives around New Year".

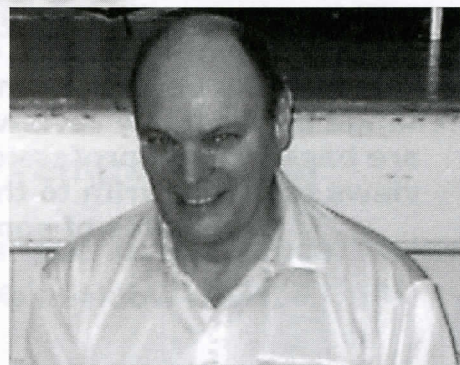
The central story could be around the idea, however fanciful, of a class that had lost its long serving teacher, and was finding that its internal rivalries and divisions were making it difficult to find a new teacher. After a particularly difficult and acrimonious class, one stalwart member was delegated to find them the perfect teacher. This theme of quest to find the perfect prince fits best to the Cinderella format.

The cast of characters suggest themselves:

### Dramatis personae

*Giorgiorella*: A little balding wimpish dancer, harbouring dreams of dance dominion

*Princess Castlebriar*: The carrier of dreams, with a class to bestow



upon a perfect teacher.

*Dame Rondelle*: Enormous lady, literally carrying all before her. Fond mother to the ugly step dancers, she thinks Giorgiorella is a waste of space, envies his tiny stature.

*Ugly step-dancers: Verdigris and Chimneysoot* Larger than life, raucous, birling dervishes, players of tricks, the bane of Giorgiorella's life.

*Queen of the Dance*: the very reincarnation of Empress Milliewart, the presence at any ball. The effortless apotheosis of most correct and elegant dance.

*Baron Hornpipe*: A somewhat swaggering beau, who has seen better days, but the older he gets the better he used to be. The master of the revels whose goodwill is sunlight, and whose disapproval thunderous death!

*Little Fat Fairy Godmother*: The representation of the surviving splinter of hope of fun in a world dominated by youth, physical perfection and athleticism.

*Madame Allemande*: Giorgiorella's carer, the voice of commonsense and decency, the constant presence to modify the worst of his inappropriate behaviours.

*Gracie the cat*: She speaks to Giorgiorella but only he can hear or understand her, his only true friend, she helps him with any stage "business".

*Three Highland Constables: Hector, Lector and Francie*: One fat and simple man, one tall, thin, bitter man, one bright, bubbly, blonde male or female.

*To be continued...*



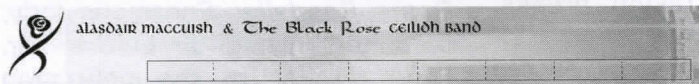
# Web Dancer

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](mailto:sue@suepetyt.me.uk)

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



This is the Website of Alasdair MacCuish and The Black Rose Ceilidh Band. There are details of the main band members and a "News" page with the latest items being from 2003! There is a list of their CDs, some reviews and pictures and the instructions (words only) for some popular Ceilidh Dances. There are also contact details: address, phone and e-mail. My main concern is that the site may not be actively managed as parts of it are certainly out of date.

<http://www.carmichaelsceilidh.co.uk>



John Carmichael's Website has a very welcoming feel to it. He gives a phone number and e-mail address and invites people to contact him to discuss their event. He also has examples of the band playing which you can listen to and then decide if this is the type of sound you like. It is possible to order his CDs, but this is by way of printing off an order form, completing it and sending it off in the post, not as good as ordering and paying on line, but better than nothing.

[www.robertwhitehead.co.uk/](http://www.robertwhitehead.co.uk/)



This is Robert Whitehead and The Danelaw Band's site. It has lots of pictures, but not so many that you get bored looking at them. You can look at the CDs recorded by the Danelaw Band, listen to selected tracks, and either buy them on-line or send a cheque, whichever you prefer. There is a Links Page with a good selection of music and dance related links, and of course to the Northumbrian Gathering, of which Robert is the Chairman.

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



Iain Cathcart's Website has a slightly wacky feel to it and a sense of a band leader who is really enjoying himself. You can listen to samples of tracks from their CDs and either buy on-line or send a cheque. There are photographs (some with captions which become visible if you hover your mouse over them), and a page devoted to The Stanley Ceilidh. This page is a bit out of date as it is still showing the programme for the 2006 Ceilidh, which is a shame as there are good reports and pictures from the 2004 and 2005 ceilidhs.

*Dance  
Sudoku  
Solution*

I	A	E	H	O	R	T	L	S
L	T	H	I	A	S	E	R	O
R	S	O	L	T	E	H	A	I
A	H	R	O	S	I	L	E	T
T	I	L	E	R	A	S	O	H
O	E	S	T	L	H	R	I	A
E	R	A	S	I	T	O	H	L
H	O	T	A	E	L	I	S	R
S	L	I	R	H	O	A	T	E



## The Newcastle Festival

### A 32 Bar Reel for 4 Couples

**(3s and 4s cross to the opposite side on a second chord)**

*This dance was written as a tribute to John Cass for the tremendous contribution he has made to the Newcastle and District Branch of the RSCDS over forty years. In particular, with the able assistance of his wife, Patricia, he has run the Newcastle Festival since its inception. It has grown from very humble beginnings to arguably the premier competitive festival in the UK.*

#### Bars

**1-8** 1s and 4s set, 1s with 2s and 4s with 3s; dance  $\frac{3}{4}$  of a double figure of eight. To begin, 1s cross down, 4s cross up, 2s dance up the side and 3s dance down the side. 1s and 4s finish facing on the side lines.

**9-16** 1s and 4s dance rights and lefts, crossing right on the sides to begin. On Bars 15 and 16, 1s and 4s turn left  $\frac{3}{4}$  so that 1s and 4s form a line down the centre of the set.

**17-24** 1s and 4s dance a men's targe i.e. men turn right  $\frac{3}{4}$  while women dance anti-clockwise a quarter of the way round, 1s and 4s turn partner left; men turn right  $\frac{3}{4}$  while women dance anti-clockwise a farther quarter of the way round; 1s and 4s turn partner  $\frac{3}{4}$  left to finish 1s in third place on the opposite sides and 4s in second place on their own sides.

**25-32** 2s and 3s set to partners and turn right hand half way to finish 2s at the top facing down and 3s at the bottom facing up, both with nearer hands joined. All circle left half way to finish in the order 3, 1, 4, 2.

Repeat from the new positions.

© Peter Avery, May 2004



## Chicago Swing

### Couples Dance

**4/4 Tempo 48 bpm**

**Both dancers face line of dance, inside arms linked, lady on man's right**

*This dance was devised by  
Gerald Hayes in 1930*

#### Bars

**1-2** Starting on outside foot, walk three steps forward (man: left, right, left; lady: right, left, right), and close.

**3-4** Both turn slightly to outside (man to left, lady to right) and point outside foot (man left, lady right). Turn slightly to face the line of dance again and close. Repeat.

**5-8** Move outside foot down line of dance (man left and lady right). Man crosses right foot behind left, left forward, right forward, left foot behind right, then right foot down line of dance and lady mirrors him (lock step). Make solo outward turn on three steps to man's left (lady's right) and finish facing wall and partner (lady centre)

**9-12** Man steps left forward on left and points right forward. Lady steps back on right and points left back. Man moves right foot back to centre and points left back. Lady steps left forward and points right forward. This is like "The Charleston".

Repeat and finish facing partner.

**13-16** Step left along line of dance (lady right), close right to left. Step left and sway to left. Repeat to the right.

Move left foot to the side and towards centre (lady right towards wall).

Drag right foot to left foot and clap. Lady left to right and clap.

Move right to side, towards wall (lady left to centre), drag left to right, lady right to left, and link arms to start again.



## ***Boston Hospitality***

### **32 Bar Reels**

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

*This is an easy "mixer" dance. We think it was devised by Marianne Taylor, perhaps "Dance On!" readers have more information?*

#### **Bars**

**1-8** All dance right hand star for eight steps and left hand star for eight to return to original positions.

**9-16** All dance rights and lefts to original positions, starting by giving right hands to "opposites".

**17-24** All dance ½ ladies chain and set to new partners. Turn new partner with both hands for one complete turn.

**25-32** All dos-e-dos with opposite person (previous partner). Set once and pass right shoulder to face next couple.

(Men continue round the room, changing partners, while ladies move back and forth.)

## ***Marine Four-Step***

*Devised by James Finnigan in 1911*

### **Couples Dance**

#### **Bars**

**1-4** Starting on outside foot, walk forward for three steps, hop on outside foot and point inside foot forward. Starting on inside foot, walk back for three steps, hop on inside foot and point outside foot forward.

**5-8** Set away from partner and towards them. Turn full turn away from partner and finish facing with both hands joined.

**9-12** Step, cross, step, together in line of dance and swivel slightly to face against line of dance. Step, cross, step, together against line of dance and swivel slightly to face line of dance.

**13-16** In ballroom hold, polka for four bars.

These sixteen bars are repeated for the duration of the music.

## ***Snow on the Mountain***

### **32 Bar Jig**

**for 3 couples in a longwise set**

**Tune: *Return to Eilean Dubh*, by Sherry Wohlers Ladig. A suggested alternative tune is Miss Grace Hey's Delight.**

*Devised by Lara Friedman-Shedlov for Audrey McClellan's novel "The White Rose of Scotland", the second in her trio of romance novels about life on the fictional island of Eilean Dubh.*

#### **Bars**

**1-4** 1C cross RH and cast to 2nd place (2C step up on bars 3-4).

**5-8** 1C dance half a figure of eight, 1W up around 2C, 1M down around 3C, finishing by dancing into the middle of the set and turning right about to end back-to-back.

**9-16** Petronella – double triangles: 1C dance as for double triangles.

2C and 3C set as for double triangles on Bars 9-10, Petronella one place CCW around the square on Bars 11-12, set as for double triangles on Bars 13-14, and Petronella one place CCW around the square on Bars 15-16, finishing diagonally opposite where they started. On Bars 15-16, 1C rotate a quarter of the way around to finish back-to-back, 1W facing up, 1M facing down.

**17-20** 1W with 3C (who are in first place), 1M with 2C (who are in third place) dance right hands across.

**21-24** 3M, followed by 3W and 1W; and 2W, followed by 2M and 1M, chase clockwise halfway around the set, finishing in the order 2C, 1C, 3C, all on own sides, and flow into:

**25-32** Circle six hands round and back.

Repeat having passed a couple.

© Lara Friedman-Shedlov, Autumn 2003





Sherry W. Ladig      Return To Eilean Dubh      JIG

B DOES NOT REPEAT

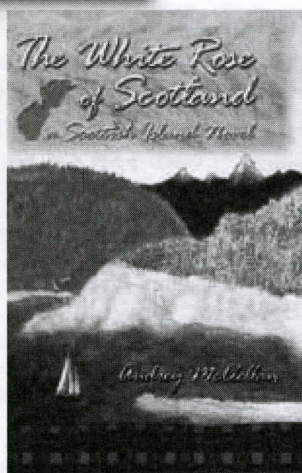
© 2003 Sherry Wohlers Ladig  
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alternates: Mairi's Lullaby II & Miss Grace Kelly's I



**Composer, Sherry Wohlers Ladig, is at the keyboard**



**Author, Audrey McClellan**





## The Rug Beater

**32-bar Reel for 3 couples in a 4-couple longwise set**

**Suitable Music:** *Scottish in Salem*  
#3 (Reel Set - Caberfei)

*Devised by Sue Kashanski of Lunenburg, Nova Scotia. The link between the name and the actual dance, the pattern that is described on the floor when the first 12 bars are danced, is the shape of the old-fashioned wood-and-reed (or some other flexible woody material) rug beaters, with its long handle and lobed head. The rest is the swaying of the rug on the line, the beating of the rug, and the ensuing swirling dust.*

### Bars

**1-8** 1s dance down the middle for 4 and up for 4, ending at the top in the middle of the set, facing up. (2s step up on Bars 3-4 and face down.)

**9-10** 1<sup>st</sup> man turns 2<sup>nd</sup> man (LH)  $\frac{3}{4}$  way round to end in second place

WHILE

1<sup>st</sup> woman turns 2<sup>nd</sup> woman (RH)  $\frac{3}{4}$  way round to end in second place.

**11-12** 1<sup>st</sup> man turns 3<sup>rd</sup> man (RH)

WHILE

1<sup>st</sup> woman turns 3<sup>rd</sup> woman (LH), 1s finish in second place own sides.

**13-16** 2s, 1s and 3s advance for 2 and retire for 2.

**17-24** All three couples set, cross (RH). All three couples chase  $\frac{1}{2}$  way round, clockwise.

**25-32** All three couples set, cross (LH). All three couples chase  $\frac{1}{2}$  way round anti-clockwise.

Repeat having passed a couple.

© Sue Kashanski, Nova Scotia, Canada

## Flirtation Two-Step

**Couples Dance**

**Two-Step**

**In double hold, gent facing the wall**

*We do not know the origins of this dance – perhaps readers can enlighten us? The steps given are for the man, unless stated otherwise the lady mirrors him*

### Bars

**1-4** Gent steps right across left along line of dance, steps to side with left, puts right foot behind left and steps left with left foot. Put right forward over left, releasing left hand hold (check). Place weight back on left foot, resume double hold and chassé right against line of dance (step, close, step).

**5-8** Repeat 1-4 in opposite direction  
Gent steps left across right against line of dance, steps to side with right, puts left foot behind right and steps right with right foot. Put left forward over right, releasing right hand hold (check). Place weight back on right foot, resume double hold and chassé left against line of dance (step, close, step).

**9-12** Dancers join nearer hands and face line of dance to perform three skipping lock steps starting with inside foot.

**13-16** Release hold, face line of dance and look to centre, lady to wall. Move left foot to side, and right across left. Left to side and swing right foot over left and clap.

Facing line of dance, look to wall and move right foot to side, place left over right and move right to side and close left to right foot.

Face partner\*, double hold and start again.

\* This is where the "flirting" can appear. Some dancers like to find a new partner, rather than return to their original one!

These sixteen bars are repeated for the duration of the music.





# The House of Hamilton

*I was researching the origins of the well-known dance "Hamilton House", which first appears in William Campbell's Fourth Collection circa 1789. We're all familiar with the connotations of "flirting" as the leading lady ignores her partner, sets to the second man and turns the third, but I feel that the following information (taken primarily from "Everything2" on the Web) creates a far more likely basis for the dance. Rather than any shenanigans going on in "Hamilton House" the passing over and progressing from one man to another reflects the lineage of the House of Hamilton, in particular that of the Earls of Selkirk.*

**T**he Earl of Selkirk is a title in the Peerage of Scotland, created on the 4<sup>th</sup> August 1646 and awarded to a William Douglas the younger son of William Douglas, 1<sup>st</sup> Marquis of Douglas. Since the younger William Douglas was only twelve at the time this award of the earldom (together with the subsidiary title of Lord Daer and Shortcleuch) had little to do with his specific accomplishments and a great deal to do with generally encouraging the loyalty of the Douglasses to the crown. Our William later hit the jackpot in the seventeenth century marriage game when he married Anne Hamilton in 1656. Not only was Anne Hamilton a wealthy heiress but also Duchess of Hamilton in her own right. Duke of Hamilton by virtue of this marriage, on the 20<sup>th</sup> September 1660 William was additionally created Duke of Hamilton for life and adopted the surname of Douglas-Hamilton to reflect his new status. It later occurred to William that since he was now a duke and that his eldest son would inevitably inherit that title, that his own title of Selkirk was surplus to requirements. Therefore on the 6<sup>th</sup> October 1688 William surrendered the titles of Earl of Selkirk and Lord Daer and Shortcleuch in order that they might be regranted to his second surviving son Charles.

The particularly notable feature of this recreation of the dignity of Selkirk in 1688 was the special remainder that defined the course of descent for the title. It specified that in the event of the failure of the male line by Charles or his descendants, that the title should pass to the Duke's younger sons or their heirs male. And should the lines of all the younger sons fail, then the title should pass back to the senior line of the Dukes of Hamilton, but only until such time as the reigning Duke could produce a younger son, who would then inherit and start a new line of Earls of Selkirk. (Technically what is known as a shifting limitation and afterwards generally disapproved of by the House of Lords when it was given the opportunity.)

Charles, who appears originally to have been known as Charles Hamilton but adopted Douglas as his surname once he became Earl, neglected to produce any heirs so on his death the title passed to his younger brother John, who appears to have been known as both John Hamilton and John Douglas. John who already

held the title of Earl of Ruglen, saw his only son predecease him and so on his own death the title of Selkirk went to a Dunbar Hamilton, the grandson of Basil Hamilton, a younger brother of the 2<sup>nd</sup> and 3<sup>rd</sup> Earls. (The title of Ruglen, governed by completely different rules passed to John's daughter Anne Hamilton and thus pursued a separate history.)

Dunbar Hamilton, who changed his name to Dunbar Douglas when he inherited the title, had the misfortune of burying no less than six sons, but fortunately he had a seventh who was thus able to succeed him. His seventh son, Thomas Douglas, 5<sup>th</sup> Earl of Selkirk was to become perhaps the most famous holders of the title.

Thomas held the title at the time of the Highland Clearances, and became concerned about the fate of the many who thus found themselves evicted from their homes. The 5<sup>th</sup> Earl became convinced that the solution was to encourage emigration to the colonies and therefore during the years 1803 to 1804 founded settlements at Prince Edward Island and at Baldoon in Upper Canada. He later acquired control of the Hudson's Bay Company and was responsible for the establishment of the Red River Colony. Although this settlement later failed due to the opposition of the North West Company his achievements were sufficient for him to be regarded as one of the founders of the nation of Canada. The 5<sup>th</sup> Earl died on the 8<sup>th</sup> of April 1820 partly, it is said, of a broken heart as a result of the failure of the Red River Colony.

He was succeeded by his son Dunbar James Douglas, 6<sup>th</sup> Earl of Selkirk who led a comparatively quiet life and died without issue on the 11<sup>th</sup> April 1885. With the death of the 6<sup>th</sup> Earl, whilst the title devolved on the 12<sup>th</sup> Duke of Hamilton, the Lordship of Daer and Shortcleuch is regarded as having become dormant. However although the title of Selkirk travelled in the direction of the 12<sup>th</sup> Duke, in accordance with the terms of the charter of 1688 it was actually inherited by the 12<sup>th</sup> Duke's younger brother, Charles George Douglas-Hamilton. Charles, who was a lieutenant in the 11<sup>th</sup> Hussars, succeeded to the title on the 11<sup>th</sup> April 1885, but died less than a year later on the 2<sup>nd</sup> May 1886 at the age of 38 and without issue. The title therefore reverted back to the 12<sup>th</sup> Duke of Hamilton (there weren't any more younger brothers), who thus added the dignity of the 8<sup>th</sup> Earl of Selkirk to his many other titles.

With the death of the 12<sup>th</sup> Duke in 1895 his titles all passed to a cousin who duly became the 13<sup>th</sup> Duke of Hamilton as well as the 9<sup>th</sup> Earl of Selkirk. The 13<sup>th</sup> Duke retained the title until his death in 1940 at which point the Duke's eldest son became the 14<sup>th</sup> Duke whilst the title of Selkirk then split off and passed to a younger son named George Nigel Douglas-Hamilton. George Nigel was a Scottish representative peer between 1945 and 1963, and held a sequence of offices in post-war Conservative administrations including



**William Douglas, the 1st Earl of Selkirk**

those of Paymaster-General (1953-1955), Chancellor of the Duchy of Lancaster (1955-1957) and First Lord of the Admiralty (1957-1959). He died without issue on the 24<sup>th</sup> November 1994 at the age 88 when the next in line for the earldom was James Alexander Douglas-Hamilton, the younger brother of the 15<sup>th</sup> Duke of Hamilton.

However at the time James Alexander was actually the Conservative Member of Parliament for Edinburgh West and a Minister of State at the Scottish Office. As a peer of the realm James would therefore be required to resign his seat in the House of Commons. However the Conservative government of the time had a narrow majority, were trailing in the opinion polls and the last thing they wanted was a by-election in a marginal Scottish constituency.

Fortunately James could rely on the provisions for the Disclaimer of Peerage and thus on the 28<sup>th</sup> November 1994 he formally rejected his elevation to the peerage and remained plain Mr Douglas-Hamilton.

This presents something of a conundrum as to where we should place James Alexander in the sequence of the Earls of Selkirk. Fortunately in this regard we have a decree of the Court of the Lord Lyon dated 14<sup>th</sup> March 1996 confirming his status as the 11<sup>th</sup> Earl of Selkirk, unclaimed.

James Alexander lost his seat in the General Election of May 1997 (the Liberal Democrats took the seat with a majority of 7,253) but his sacrifice was not forgotten and on the 29<sup>th</sup> September 1997 he was created the Baron Selkirk of Douglas. This is of course a life peerage in the Peerage of the United Kingdom but it at least means that James Alexander retains a seat in the House Of Lords, a privilege he would not necessarily have enjoyed, had he chosen to be a hereditary peer given the provisions of the House of Lords Act 1999.

His heir is John Andrew Douglas-Hamilton, who is known under his courtesy title as the Lord Daer. Note that in this regard it does not matter one whit that the Lordship of Daer is regarded as having been dormant for over a century and is not actually in the possession of his father; John Andrew may call himself what he will.



# The Dancie

Recently an old friend of mine sent me a dance crib sheet from the year 1959, when she and I were both young. So, looking back, were the majority of dancers that we met in the SCD world. They seemed to be quite old to us then, but most must have been in their forties or fifties, which quite suddenly seems relatively young. It certainly brought home to me the greying of SCD, as the programme seemed to be significantly different to the ones I see nowadays. How does this seem to you?

1. Fidget

2. Eight Men of Moidart

3. Cauld Kail

4. Corn Rigs

5. She's Ower Young To Marry Yet

6. Cadgers in the Canongate

7. Hamilton House

8. Monymusk

9. Flowers of Edinburgh

10. Foursome Reel and Reel of Tulloch.

11. Petronella

12. Duke and Duchess of Edinburgh

13. Jenny's Bawbee

14. Miss Milligan (48 bar R or J, I can't remember which.)

15. Black Dance

16. Jessie's Hornpipe

17. Ellwyn's Fairy Glen

18. Braes of Busby

19. None so Pretty

20. Gates of Edinburgh

21. Golden Pheasant

22. Duke of Perth

23. Eightsome Reel
- R

R

M

R

S

R

J

S

R

(2, 2, & 1/2)

R

R

S

R or J, I can't remember which.)

R

R

R

S

R

R

J

R

R

The dance was a regular fortnightly affair, on a Friday night, with recorded music and tea and biscuits at the interval, and held in a church hall. I recall one of my father's friends remarking that if he could still walk at the end of an evening's dancing, it hadn't been a good dance! I am in a position to know what he was talking about now, if the programmes were always as fast and furious as this one, and certainly my memory says that they were. Every one had a Foursome, though

only about 80% of the dancers did that one. Often it followed an Eightsome, the eight just splitting into two foursomes. In those days, if there were a shortage at the end of the line counting, of one or two couples, there would be no talk of five couple sets. It was regarded as a benefit to be in a three couple set, as you got to do a couple of extra turns, and were not standing out and wasting time at all. I HATE five couple sets – as a solution to the numbers problem, that is. I don't like to be in one and I don't like the thinking behind them. If the programme were as the above example, I could well be somewhat unwilling to be in a three couple set, I grant you, especially in dances 19 to 22! But when only doing sixteen dances in a whole evening's dancing, I need to dance all of them, and all the repeats. I dislike the idea that everyone is geriatric, and so must be only offered the five couple option. I also dislike the idea of forcing people who are not up to the physical effort, to dance in a three couple set. But why do the MCs not ask for volunteers for the three couple option? They decide on the five couple option, presumably assuming that everyone in the hall is geriatric. Well, that can become a self-fulfilling decision. On the whole, I prefer to assume that everyone is young and beautiful, at least in their hearts. My partners always are! If you ask for a three couple set, and there are no volunteers, then the five couple is needed, and that is fair enough for me. I would be one of the volunteers for the three couple set, unless my partner were to be unwilling. Looking at the programme, it wasn't overloaded with strathspeys or jigs, was it? "Miss Milligan" was not her strathspey, but I don't know the origin of the dance. It was pretty lively, though. I think that it was called "Miss Milligan's Maple Leaf Reel". (There is certainly an 8 x 48 bar reel of that name. K.) Just a few years later, when J. B. Milne had arrived, I remember being told it was too difficult to be on a social dance programme. Now, it



seems to be one of the easiest! I would like to see the Foursome back on every programme. It used to be a case of not if, but how many, would be done in one evening, though that is going back a long way, into the 18<sup>th</sup> and 19<sup>th</sup> Centuries (and before). It is the one dance that is truly Scottish, without any inputs from anywhere else, except the small fact of being in the Irish tradition, from when the Scots were still Irish. I gather that some folk are put off Highland Dancing by the idea that it is too difficult, but wee girls of five or six can make quite a reasonable shot of it, as can be seen from time to time at village fêtes and so on. It isn't too hard to master some of the basic steps, and even a complete beginner can do Highland steps, if you show them the right ones. Single cuts, with or without points, are simpler than the pas de Basque. In Strathspey tempo, Highland Schottische is relatively straightforward, but if push came



to shove, it would be possible to do Strathspey setting right and left, then eight points, as a Strathspey version of setting and points.

This lack of the Foursome and of the Highland influence is just one aspect of the gradual removal of the Scottish part of SCD that I find so distressing. It is a form of ethnic cleansing! There are other examples, and I will probably be moaning on about them in due course. What is worrying is that it is the RSCDS that is so keen on this cleansing. I have already moaned about the disappearance of the cleekit turn, but examples keep on coming to my notice.

Such as, your ears (even mine which seem to have worn out!) could tell you very quickly that the dancing was Scottish, with the "Heuchs" and so on, but the only place I have heard that in the last decade has been at An Comunn ceilidhs. Listen to a live recording from the 50s or 60s, such as Jimmy Shand at Leeds University, and there is plenty of background noise that is indisputably Scottish.

I have been told that people only want to dance, and are not interested in the theory - i.e. what is Scottish and what isn't, and that no-one is interested in how it was done all those years ago. Even during my dancing lifetime I am aware that things are changing, and I agree that some changes are for the better. But the lack of all those lovely tempos that only the Scots have consigned to the rubbish heap called History, are alive and very well in America, England and Holland that I know of, and probably plenty of other places, too. I want Scottish dancing to be the best, but how can it be so when we only do R. J. and S. ad infinitum? Haggis, Neeps and Tatties are all very well, but as the only items on the menu, they are not going to set the heather on fire. Everywhere else in the dancing world, or at least the Country Dancing world, there is great interest in these tempos, and we are in serious danger of being left a long way behind.

Maybe I should re-name this article, not Dancie but Victor McMeldrew! You had better believe it, though, and act upon it, or the rot will continue.



## **ANGUS ACCORDION & FIDDLE FESTIVAL 2007**

### **Programme of Events**

**Friday 6<sup>th</sup> July**

#### **VIEWFIELD HOTEL**

**Concert / Dance 7:30 pm - 1 am**

**Artists appearing:** Cullivoe SDB; Accordionist Craig Paton; Iain Anderson SDB; Folk Singer Jim Malcolm; Fiddler Paul Anderson; Duncan Hutchison Trio; Compere John Caskie.

**DANCE to The Cullivoe Scottish Dance Band. Ticket £8**

#### **BRITISH LEGION**

**Concert/Dance 7:30 pm - 1 am**

**Artists Appearing:** Steven Carcary SDB; Moothie player Bryce Johnstone; The Young Accordionists; Marian Anderson SDB; Ian Cruickshanks SDB; Folk Singer Jim Malcolm; Compere Max Ketchin

**DANCE to The Lomond Ceilidh Band. Ticket £8**

#### **CLIFFBURN HOTEL**

**Concert / Dance 7:30 pm - 1 am**

**Artists Appearing:** Iain MacPhail SDB; Folk Singer Jim Malcolm; Fiddler Paul Anderson; Duncan Hutchison Trio; Accordionist Craig Paton; Robert Menzies SDB; Compere Robert Lovie

**DANCE to The Iain MacPhail Scottish Dance Band. Ticket £8**

**Saturday 7<sup>th</sup> July**

**Sessions in various pubs throughout the afternoon.**

**2pm - 4pm Tayside Police Pipe Band at the Brothock Bridge (See programme)**

**GRAND DANCE in the Community Centre, Arbroath 7:30pm - 1am with the Scottish Dance Bands of The Cullivoe; Iain MacPhail; Robert Menzies; Ian Cruickshanks; Iain Anderson and Marian Anderson Ticket £11**

**Sunday 8<sup>th</sup> July**

**More pub sessions and appearance from the Royal British Legion Pipe Band.**

**THE FINAL STRAMASH - in the Community Centre featuring most of the artists from Friday and Saturday nights and including groups from accordion clubs and visiting musicians. A real lively ceilidh to bring the festival to a close. Ticket £7**

**Further information from Ron Ramsay, 48 Hospitalfield Road, Arbroath, DD11 2LS Tel 01241-879 487 e-mail: aaandff@btinternet.com**



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, St Andrews	Boys Brigade Hall, Kinnessburn Road	Live Music	2pm-5pm	£3 (tea)	Door 01334 472 375	Strictly Ceilidh - Instruction Available
	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 May 2007							
Date	Town	Hall	Band	Time	Cost	Contact	Comments
4 <sup>th</sup>	Culter Mills	Social Club	Garioch Blend	8pm-12mn	£6 Bar T	01224 790 445	Children of Romania Funds
5 <sup>th</sup>	Auchendinny	Glencorse Comm. Hall	Neil Hardie	7.30-11.30	£5 No bar	01721 723 468	(Near Penicuik)
	Black Isle	North Kessock Hall	Ian Anderson	8pm-12mn	B.Y.O.B.	Door	Social Dancers
6 <sup>th</sup>	Angus	Tealing	Ken Stewart	7.30-10pm	£2.50	Door	Soft Drinks available
9 <sup>th</sup>	Ellon	Station Hotel	Frank Thomson	8pm-11pm	£2.50 Bar	Door	Food available
11 <sup>th</sup>	Foulden	Village Hall	George King	8pm-12mn	£5 supper	Door No Bar	Info 01289 386 400
12 <sup>th</sup>	Banff	Bowling Club	Dick Black	7.30-11.30	£5 T	01261 812 209	Heart Start Banff, Funds
	Glencarse	Village Hall	George Rennie	7.30-11pm	£3.50	01738 860 574	Soft Drinks available
	Beauly	Phipps Hall	Marian Anderson	7.30pm	£5 Door	01463 782 496	Old Time Dance
13 <sup>th</sup>	Glencarse	Village Hall	Dave Husband	7.30-10pm	£2.50	Door	Soft Drinks available
	Arbroath	Café Project	John White	7.30-10pm	£3 Door	01241 879 487	Old Time, Ceilidh & Set dances.
	Kinellar	Comm. Hall	Wayne Robertson	7.30-10pm	£2.50	01224 713 674	Children of Malawi Fund
14 <sup>th</sup>	Kirkwall	St Magnus Centre	Live Music	8pm	£2/50p	01856 873 534	Old Time, Ceilidh & Country
	Dufftown	Memorial Hall	Lomond Ceilidh	8pm-12mn	£6	01340 820 076	or 07789 366 692 - Old Time
	Culter Mills	Social Club	Gordon Pattullo	8.30-12.30	£6 Bar T	01224 314 338	Cults A. & F. Club Dance
18 <sup>th</sup>	Towie	Village Hall	Garioch Blend	8pm-12mn	£5 Tea T	01975 641 248	or 01975 563 193 Phone for ticket
	Aviemore	Village Hall	Ian Cameron	8pm-12mn	£4 Tea &	01479 810 933	Monthly Dance
	Glasgow	Partick Burgh Hall	Ian Muir	8pm-11.30	£5 Bar	Door	Glasgow Highlanders
19 <sup>th</sup>	Blackford	Village Hall	John White	8pm-11.30	£4 No Bar	Door	Charity - Soft Drinks available
	Dufftown	Memorial Hall	Lomond Ceilidh	7.30-12mn	£6/Free	01340 820 076	or 07789 366 692 - Family
	Montrose	Park Hotel	Gordon Pattullo	2pm-5pm	Door	01241 879 487	A & F Club ceilidh
20 <sup>th</sup>	Arbroath	Café Project	Scott Carnegie	7.30-10pm	£3 Door	01241 879 487	Old Time, Ceilidh & Set dances.
	Ellon	Station Hotel	Johnny Duncan	8pm-11pm	£2.50 Bar	Door	Food available
	Helensburgh	Commodore Inn	Ian Muir	8pm-1am	£7 (bar)	01389 841 208	Highlanders - Dance
23 <sup>rd</sup>	Dundee	Nichols Lane Hall	Marian Anderson	6pm- ?	£13 T	01382 610 162	Dinner Dance - O.T. & Ceilidh
	Old Meldrum	British Legion	Phone Fred Sinclair for details			01651 873 942	
	Pumpherston	Village Hall	Neil Hardie	7.30-11.30	T (supper)	01506 205 051	or 01506 417 512 - BYOB
26 <sup>th</sup>	Black Isle	North Kessock Hall	Graeme Mitchell	8pm-12mn	B.Y.O.B.	Door	Social Dancers
	Glencarse	Village Hall	Gordon Pattullo	7.30-10pm	£2.50	Door	Soft Drinks available
	Kirkwall	St Magnus Centre	Live Music	8pm	£2/50p	01856 873 534	Old Time, Ceilidh & Country
30 <sup>th</sup>	Dufftown	Memorial Hall	-	7.30-10pm		01542 887 616	Monthly Social - Old Time

Scottish Country Dances May 2007							
Kilmorach, Beauly		Village Hall	-	7.45pm		01463 782 496	Every Tuesday Finishes on 15th
1 <sup>st</sup>	Dufftown	Memorial Hall	-	7.30pm		01542 887 616	Summer Dancing
4 <sup>th</sup>	Stewarton	Standalane Centre	Kenny Thomson	7.30pm	£6.50	01560 483 740	Club Annual Charity Dance
	Selkirk	Victoria Hall	Stuart Adamson	7.30pm	£5	01750 202 58	Roxburgh, Selkirk & Peebles
	Isle of Islay	Bowmore Hall	David Ross	Teacher		01496 850 558	25 <sup>th</sup> Annual Weekend School
5 <sup>th</sup>	Isle of Islay	Bowmore Hall	David Ross	Eric Finlay		01496 850 558	25 <sup>th</sup> Annual Weekend School
	Crossmichael	Memorial Hall	Recorded	7.30pm	£5	01556 620 658	Charity Dance with Buffet
	Pitlochry	Town Hall	Marian Anderson	7.30pm	£6/£2	01796 473 488	Summer Dancing - Supper tonight
7 <sup>th</sup>	Troon	Concert Hall	Kenny Thomson	7.30pm	£3/£2	01292 315 558	Summer Dancing - Ayr Branch
9 <sup>th</sup>	Kirkwall	Broad Street	(Comm. Centre.)	7.30pm	£2/50p	01856 873 534	Orkney Traditional Dance Assoc.
11 <sup>th</sup>	Kelso	Tait Hall	Danelaw	7pm	£2	01896 823 741	50 <sup>th</sup> Anniversary Ball
	Beauly	Phipps Hall	Marian Anderson	8pm	£5.50	01463 782 496	Pay at Door
	Polmont	Greenpark Centre	Alan Ross	7.30pm	£5 cup	01324 410 792	Reel Jig Club Hospice Fund Dance
12 <sup>th</sup>	London (N.E.)	Woodford	Silver Cross	7.30pm		020 8504 1632	See website <a href="http://www.efsa.org.uk">www.efsa.org.uk</a>
	Tarbert Loch Fyne	Village Hall	Alasdair Heron	7.30pm	£7	01880 820 304	Annual Club Dance
	Dunblane	Victoria Hall	Ian Thomson	7.30pm	£5	01786 822 853	Summer Dancing - Raffle
14 <sup>th</sup>	Troon	Concert Hall	Lothian	7.30pm	£3/£2	01292 315 558	Summer Dancing - Ayr Branch
18 <sup>th</sup>	Duns	Volunteer Hall	Alastair Wood	7pm	T	01361 883 048	Duns & District RSCDS W/End
19 <sup>th</sup>	Duns	Volunteer Hall	Marian Anderson	7.30pm	T	01361 883 048	Duns & District RSCDS W/End
	Hexham	QE High School	Nicol McLaren		£8	01434 602 431	Tynedale SCD Club.
	Pitlochry	Town Hall	James Coutts	7.30pm	£6/£2	01796 473 488	Summer Dancing
21 <sup>st</sup>	Troon	Concert Hall	Sandy Nixon	7.30pm	£3/£2	01292 315 558	Summer Dancing - Ayr Branch
26 <sup>th</sup>	Stirling	St Ninian's Church	Nicol McLaren	7.30pm	£5	01786 822 853	Summer Dancing - Raffle
	Morland	Village Hall	C.D.'s		£2.50	01931 714 338	Morland SCD Week
	Morland SCD Week - Eden Valley Holidays		Chris Dewhurst	Ticket contact		01931 714 338	Morland SCD Week
28 <sup>th</sup>	Troon	Concert Hall	Colin Dewar	7.30pm	£3/£2	01292 315 558	Summer Dancing - Ayr Branch
29 <sup>th</sup>	Leeds	West Park CDC	Ian Slater	7.30pm	£7	Door	RSCDS Leeds Branch
	Bearsden	Westerton Hall	John Renton	7.30pm	£3	0141 942 7519	Summer Dance Class



## Ceilidh &amp; Old Time Dances

June 2007

Date	Town	Hall	Band	Time	Cost	Contact	Comments
2 <sup>nd</sup>	Auchendinny	Glencorse Comm. Hall	Webster Craig	7.30-11.30	£5 No bar	01721 723 468	(Near Penicuik)
3 <sup>rd</sup>	Angus	Tealing	Johnny Duncan	7.30-10pm	£2.50	Door	Soft Drinks available
4 <sup>th</sup>	Kirkwall	St Magnus Centre	Live music	8pm	£2/£0.50	Door	Old Time, Ceilidh & Country
6 <sup>th</sup>	Ellon	Station Hotel	Dennis Morrison	8pm-11pm	£2.50 Bar	Door	Food available
7 <sup>th</sup>	East Kilbride	Red Deer Centre	Recorded	7.30-10.30	£5 No bar	Door	Charity for Cancer Care
8 <sup>th</sup>	Foulden	Village Hall	Iain Cathcart	8pm-12mn	£5 Supper	01289 386 400	Ticket only - Anniversary
9 <sup>th</sup>	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
11 <sup>th</sup>	Kirkwall	St Magnus Centre	Live music	8pm	£2/£0.50	Door	Old Time, Ceilidh & Country
	Kinellar	Comm. Hall	Charlie Esson	7.30-10pm	£2.50 No Bar	01224 713 674	Malawi Charity
16 <sup>th</sup>	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 <sup>th</sup>	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 <sup>th</sup>	Kirkwall	Community Centre	Live music	8pm	£2/£0.50	Door	Old Time, Ceilidh & Country
20 <sup>th</sup>	Ellon	Station Hotel	Graeme Mitchell	8pm-11pm	£2.50 Bar	Door	Food available
23 <sup>rd</sup>	Blackford	Village Hall	Gordon Pattullo	8pm-11.30	£4 No Bar	Door	Charity - Soft Drinks
	North Kessock	Village Hall	James Coutts	8pm-12mn	? B.Y.O.B.	Door	Social Dancers
25 <sup>th</sup>	Kirkwall	Community Centre	Live music	8pm	£2/£0.50	Door	Old Time, Ceilidh & Country
27 <sup>th</sup>	Dufftown	Memorial Hall	-	7.30-10pm		01542 887 616	Monthly Social
29 <sup>th</sup>	Helensburgh	Commodore Inn	West Telferton	8pm-1am	£7 (bar)	01389 841 208	Highlanders Dance
30 <sup>th</sup>	Aviemore	Village Hall	Garioch Blend	8pm-12mn	£4 Tea & biscuit	01479 810 933	Monthly Dance

## Scottish Country Dances

June 2007

1 <sup>st</sup>	Inverness	t.b.a.	t.b.a.			01463 235 384	Summer Dancing - RSCDS
2 <sup>nd</sup>	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 <a href="http://www.aurorascot.org.uk">www.aurorascot.org.uk</a>
	Pitlochry	Town Hall	Jim Berry	7.30pm	£6/£2	01796 473 488	Summer Dancing
4 <sup>th</sup>	Troon	Concert Hall	Ian Muir	7.30pm	£3/£2	01292 315 558	Summer Dancing - Ayr Branch
5 <sup>th</sup>	Dufftown	Memorial Hall	-	7.30pm		01542 887 616	Summer Dancing
6 <sup>th</sup>	Kirkwall	Broad Street	(Comm. Centre )	7.30pm	£2/50p	01856 873 534	Orkney Traditional Dance Assoc.
7 <sup>th</sup>	Strathaven	Rankin Church	Recorded	7.30pm	£3	01357 520 917	Summer Dancing
8 <sup>th</sup>	Comrie	White Church	Colin Dewar	7.30pm	£5	01764 679 717	Club Annual Dance
9 <sup>th</sup>	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
	Dundee	St Andrews Church	Maple Leaf	7.30pm	£4	01382 509 103	Charity Dance - [incl. refreshments]
11 <sup>th</sup>	Troon	Concert Hall	Roy Hendrie	7.30pm	£3/£2	01292 315 558	Summer Dancing - Ayr Branch
12 <sup>th</sup>	Bearsden	Westerton Hall	John Renton	7.30pm	£3	0141 942 7519	Summer Dance Class
14 <sup>th</sup>	Strathaven	Rankin Church	Recorded	7.30pm	£3	01357 520 917	Summer Dancing
15 <sup>th</sup>	Montrose	Old Church Hall	Frank Thomson			01674 830 489	East Angus Branch
	Dumfries	Loreburn Hall	Ian Muir	7.30pm		01387 265 815	Dumfries RSCDS
16 <sup>th</sup>	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 <sup>th</sup>	Troon	Concert Hall	Liam Stewart	7.30pm	£3/£2	01292 315 558	Summer Dancing - Ayr Branch
20 <sup>th</sup>	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 <sup>st</sup>	Strathaven	Rankin Church	Recorded	7.30pm	£3	01357 520 917	Summer Dancing
22 <sup>nd</sup>	Galashiels	Volunteer Hall	Marian Anderson	7.30pm	£5	01896 752 316	Braw Lads Dance
	Inverness	t.b.a.	t.b.a.			01463 235 384	Summer Dancing - RSCDS
23 <sup>rd</sup>	Dunblane	Victoria Hall	Iain MacPhail	7.30pm	£5	01786 822 853	Summer Dancing - Raffle
	Troon	Concert Hall	Details to Follow	pm		01292 315 558	Ayr Branch Summer Assembly
25 <sup>th</sup>	Troon	Concert Hall	David Ross	7.30pm	£3/£2	01292 315 558	Summer Dancing - Ayr Branch
26 <sup>th</sup>	Bearsden	Westerton Hall	John Renton	7.30pm	£3	0141 942 7519	Summer Dance Class
28 <sup>th</sup>	Strathaven	Rankin Church	Recorded	7.30pm	£3	01357 520 917	Summer Dancing
30 <sup>th</sup>	Pitlochry	Town Hall	Glencraig	7.30pm	£6/£2	01796 473 488	Summer Dancing



**The Dance Diary** Please send all information to: Alasdair Graham, First House, 1 First Avenue, Dumbarton, Dunbartonshire G82 2PU or e-mail: [alsadair.graham@blueyonder.co.uk](mailto:alsadair.graham@blueyonder.co.uk)



# Mix and Match

By Finlay Forbes

**P**eople who understand statistics (as distinct from people who merely use them) work on the theory that if the statistics tell you one thing and your instinct tells you another, go with your instinct – the statistics are probably wrong. Statistics are prone to errors of accident and misstatements of design because they may be based on dodgy data or they may have been manipulated into giving a completely false picture. Questionnaires used to derive statistics can be designed to deliver the answers the inquirers want by the simple means of removing the most probable answer from the list of choices, especially when that answer is one that the purchasers of the statistics do not want their research to prove. Opinion polls can be tainted by canvassing those who are available rather than those who are genuinely representative. Lying with figures is a very ancient art even if it is not a particularly honourable one. Politicians are incredibly adept at it – indeed it is one of the few skills (along with denial and dissimulation) that they have managed to master with consummate ease. Being able to run the aspect of government with which they have been entrusted seems always to be beyond their limited range of skills.

Telling the truth with figures can be more difficult but it is by no means impossible. Where the statistics support your instinctive view, the picture is likely to be accurate enough to be of some use. In the world of Scottish Dance, the statistics and anecdotal evidence line up with surprising and disturbing closeness. Anecdotally and statistically, those addicted to hooching, birling and skirling in the manner Scottish, seem to prefer performing their strange rituals in couples rather than face to face in longwise sets or even side by side in square sets. Country Dancing is on the decline, couple dancing is on the increase. The success of Ceilidh Dancing and its more civilised manifestation of Old Time Dancing seem to support this hypothesis. Which raises the question, should Country Dancing continue to go it alone or should it throw in its lot with Old Time and Ceilidh? Okay so that is two questions, or possibly

two different aspects of the same question, but now is not the time for a surfeit of pedantry and excessively nice distinctions. Refusing to enter a lifeboat because it hasn't been disinfected is not the kind of act that guarantees long-term survival.

Country Dancing, particularly the Scottish variety of it, has become a highly specialised form of activity in a way that Ceilidh and Old Time Dancing have not. This specialisation makes it difficult for beginners of any age to take part because those already playing the game want to do the difficult stuff and have grown to despise what they refer to as "baby dances". Those hoping to take up the game have no chance of doing the difficult stuff that those already in it want to do so they are more likely to try something more accessible – like Old Time or Salsa.

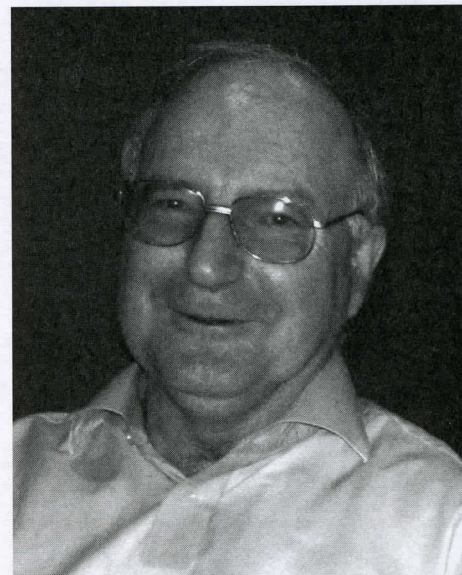
Couple dances may not be any easier than Country Dances, indeed some Old Time Dances are more difficult because of the variety of footwork but in the world of couple dances, it is easier to get them wrong without upsetting those who make a habit of getting them right. If my partner and I hash up The Eva Three Step (and any Eva Three Step that involves me stands a good chance of being hashed up by reason of my involvement), the other couples have no cause for concern provided that we don't get in their way.

An incorrect attempt at The Pride of Erin by a raw beginner is less likely to pit others off their stot (Doric inserted at the request of one of our most avid readers) than is a miscued entry in "The Bees of Maggie Knockater".

With this in mind, could "round the room" dances be the bait to catch the Country Dancers of the future? (Cue for the dyed in the wool three beat basquers to choke on their dentures and overdose on tonic wine and Valium.)

In fact, there is strong evidence to suggest that Country Dancing and couple dancing managed a successful and fruitful coexistence back in the days when the ink was still wet on Walsh's and Rutherford's collections. Sometime in the Eighteenth Century it is alleged that:

*"A Prince cam' out frae 'mang them a', wi' garter at his knee,  
And danced a stately rigadon, wi' bonnie Mally Lee."*



Rumour has it that the prince in question was Charles Edward himself and more mundanely that Mally Lee was actually Mally Sleigh. In spite of all that, the tale is riddled with anachronisms. If Mally did dance with Bonnie Prince Charlie she would have done so as Mrs Brodie of Brodie, which she became in 1725. What is more to the point is that the rigadon or rigaudon was a couple dance of French folk origin introduced to society ballrooms somewhere around 1630 and still going strong, it would seem, over a hundred years later. Apparently the rigaudon involved



Prince Charles Edward Stuart



lots of running, jumping and turning, which rather places a question mark over its stateliness but makes it sound like a lot of fun and worthy of a bit of resuscitation. Stately or not, the song lyric suggests that couple dances were popular even in the glory days of the Country Dance. "An evening of Scottish Country Dancing" is beginning to look like yet another phenomenon of the post 1923 revival rather the reinstatement of an old tradition.

My own experience as an emcee at Ceilidhs suggests that non-dancers are more willing to get up for couple dances in the early stages of an evening but after the ice has been broken they become more willing to mix with strangers and form up in sets. Once people discover just how much fun dancing in a set can be, the set dances go down a lot better and generally draw a better response from those taking part. Making a fool of oneself in the privacy of the dancing couple is preferable to making a fool of oneself in the more open arena of the Country Dance set until those taking part realise just how much fun being foolish as a community can involve. To make this theory work in practice, the emcee needs to be fairly relaxed about rigid adherence to instructions.

Why can't we mix and match our dances?

We Scots have developed divisiveness within our cultural traditions into something of an art form. Too many factions claim to be bearers of the one true light of tradition. Die hard folkies in ornamental cloth caps dismiss trained singers in kilts as heather and haggis merchants. Fiddlers steeped in what they misconstrue as tradition regard accordionists as a contaminating influence and consider the box and fiddle movement to be a marriage from hell. Some box and fiddle elements view any external influences as dangerous radicalism and pipers regard anything not written for the piob mhor by exponents of the said nine-note wonder as unworthy of the description of music. How any class of musicians capable of distorting tunes so hideously into the limits of a diatonic ninth can file the entire symphonic tradition from Haydn to Honegger under "miscellaneous" should be beyond belief but that is what happens when you spend too much time obsessed with the glories and limitations of the keyless open chanter.

Before the Editor's in-box gets clogged up with assorted "opinions" from vested interest groups, I should

point out that I am referring here to tiny but often influential and vocal minorities who purport to speak on behalf of the traditions that they represent. I am not having a go at the mass of participants in those traditions (there are too many of them for a start!). The great bulk of fiddlers, singers, pipers and accordionists value each other's work and are happy to benefit from the cross-fertilisation that comes from getting together. Any tradition that needs to seal itself in a cocoon is too weak to survive and ultimately risks death from excessive in-breeding. How many purist fiddlers appreciate the influence of composers like Corelli



*Corelli*

and Haydn on the Eighteenth Century Scots fiddle repertoire?

Even after making due allowance for the activities of cultural extremism, we Scots still seem to have a national tendency to adopt a divide and die attitude to certain key aspects of our cultural life and dancing is no exception. Highland Dancers are apt to smile indulgently at Country Dancers' attempts at "their" steps. Watching a certificated teacher make a hash of things only adds to the pleasure. Some Country Dancers get a warm glow from seeing Highland Dancers lose all sense of direction in a flurry of immaculate footwork and so it goes on. It isn't all that edifying and ultimately it isn't very constructive.

Far too many sides of our culture are in too precarious a condition to allow for such indulgence. If the different parts do not hang together, they could well hang separately.

As I see it, Country Dancing, Old Time Dancing and the often overlooked Historical Dancing (gavottes, minuets, stately

rigadoons and all that) have more to gain from cohabitation than they do from pursuing separate existences. For Country Dancers, the inevitable sequence of reel, jig, strathspey followed by reel, jig, strathspey followed by the same again will be broken by some different rhythms. For couple dancers, the fun and sociability of dancing in a set will be available without staking a whole evening's pleasure on it. It is no bad thing for participants in an evening of dance to be slightly uncomfortable with some parts of the programme. It helps to avoid the "top set mentality" that plagues certain gatherings of Country Dancers and it encourages dancers to think about dancing in general rather than focus exclusively on that form of it in which they happen to have particular expertise.

Such coexistence does not necessarily mean the dilution of tradition. If anything it is likely to strengthen it. The tradition of Scottish Country Dancing has been restricted by its secluded existence in a way that would have been unthinkable when it was growing as part of the general ballroom scene. A number of traditional dances (The Sutters of Selkirk and Berwick Johnnie to name but two) have been massaged and manipulated into conformity with the limitations imposed on them by the current monastic approach to teaching and execution. Performing convention has proved to be a limiting factor to the development of Country Dancing. It is unfortunate that only those within the brotherhood and sisterhood are unable to see this clearly. A bit of outside influence from the less restricted world of Old Time and the more varied world of Historical Dancing would do Scottish Country Dancing a power of good.

In the long term, some cross fertilisation is bound to come about as a consequence of mixing and matching but the idea of an 8x32 tango for four couples in a longwise set is one of the less probable outcomes of such an arrangement. (Have I just thrown down the gauntlet?)

Historically, we Scots have shown a marked ability to take foreign traditions and make them into something distinctively Scottish. None of our mainstream traditional instruments is of Scottish origin yet we have our own style of fiddling, piping and accordion playing.

Dancing is no different. If each component of our dance heritage chooses to go it alone it could well spell the end for all of them.



# Which is the "Reel"

## Scottish Country Dancing?

**By Geoffrey Selling**

It might come as a surprise to many North American dancers that what they learn in their RSCDS classes and perform at parties and balls is but one form of Scottish Country Dancing. Many Scots know and grew up with other SCD forms such as Reeling, Ceilidh Dancing or Old Time Dancing. Each of these dance forms represents a legitimate part of the traditions of dancing in Scotland and none of them is the "correct" or "most traditional" way.

At the RSCDS Summer School at St. Andrews in 1999, then Chairman Bill Clement made the following statement about other Scottish dance forms as part of his after-banquet remarks. "We tend to keep in our own little field and not know what other Scots are dancing – but the Society must take this on board." Though each of us might have our own ideas about how we wish to relate to other Scottish dancing forms, knowing and understanding the different traditions is an excellent starting place.

### ***The RSCDS Style***

In 1923, when Mrs. Stewart and Miss Milligan founded the RSCDS, they were alarmed at how many Scots were unfamiliar with their own dance traditions and how badly the dancing that was done was being performed. They were particularly disturbed by the apparent wildness of some dancers and of the foreign influences that were changing their beloved SCD.

By looking in manuscripts and talking to the old people who remembered the dancing of their youth, our co-founders tried to recreate the beautiful and traditional dancing that was part of Scotland's history. Much of their research took them back to the dancing of the 18<sup>th</sup> and 19<sup>th</sup> Centuries in search of dance names, instructions and details of styling. But what they found was certainly not a uniform standard. Miss Milligan herself often spoke about not wanting to "cross all the t's and dot all the i's," yet over time, this has been increasingly what has happened.

As the Society developed, what had begun as an attempt to restore some

of the traditional feel to the dancing became increasingly focused on standardisation. With the advent of the RSCDS Summer School and the teacher training classes, the Society found itself in the business of determining who met the "official standard" and who did not. As many foreigners, who were not necessarily familiar with the diversity of dancing in Scotland, joined the Society, they asked countless questions about how particular steps, transitions, formations and dances were to be done. The more these questions were answered, those t's were increasingly crossed and those i's dotted. Though the danciers (travelling dance masters) of the 18<sup>th</sup> Century probably presented a range of versions of the SCD idiom, in the attempt to build a worldwide dancing family (which the RSCDS has become), the Society gradually began to dance in an ever more uniform way.

This RSCDS style delights and challenges many of us. But just as many love the RSCDS style, many others are put off by it and find it too much. I've heard the phrases elitist, fussy, old fashioned, too balletic, too particular, etc. used to describe the dancing that I so love. Clearly the RSCDS style isn't for everyone, even if there are enough of us devotees to have sustained the Society for 76 successful years.

What characterises the RSCDS style? The attention to footwork is one of its hallmarks. The emphasis on foot positions, the pointed toe, the turned-out knee and graceful, almost balletic movement is one important characteristic. The irony of our footwork is that it is a technique best suited to young, agile and flexible bodies, yet the average SC dancer is middle-aged and beyond. The concern about the "greying" of SCD continues on both sides of the Atlantic, yet our fundamental style is not very "user-friendly" to older bodies.

Another attribute of the RSCDS style is its athleticism. The springing pas de basque and the high energy skip change require considerable energy, and it is not at all unusual to see dancers needing to sit down in exhaustion before a programme is

completed. The injury rate among RSCDS dancers is alarming. I often see those with taped knees and ankles, or those who are forced to just sit and watch, or those who wear special footwear to handle the stress. The RSCDS style was not always so athletic or balletic. When I was studying for my Preliminary Pass in 1969, Miss Milligan herded both candidate classes at St. Andrews into a lecture room to see a "home movie" of a 1930s RSCDS St. Andrews garden party. Not only were we amused by the hairdos and longer dresses, we were shocked by the technique of the dancing, even in the demonstration. The pas de basque resembled an English country dance setting step: little elevation, little turn-out and virtually no pointed toe. How far our steps have changed! What we practise today is more beautiful, but demands much more skill, practice and stamina. The pas de basque of that old movie looked quite simple and easy, hardly something that would take years to master.

Clearly the RSCDS style has been influenced by the development of the Highland Dancing as presented by the SOBHD. Some of the senior RSCDS teachers were active in the Highland Dance movement and the influences are obvious. Moreover, as the RSCDS's style became increasingly prescriptive, more details generally meant more rigor. As things were spelled out, the style became more stylised.

A third characteristic of the RSCDS style is the deportment and rather formalised social structure. We are taught how to look at partners, how to form sets, how to escort on and off the floor and always to smile. This has made the RSCDS style extremely social, though some people find its formality a bit stuffy and fussy. It is certainly the most genteel of the different dance forms. One major advantage of this careful teaching of social style is that newcomers can quickly learn to fit in. RSCDS dancing has its own social culture – a culture that is easy to learn and join, if it appeals to the dancer.



A fourth attribute of the RSCDS style is the tremendous numbers of dances that are taught and danced. In its numerous books and leaflets, the Society has presented hundreds of dances, a large number of which actually get danced. Then, there are the thousands of dances (I recently heard the estimate of over 9000) published by branches, groups, societies and individuals. With so many dances to choose from, we will never be bored – but RSCDS dancers run the risk of losing the common base of traditional dances that everyone knows. There is much of novelty, cleverness and real social feeling in many of the newer dances, but the development of local favourites can make it more difficult for dancers to travel from place to place with the confidence that most of the evening's dances will be familiar.

Finally, the RSCDS has formalised a kind of pedagogy complete with tutors, two levels of examinations, a detailed manual, examiners, and a teaching structure. It is this remarkable internationally staffed teaching arm of the Society which is to a great degree responsible for the Society's spread and success. At the same time, having so formalised a pedagogy easily leads to the criticism (often deserved) that RSCDS teaching is static and not always able to respond to the needs of particular classes or situations. It also means that there are many teachers who have learned the "drills" but may not really feel or understand the teaching/learning process. And the problems of personalities! It is easy for a strong-willed or highly opinionated teacher to present his or her preferences on points of styling or dance interpretation as RSCDS gospel, rather than individual opinion.

Whatever else one can say about it, the RSCDS style is a well-defined and particular one. Those of us who love it are intensely devoted to it and spend countless hours teaching, organising, decorating halls, going to meetings, attending workshops, coaching candidates and all the other aspects of the Society's work. But in many parts of Scotland and also here in North America, the RSCDS style is anything but popular. We are criticised for being old-fashioned, fussy, rigid, and not friendly enough. It is easy to get defensive about these criticisms, but it might be more useful to listen and learn from them. One way we can learn is to become more familiar with and appreciative of the other Scottish Country Dance forms. As Chairman Clement pointed out in his St. Andrews address, ours is not even the "most traditional" style.

### *The Reelers*

Reelers are close cousins of RSCDS dancers in many ways. Theirs is the dancing which Miss Milligan and Mrs. Stewart found and attempted to reinvigorate and retraditionalise when they founded the RSCDS. The dancing of the 18<sup>th</sup> Century naturally went through many shifts and evolutionary steps on its way to the 20<sup>th</sup> Century, as any folk process does. Changes in customs and technology as well as foreign influences and fashions change a country's dance forms. What the Reelers do today is the natural historical stepchild of the same dancing that our co-founders looked to as the true traditional dancing.

RSCDS Chair Linda Gaul described the Reelers to me last summer: "Reeling is the social dancing of the Scottish gentry and country landowners. What is special about it has always been its authentic Scottishness." She went on to compare it to the RSCDS style by noting that at an RSCDS dance, the emphasis of the evening is on the dancing itself. No sooner is one dance complete, than dancers form sets for the next. The fact that the dancing is Scottish is incidental to many non-Scots, whereas the Reelers put great emphasis on the Scottishness of their events.

A Canadian Scot once explained it to me by comparing a Reelers ball to a North American dinner dance. People gather for the occasion dressed in their best. They eat, drink, socialise, dance, visit with other tables, etc. Dancing is part of the whole event. At an RSCDS dance, the dancing IS the event.

Reelers usually put considerable emphasis on appropriate Scottish attire and are a well-dressed bunch. Their events can even have an upper-class or military flavour. Yet their dancing itself is far more casual, though not without its own style. There is more birling (two-handed or arm-gripped fast turning), a more casual and less studied approach to steps and a much more limited repertoire of dances, with strathspeys receiving scant attention. Reelers also have their own way of doing certain dances (performing Duke of Perth or the Reel of the 51<sup>st</sup> in five couple sets) which differ from the RSCDS ways. One friend of mine describes the Reelers style as a "mincing style", but that may be more of a comparison to the extended RSCDS footwork rather than a true mannerism. But if Reelers have a more casual technique, it cannot be called a lack of style. Reelers tend to be quite devoted to their own ways

of doing certain turns and moves, just as RSCDS dancers are devoted to theirs.

Reelers also have a different social culture. They often attend Reelers' balls in groups of eight or sixteen. When they get onto the floor for a dance, their entire group gets on together. Rather than counting off from the top, they get onto the floor in sets. While some RSCDS dancers find this anti-social, it might be called differently social. It's just that the Reelers tend to socialise with their own set groups.

My own first encounter with the Reeler style was in 1974 at St. Andrews. Miss Milligan had often told us what a "beautiful dancer" our patron, Queen Elizabeth, was. This was the year after the Society's Golden Jubilee, and the entire Summer School was herded into a large lecture hall to watch a movie of the Queen's arrival at the Jubilee Ball and of her dancing the first dance, Petronella.

First Miss Milligan had us watch her own long practised curtsy to the Queen three different times. When it came time for the first dance, the Queen got onto the floor with her own set – the one she'd arrived with. Our teachers' certificate class had finished a discussion of social spirit and friendliness that very morning and so we were shocked that the Queen didn't mingle with the other dancers. Little did we realise that she was merely dancing the manner in which she'd danced at Highland Balls all her life. You came with your own set and danced together. When the strains of Petronella began, the Queen's pas de basque was a far cry from the balletic step we'd been drilling all morning. It was much more casual, like English dance setting. And then came the poussette!! Where was our careful away from the centre, quarter turn... etc? The queen and her partner took crossed hands and spun round and round, eventually arriving in second place ready to repeat the dance. We were horrified and only later learned that the Queen had grown up with the Reeling style and that was how they did the poussette. What we candidates thought was "incorrect" dancing was merely a different style meeting ours! Yet our strict RSCDS training had taught us that the Queen was "wrong" (though because it was the Queen, we weren't to say anything about it). It took me many years to fully understand the importance of that difference and to realise that different doesn't have to mean wrong or inferior.



## Ceilidh Dancing

As Linda Gaul explained to me, Ceilidh Dancing is the popular idiom of Scottish Country Dancing. Though the music might sound quite familiar, an RSCDS dancer who walked into a Ceilidh Dance would instantly know that this was a different style.

Ceilidh Dancing is tremendously popular with Scottish young people. It is usually casual, informal, wild, spirited and devoid of the all "correctness" of the RSCDS style. Ceilidh Dancers mostly do couple dances: St. Bernard's Waltz, The Barn Dance, The Gay Gordons, Eva Three Step, and a sprinkling of "set dances", most notably Strip the Willow, The Dashing White Sergeant and The Eightsome Reel. The exuberance and even roughness of style on these last three might shock RSCDS dancers, but Ceilidh Dance devotees love their many turns, spins, birls and even flinging their partners about.

Ceilidh Dancing has its own culture, which is much more in touch with youth culture and more spontaneous and informal. There is usually no MC or even a posted programme. The band leader will lean over and announce the next dance into the microphone. Dancers find partners and arrange themselves on the floor. The dance is danced through a number of times and then the band stops. There is applause and an automatic encore is played. Dancers generally don't change partners for the "encore".

My first Ceilidh Dance was in Kirkwall, Orkney in 1969. Fresh from St. Andrews, I got very excited when I saw a "Scottish Country Dance" announced in the local paper. The dance didn't even begin until the pubs closed and everyone arrived well lubricated with many pints. I arrived in my kilt with ghillies under my arm, which marked me as a tourist. No one else was dressed in "Scottish" attire. The many young people were all wearing their going out clothes. The dance was very wild and we repeated many of the couple dances throughout the evening. The high point was Strip the Willow, which everyone was waiting for. We got into an enormous line of couples all the way down the room. The very top couple began swinging with right arms and then began to swing their way down the opposite sides and back to each other, just like the American Virginia Reel. As soon as they were past the third couple, another couple began. This went on for about twenty minutes without a break. It was crazy and wild – and, as I remember, a LOT of fun, a far cry from anything I'd done the week before at St. Andrews.

Nothing was briefed or taught and if you didn't know how to do a dance, it didn't seem to matter. You did it anyhow.

This does not mean that every Ceilidh Dance is necessarily wild. At the 75<sup>th</sup> Anniversary Ceilidhs at St. Andrews in 1999, the Ceilidh was not the usual "talent show" in the Common Room, but a cross between a Ceilidh and a Ceilidh Dance in the town's Younger Hall. There were five acts interspersed with a series of Ceilidh Dances, done in Ceilidh style, but in a more "mannered" way. We birlled our way through Strip the Willow, did a progressive Gay Gordons, and I found myself in an absolutely goofy but fun Eightsome Reel, loaded with Summer School staff teachers who did all kinds of funny turns and moves. It was clear that many Scots slide easily from idiom to idiom without worrying about whether they are right or wrong. This was a style they were comfortable with, while many of the foreign visitors didn't know what to make of it. It behoves us non-Scot RSCDS dancers to realize that our dancing is not more correct or even more Scottish. It's just our own RSCDS style.

## Old Time Dancing

There are some who would not group Old Time Dancing with Scottish Country Dancing but, listening to the music, one cannot but see the affinity. Old Time Dances are the ones that Ruth Jappy of British Columbia has so marvellously popularised in her workshops all over North America. Old Time Dances are mostly couple dances, danced in a gentle ballroom style. They include both Ceilidh favourites like St. Bernard's Waltz and The Military Two-Step as well as countless others with such quaint names as The Lambeth Walk. The Old Time style feels like a cross between the old music hall dances and what has come to be called Vintage Dancing here in America.

Vintage Dancing is a throw-back to the Ballroom Dancing of the last century that depended heavily on the Mazurkas and Polonaises of Poland, the Waltzes from Vienna, the Polka from central Europe. These dances influenced the ballroom style of Britain and North America and crossed with the couple dances of British music halls.

Old Time Dances are usually simple, highly social and focus on the interaction of the couple, rather than of a set. One can do a whole evening of Old Time Dancing without getting that tired. Couples come and dance

together, but also easily exchange dances with other couples. Old Time Dance culture is gentler than Ceilidh Dance culture and one finds more older people at Old Time Dances.

What can be learned from all these Scottish dance traditions? Many things, but the most important is that all of them are legitimate and serve some part of the population of Scotland. But we can also take some lessons from the unstudied enthusiasm of the Reelers and the joyful exuberance and informality of Ceilidh Dancers.

Our own RSCDS style has so much to recommend it but there is no place for classist attitudes or snobbery in it. We need to shed any semblance of self-righteousness about our style or any feeling of being the historically authentic dancers. All of us have a place in the dancing of Scotland. Those of us who choose the RSCDS style choose it because we like the dancing and its culture, but we don't have to demean those who make other choices.

As for myself, I dearly hope I'm around to celebrate the RSCDS's 100<sup>th</sup> Anniversary. But while I'm waiting and trying to improve my Schottische and enjoying Monymusk, I might do a bit of Ceilidh and Old Time Dancing on the side also.

*Geoffrey adds by way of clarification:* Bill Clement, former President of the RSCDS, looked over my article and wrote the following:

*Your description of The Queen dancing the poussette at the Society's Golden Jubilee Ball is not quite correct. I just had another look at the video. Clearly the Queen joins both hands with her partner as we do. They danced away from the centre, while turning and moving down the dance, continued turning into second place on the men's side, each with their back to their own side, they danced into the centre (no further turning necessary) ready to fall back to their own side. All more or less what we do but without any precision but no extra turns.*

Clearly, in my youthful enthusiasm and excitement at that moment of seeing the Queen dance the poussette in a way that was different from what we'd been drilling all fortnight, I did not see it correctly or remember it correctly. Bill Clement, having watched the video again to check my account, clearly has the superior claim on this anecdote and I simply stand corrected. My account was slightly jazzier but alas, I was incorrect.



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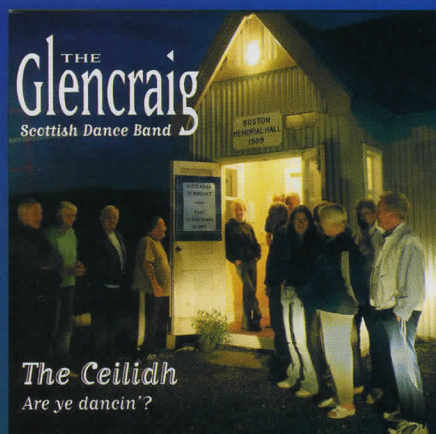
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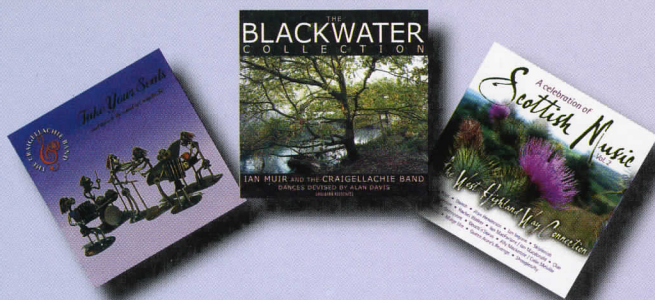
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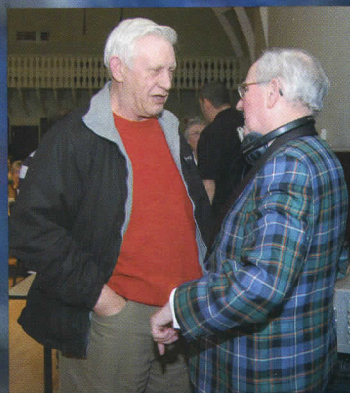


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