



# Scottish Traditions of Dance Trust

NEWSLETTER WINTER 1996/97

## THE SCOTTISH TRADITIONS OF DANCE TRUST IS LAUNCHED IN STYLE

The Trust was officially launched by Scottish Arts Minister Lord Lindsay, at a Press Conference held in Edinburgh on September 27th. This was followed by a reception and display of dance in the Lower Supper Room of the Assembly Rooms, attended by representatives of local and national government, funding education bodies, and dance and other cultural organisations.

For the event the Trust had brought together 30 dancers from all over Scotland to demonstrate 11 of Scotland's dance traditions - Scottish Country Dancing, Highland Association, Highland Board and Hebridean Solo Dancing, Old Scotch Reels, Step Dancing, Early Dancing, Shetland Reels, Ladies' Step Dancing, Military Dancing, and the Ceilidh style of social dance.

At the Press Conference Lord Lindsay said:

"From the genteel days of Eighteenth Century minuets to the all-out energy of modern-day ceilidhs, the Assembly Rooms' own history shows us that our dance traditions are constantly developing.

"These traditions are astonishing in their variety. However, while we are all familiar with Scottish Country Dancing and Highland dances, others such as Cape Breton-style step dancing and Shetland's robust Reels are less well known.

"It is therefore essential that people have easy access to information about dance traditions and have a central forum for the exchange of ideas and teaching. The Scottish Traditions of Dance Trust should make this possible and ensure that our dance culture is kept for ever.

"The Trust intends to build links with education authorities and bring dance traditions to new and especially young audiences. Support from the Scottish Arts Council, cultural organisations and interested individuals has already been

tremendous and has helped turn a visionary concept into a reality."

In welcoming the Trust's guests to the reception and demonstration, Chair Evelyn Hood outlined the Trust's origins and its aims and objectives. She then made this appeal:

"The work we have undertaken and hope to achieve is, we believe, of national and international importance. However, in order to carry it out we shall need not only funding, sponsorship - but the understanding, the co-operation of many if not all of the organisations and institutions you represent here today.

"Already our academic centres are looking to us for guidance and information. Our research work has already been incorporated in the Continuing Education Syllabus of the University of Dundee. We are at present involved in devising a Scottish Dance Traditions module for Glasgow University's Department of Theatre, Film and Television Studies and we are studying proposals for co-operation with other universities and colleges. We have assistance in our research work from Moray House College of Education ...

"This century in Scotland has been one of enormous population shifts and economic changes. Dancing along with all our other traditions is subject to unprecedented external influences and pressures ...

"It is up to us, to you, to remarkably successful organisations such as the Royal Scottish Country Dance Society, the Scottish Official Board of Highland Dancing, the Scottish Official Highland Dance Association, all the dance teachers, the ceilidh dancers, the step dancers, the folk whose dancing days are over but so well remembered, to ensure that future generations will have the living, thriving, enriching inheritance of all of Scotland's Traditions of Dance.

"I do hope you can and will help us."

## DANCING IN STYLE!

The dance display at the Launch entertained all of our guests and amazed not a few. How could it be that there are so many traditions of dance in Scotland and not even the Scots know about them all?

From the opening moment when Bill Clement piped in the Royal Scottish Country Dance Society Edinburgh Branch Demonstration Team to the final ceilidh-style "Dashing White Sergeant" when our guests joined the dancers on the floor, there was 30 minutes of pure dance pleasure arranged and introduced by Board members Joan Henderson and Maggie Moore.

Those who danced were:

RSCDS - Diane Breslin, Atsuko Clement, Morag and Nigel Fairhead, Brian and Elizabeth Harry, Andrew Johnson and Colin Mackay.

Scottish Official Highland Dance Association - Jilly Matheson and Nicola Souness.

Scottish Official Board of Highland Dance - Moira Duthart, Kelly Grassick, John Kerr and World Highland Dance Champion Gregor Bowman.

Hebridean Dance - Joanna Campbell and Shona Campbell.

Early Dance - Elizabeth Collins, David Thomson and Jackie Tully-Jackson.

Ladies' Step - Atsuko Clement.

Old Scotch Reels, Step Dancing and Shetland Reels were demonstrated by Frank McConnell, Nicola Marshall, Mats and Emma Melin, Maria Leask and Stan Reeves.

Military-style Dancing - Andrew Moffat, Christopher Harris, Stuart Ruthven and Ross Stevenson from Queen Victoria School, Dunblane, accompanied by Calum Kennedy, the School's Boy Pipe Major.

It was a memorable half hour made the more so by the quality of the music provided by Freeland Barbour - accordion, Martyn Bennett - pipes, Mairi Campbell - fiddle, and Muriel Johnstone - clavichord.

Merry Christmas and a Happy New Year to you!

# ISOBEL CRAMB AND LADIES' STEP DANCING

A Tribute by Dr Alastair MacFadyen

On Sunday 18 August this year, I was a spectator, along with about 2,000 others, at the Beating of the Retreat at Stirling Castle. A fine, warm evening, a splendid setting with the Castle as a backdrop and a varied programme of music, song and dance all combined to make this a memorable and enjoyable event. STDT members will no doubt be pleased to learn that traditional dance was well represented. The Cluaran Highland Dancers contributed several dances. Members of the Stirling Branch of the RSCDS, led by Anita Mackenzie, gave a demonstration and then invited us to join them in the Gay Gordons. The throng of dancers on the Castle esplanade was a splendid spectacle. Then eight of the Cluaran Highland Dancers, attired in white dresses and tartan sashes, danced *The Scottish Lilt* and *The Village Maid*. Did they realise, I wondered as I watched, that they owed the form and style of step dancing, which they performed for a very appreciative audience, to the dedicated research and inspired teaching of one lady? I refer, of course, to Mrs Isobel Cramb, whose death on 26 June this year greatly saddened her many dancing friends.

As a dancer with The Dancers of Don (the first Scottish country dance group to appear on television), as an active member of the Aberdeen Branch of the RSCDS, as an important contributor to the research work of the RSCDS and as a popular and highly respected teacher of dancing, enthusiasts for the Scottish traditions of dance recognise their indebtedness to Tibbie Cramb. She will be remembered particularly for her dedication to the revival of interest in Ladies Step dancing. The success of her mission can be measured by the popularity which this form and style of step dancing now enjoys throughout the world.

These step dances, defined by Tibbie as "an enchainment of steps in varying mixtures of French and Highland styles (1)," have their origin in the choreographic ingenuity of the professional teachers of dancing of the 18th and 19th centuries. They devised *pas seul*, *pas de deux* and *pas de trois* to be performed by their female pupils at the balls or assemblies which invariably concluded a session of teaching. The purpose of the balls was to show off to parents and public the progress of the young dancers as well as the teaching skills of their teacher.

On Tuesday 15 July 1823, Mr John Lowe of Perth held the finishing ball of his Arbroath classes in the Traders' Hall. Present, and taking part that evening, was Miss Elizabeth Nicol; her programme of the items presented has survived. She describes *Miss Kennedy's Pas Seul* as "elegant" and of the performance of a *Pas de Trois* by the Misses Kennedy, Jacobina Arrott and Margaret Nicol, she wrote "very pretty".

I am sure that Tibbie Cramb would have approved.

The inspiration for the revival of this "elegant" and "pretty" style of step dancing for ladies derived from a notebook of dances, written down in 1841 by Frederick Hill, a master tailor in the village of Alford, Aberdeenshire. In addition to quadrilles and country dances, the notebook contained instructions for thirteen step dances, most of

which had disappeared from the repertoires of dancers and teachers by the time the aide-memoire came to light. The story of the important discovery of the Hill MS. is recorded in *The Dancers of Don*. The author and leader of the Dancers of Don, the late Sir Ewan Forbes of Craigievar, wrote:

*During the mid-1940s our family doctor, the late Dr John Innes, informed me that a family of his patients had a little book, dated 22 March 1841, of individual solo dances and wondered whether I would be interested in producing some of them in our entertainments. I was greatly pleased to do this.*

*I am very glad that Mrs Maurice Cramb found time to publish the collection of solo step dances (2) which I never had time to prepare for publication owing to pressure of medical work. (3)*

Mrs Cramb's Collection of Four Step Dances, published by the RSCDS in 1953, included *Flora MacDonald's Fancy*, *The Earl of Errol*, *The King of Sweden* and *Scotch Measure*. The Hill MS. being the source of the last three. In her introduction to the publication, Tibbie Cramb acknowledged her gratitude to Flora Bella Cruickshank, who assisted with the interpretation and reconstruction of the dances noted by Frederick Hill, and who also communicated to Tibbie three other step dances known to her, *Flora MacDonald's Fancy*, *The Village Maid* and *The Graces*.

Flora Cruickshank had an impressive dancing pedigree. She had been a well-known teacher of dancing in Peterhead and, after her marriage to an Orcadian Stephen Buchan, in Kirkwall and Stromness. She was the daughter of George Cruickshank, a teacher of dancing in Peterhead for many years and her grandfather, John Cruickshank, was teaching dancing in Fyvie and the surrounding district in the early years of the 19th century. With such a long and continuous association with dance teaching, her knowledge and advice were invaluable, not only for the reconstruction of steps, but also for conveying the essential style and character of the dances. In 1956, Flora Cruickshank, who died in Aberdeen in 1963, had the great satisfaction of seeing *Flora MacDonald's Fancy*, which she had helped to rescue from oblivion, danced at the Aboyne Games for the first time. (4)

Tibbie Cramb was invited to teach ladies step dances at the RSCDS Summer School in 1950 and classes for these dances have been a regular feature of the annual schools since then. Her dance students became very familiar with the story of the Hill MS. and those people associated with its discovery and interpretation. They were also constantly urged by their teacher to honour the express wish of Miss Cruickshank that the dances should continue to be danced in the soft, balletic style which she had demonstrated to Mrs Cramb.

It was inevitable that enthusiasts for the step dances of the 19th century should be inspired to devise new dances in a similar style. At the launch of the Trust in Edinburgh on 27 September, Atsuko Clement danced *A Sprig of Heather*, composed by Irene Fidler of Newcastle-on-Tyne, a very popular teacher of ladies step dances who continues to uphold the style and example set by Tibbie Cramb.

All those who had the good fortune to know Isobel Cramb, whether as dance students or research colleagues, recognise the debt they owe her. They were inspired by her and impressed by her readiness, without any reservations, to share with them her knowledge and experience, a quality which characterises the truly dedicated teacher and researcher.

The dancing of the eight girls on the esplanade at Stirling Castle was a fitting tribute to the memory of Isobel Cramb, whose legacy of step dances has greatly enriched Scottish traditional dancing.

- (1) *Scotland's Dances*. A Review of the 1994 Conference on the Diversity of the Scottish Traditions of Dance. The Scottish Arts Council, 1994.
- (2) *Four Step Dances*. Collected in Aberdeenshire for the Royal Scottish Country Dance Society by Isobel Cramb. RSCDS, 1953.
- (3) *Ewan Forbes, The Dancers of Don*. Aberdeen University Press, 1989.
- (4)(i) Aberdeen Press & Journal, 9 August 1963.  
(ii) David Webster, *Scottish Highland Games*. Collins, 1959.

## Evelyn Hood adds her tribute to Tibbie Cramb.

I first met Mrs Isobel (Tibbie) Cramb when I was researching and writing a series of programmes on the history of dance in Scotland for Grampian Television, Aberdeen, in the 1970's. During my preliminary researches every single person I spoke to advised me to meet Tibbie Cramb.

It was advice well taken for without the delightful Tibbie's knowledge, practical help and boundless enthusiasm, the project would probably never have come to fruition.

Her contribution to the study of Scottish dance - particularly of Ladies' Step Dance - was very great indeed. But she has a deep love and knowledge of dance history and her paper on Francis Peacock (1723-1807) (the Aberdeen dancing master and author of Scotland's first book of choreography is fine evidence of her painstaking approach to research.

But above all she loved to dance, to talk about dance, to encourage dance. She will be sorely missed and long remembered.

## BOOKS - DISCOUNTS FOR MEMBERS!

In association with the publishers, Scottish Cultural Press and Acair Ltd, we are delighted to offer members a 10% discount on *Traditional Step-dancing in Scotland* by J F and T M Flett and *Hebridean Dances*.

To order:

*Traditional Step-dancing in Scotland* is available from STDT. Please make your cheque payable to "Scottish Traditions of Dance Trust" for £11.69 + postage. Please make sure you include the correct amount for postage and packing:

UK (2nd class): £1.65  
Europe (Airmail): £2.75  
Overseas (Airmail): £6.55  
Worldwide including Europe (Surface Mail): £2.71

*Hebridean Dances* is available directly from the publisher: Acair Ltd, 7 James Street, Stornoway, Scotland HS1 2QN. Telephone: 01851-703020. Fax: 01851-703294. Please quote your membership number when ordering to receive your 10% discount on the normal price of £12.99.

# They're Still Dancing in the Glens

Extracts from an article by Neil Paterson which appeared in "Green Scotland", Autumn 1996.

It seemed almost suspiciously easy to become a volunteer dance researcher with the Scottish Traditions of Dance Trust. All I had to do was to reply to an advertisement in the newspaper, in March 1995, stating my considerable research experience (and mumbling something as a credential about sometimes going along to ceilidhs) and I was invited along to an introductory meeting in Forfar.

Ever anxious to make a good impression, I combed my hair into a ponytail and put on a farmerish checked shirt. I need not have worried. The other volunteers and I were received by Joan Henderson, Evelyn Hood and Maggie Moore with no hint of formality or circumstance. The object of the Trust was explained to us. Briefly, it had become a cause of some concern that of all our Scottish art forms dance was performing an uncharted gyroscope progress into the future. Was traditional dancing becoming more popular, as in the ceilidh clubs of Glasgow and Edinburgh, or was it in decline, as across the old village halls of the rural districts? And if in decline, then why was no attempt being made to record its past glories - as is the case in many other countries? The Scottish Traditions of Dance Trust had been set up to address these issues. My area of research was Brechin and the Angus Glens. With some preliminary phone calls I soon landed myself with my first assignment: to record a retirement dance in the local hall of a western glen. Alas! I would have been well advised to have taken the precautions I had followed before attending the introductory meeting in Forfar. My arrival at the venue was met with puzzled and mistrustful glances. I scanned the assembly for a friendly face and settled on an enormous red beard with a St Andrews V-neck pullover. St Andrews being my *alma mater*, I smiled ingratiatingly as the beard approached. He responded by taking my arm in a rather unnecessarily bruising grip, which I have since demonstrated to other researchers as a caution of what to expect at the worst. He hissed: "Just what exactly is your connection with the Wallaces?" This was unfortunate, since I believed he was asking about my connection with the waltzes, rather than with the delightful couple whose withdrawal from the world of work was being celebrated. "Yes, yes," I enthused as the pinch tightened. "The waltzes indeed, and the quadrilles, I believe ... I do hope I haven't missed them?" "What the devil are you speaking about?" breathed my captor. I looked up to meet his gaze. I explained that I was present on behalf of the Scottish Traditions of Dance Trust, sponsored by the Scottish Arts Council on a research project ... a mouthful that had all the efficacy of a charm. The beard melted away into the party upon recitation of these weird incantations, and I scurried into the kitchen, my confidence broken. Here I set up a subterfuge of being a glass washer for the bar and was fortunate to thus be able to interview some nice ladies. They explained to me why the event I was attending was in many respects special and under threat. As the local population in rural Angus is squeezed by age and younger incomers, so the very notion of celebrating any personal event with a dance - and by this I mean a dance, not a dinner, or a party, or a disco - has become very rare.

These concerns were strongly echoed by Bobby More, weel kent professional accordionist from Kirkcaldy at a 'dance' in the Glen Clova Hotel. I had watched the master play dance tunes to a crowd that were quite happy to enjoy the pleasures of eating and *an deoch laidir*, but not those of country dance. In interview, Bobby lamented the passing of the local halls across Fife and Angus where he had once been invited to play on a weekly basis since the beginning of his career in the 1960s. But what could be done? It seems that the Scots youth in particular have developed a perverseness about their own heritage, scornning traditional dances and venues, whilst still scouring advertised events for drink and music. In this respect he praised the students of St Andrews who will dance to his music without inhibition and with knowledge of the dances programmed. This at the University often referred to for its high intake of English students! Even to act as 'caller' for the correct steps was often not enough to encourage participation at most 'ceilidhs', he explained.

By this stage of my research, about three months, I was becoming a thorough bore, lecturing friends about the regrettable decline of Scottish dance activity whilst we would drink and listen to music. Broadening the scope of my inquiry eastwards into Glen Esk was to prove a definite tonic. Here I interviewed many very hospitable ladies and gentlemen who were pleased to describe the calendar of dance that still regulated life in the glen. The weekly dance when all the folk would congregate to swing had gone, sadly. The dilution of true locals in the glen, the arrival of the television, and the use of private cars for travel to entertainment in the towns had seen to that. But the Masonic Hall in Tarfside was still the venue for the Games Dance, the Burns Night dance, the Christmas dance ... Angus Davidson, regular MC at these events, and one time tutor of dance in the glen, spoke with some passion on the subject. Dances were still popular, he agreed, but people simply did not know how to behave once they did come along. Drink, again, was a problem. If there was no licence, the numbers would not attend, and once drink was on sale, the men in particular would throw off a good few before they would participate. Thus interest seems to be more in the boisterous side of the dance, rather than the qualities of rhythm and pattern. People would frown at the idea of changing partners, whilst in the past, it was simply not done to maintain the one partner for two dances, never mind the whole evening. Many dances were no longer performed because they were 'too difficult' to teach in situ, whereas once they had been familiar to all as a result of regular dance attendance from early youth.

It was to the credit of the Scottish Traditions of Dance Trust that they hosted a 'thank you' dance at Tarfside on 18 May this year for the many informants to the research. There was no drink on sale. Partners were regularly changed. Dances that I was certainly quite ignorant of were performed, the likes of Polka Mazourka, Waltz Cotillion, Jack O'Tar ... Whenever I could manage to look up from my two left feet, I was taken with the absolute grace of the dancers, and the obvious joy they took from dances which I was surprised to know were traditionally Scottish, they looked so exotic. For myself, it was a real eye opener from the drunken ceilidhs I have attended and heard criticised ...

Bobby More and dance teacher Ian Campbell in Ardrer both spoke with knowledge and praise of the quality and lightness of the glensfolks' dancing skills. This is the product of physical stamina and confidence, and certainly not of the brown bottle.

If you would like a copy of Neil's complete article, please contact Green Scotland, 2 Arbikie Cottages, Inverkeilor, Angus DD11 4UZ, telephone/fax: 01241-830351.

If you would like to become a volunteer researcher, please contact Jennifer Swanson on 0131-445 7936 or, after 6 January, on 0131-558 8737.

## Reading Cloggies Take Up the Dirk!

Jennifer Swanson

The Reading Traditional Step Dance Group's 18th Clog and Step Dance Festival was held on 26 October 1996 in Maidenhead and STDT was invited to send a representative. I arrived at Altwood School in Maidenhead in glorious sunshine on a beautiful crisp autumn day and found about 150 people clattering away in classrooms throughout the school.

My main interests were the workshops on the Scottish Dirk Dance and Adamson's Clog Hompipe from East Fife. Both dances had been collected by Tom and Joan Flett and published in *Traditional Step Dancing in Scotland* (see The Dancing Bookworm). The Dirk Dance had been taught to Tom Flett by Mrs Mary Isdale MacNab of Vancouver who stipulated that Tom should only teach it to one other person in his lifetime. Tom taught it to John Wesencraft who led the workshop with Jane Lloyd (nee Flett). It was felt that the dance should be recorded and taught to others now, otherwise it would be lost forever. In the Fletts' book the dance is described as "a vigorous, exciting one, quite unlike any other solo dance" and I can certainly vouch for that! I spent the

morning at the Dirk Dance workshop trying to dance aggressively - John was keen to ensure that the dance was not "pretified" when it was passed on but that the emotion of this savage dance (which involves miming a slashing action with the dirk) was kept. We danced to the tune "Tha Bìodag Air Mac Thomais" - "Thomas' son wears a dirk" (Amdilly's Reel) which was played on fiddle by Terri Robertson.

After lunch it was on to the Adamson's Clog Hompipe workshop which was taught by Ian Dunmur and accompanied by Paul Earwicker on melodeon. This dance was collected by Tom Flett in the 1950s and is often called the East Fife Clog hompipe. In his workshop notes, Ian Dunmur says that although clog dancing used to be popular in Scotland, especially in the industrial parts, very little information on it has emerged. Ian wondered if there was an influence from miners/clog dancers in the north of England and someone thought this particular clog dance was reminiscent of dances done by the East Coast sailmen. (Perhaps our members can shed some light on this?) I met one of our members, Anne Daye, at this workshop. Anne is researching dances from the period 1800-1830 focusing on the ballroom repertoire of Scotland. (If any member can help with this, please contact the Trust.)

The day ended with the "pupils" from all 12 workshops demonstrating the dances they had learned. It was striking that most of the people there were women but it was good to see so many children keen to learn. The organisers hope to include some classes specially for children at next year's festival (on Saturday 25 October 1997).

I met a number of people who were very interested in and supportive of the Trust's aims. I hope that we can continue to make links with organisations and individuals who are interested in traditional dance, particularly Scottish dance.

My thanks to the Reading Cloggies for inviting the Trust and especially to Jennifer Millset, John Wesencraft, Jane Lloyd, Joan Flett and Ian Dunmur.

For information about next year's festival, please contact A Garrison, 4 Briar Close, Caversham, Reading RG4 7QH.

## The Dancing Bookworm

*Hebridean Dances - Dannsa nan Eileanach*, by Comhlan Dannsa nan Eileanach, 1995 (Acair Ltd. £12.99 ISBN 0-86152-913-8)

Anyone interested in the practice and development of dance in Scotland will want to acquire this little volume of Hebridean Dance as performed today on the Isle of Barra.

It contains not only valuable descriptions of the special movements, foot, hand and head positions, and foundation movements of Hebridean Dance, but also a general description of dancing in the Hebrides and information on music and dress.

Eight solo dances are comprehensively set out, dances which are believed to have been taught originally in the Hebrides by Ewan MacLachlan (1799-1879).

The strong element of mime in Hebridean Dance is demonstrated not only in two traditional reels for two couples - *The Cockfight* and *The Blackcocks' Reel* - but also in two dances of relatively recent composition, *Kismul Castle* devised by Farquhar MacNeil, and *The Dance of the Small Schools* by Katie Ann MacKinnon.

The "histories" of some of the solo dances might have been more accurately described as the "mythologies". Bonnie Prince Charlie seems to have inspired almost as many dances as Helen of Troy launched ships. But this is a minor cavil about a very welcome addition to the dance library. *EH*

*Traditional Step-dancing in Scotland*, by J F and T M Flett with an appendix on Step-dancing in Cape Breton Island, Nova Scotia by F Rhodes, published by Scottish Cultural Press, 1996, £12.99, ISBN 1-898218-45-5

*Traditional Step-dancing in Scotland* is the long-awaited companion volume to J F and T M Flett's earlier book on social dancing, *Traditional Dancing in Scotland*, and together they provide an invaluable insight into the development of Scottish dancing during the last few centuries.

The Fletts have included in their definition of step-dancing, any solo dance with a defined sequence of steps, and thus have thrown their net wide to include Highland and Hebridean dances, clog dances and the somewhat obscure Dirk Dance. The first part of the book contains fascinating historical information, both from literary sources and from informants, many of whom were already elderly back in the 1950's when the main body of

research was conducted. The text is illustrated by reproductions of concert and competition programmes, paintings and photographs.

This is followed by an extensive section of detailed dance descriptions, twenty-two in all, including four from Cape Breton Island, in Nova Scotia. The descriptions are well laid out and easy to follow, and include further information which illuminates the evolution of dance both geographically and historically. Importantly the sources of each dance and, indeed on occasion, of individual steps are well-documented.

All told, this is a fascinating account of an earlier era of solo dancing, and it goes a long way to showing why we have such a variety of styles, steps and dances in our collective repertoire today. I would commend this book to anyone who is interested in the history of Scottish dance. *MM*

## DANCE DATES

This is a list of a few of the dance events and classes which are happening around Scotland. If you would like to promote your Scottish traditional dance event or class, please send details to the Trust, 54 Blackfriars Street, Edinburgh EH1 1NE, Fax: 0131-558 8737, for inclusion in the next newsletter. *Deadline for next newsletter: 28 February 1997.*

The **Tobermory Centre** has organised workshops in various venues on Mull as follows:

6-7 December, Hebridean Dance with Shonagh Campbell from Barra

30-31 January, Step Dance with Mairi Campbell

7 February, Traditional Dance with Jamie MacDonald Reid and Sandra Robertson.

For more details, contact Sheena Walker, telephone 01688-302211, fax 01688-302140.

**Fiddle Force Winter School** - 3-5 January 1997 (residential)

The fourth annual event run by Fiddle Force at the Gaelic College Sabhal Mor Ostaig, Skye. From lunchtime Friday 3 January to lunchtime Sunday 5 January, there will be fiddle and dance workshop sessions and good going late (all?) night sessions. John Carswell, Rae McColl and Sandra Robertson will lead sessions in Strathspeys, Step Dancing (Cape Breton) and Hebridean dance. Cost: £95

For further details contact: Bryan McAlister, telephone 01506-847285; Sara Bell, telephone 0141-779 1898; email: bryan@bryannmac.demon.co.uk

**Feis Dun Eidean** - 14-16 February 1997

Dance, music and storytelling workshops for children, including Highland, Step and Hebridean dancing. For more details contact Jessie Newton, telephone: 0131-447 1252.

**A date for your diary** - the Scottish Traditions of Dance Trust, in association with the Edinburgh Folk Festival has organised a **Scottish Traditions of Dance Weekend 22-23 March 1997**.

Have a go at some different Scottish dance traditions by joining everyone at these 4 workshops in the Epworth Hall, Nicolson Square, Edinburgh:

Scotch Reels, taught by Frank McConnell, Saturday 22 March, 10 am - 12 noon;

Lancers and Quadrilles, taught by Karin Ingram, Saturday 22 March, 1 pm - 3 pm;

Shetland dances, taught by Mats Melin, Sunday 23 March, 11 am - 1 pm;

Highland social dances, taught by Gillian Whitelaw, Sunday 23 March, 2 pm - 4 pm

Cost: £4 (£2.50) per workshop; Book all 4 and get one free! Concessionary rate available to STDT members.

The **Edinburgh Folk Festival** begins on Friday 21 March with a Dancers' Dance in the Epworth Hall at 8.30 pm with Mairi Campbell, Muriel Johnstone, and MC Kitty Johnston. There will also be a ceilidh with The Occasionals on Saturday 22 March. Both nights are likely to be very popular. The Festival runs from 21 - 30 March 1997. For further information contact Dave Francis, 0585-559870.

**Island Fling** - 28-31 March 1997 (residential/non-residential)

Following last year's success, the Island Fling will again be held at Sabhal mor Ostaig, Sleat, Isle of Skye. An enjoyable weekend of Scottish traditional dance includes workshops in Step, Old Time, Scottish Country Dance and Shetland dances, a Friday evening concert, a Saturday evening dance and an informal ceilidh on Sunday evening. For further information contact Northbeat on Telephone 0141-772 4189.

## NOTICE BOARD

## New Office

**From 6 January 1997 our new address will be 54 Blackfriars Street, Edinburgh EH1 1NE. The new telephone and fax number will be: 0131-558 8737.** Blackfriars Street is off the Royal Mile/High Street - to the east of the Holiday Inn Crown Plaza Hotel (formerly the Scandic Crown Hotel). It is a few minutes walk from Waverley railway station; there is car parking at the Hotel, at New Street (back of Waverley Station); and many buses operate within a short distance. We would be delighted to meet you and you are welcome to drop in during office hours on weekdays. It's probably a good idea to 'phone ahead to make sure someone will be there to put on the coffee.

**Congratulations** to Trust Member Eileen MacDonald, who is Highland Dance Instructor to the pupils at Queen Victoria School, Dunblane. For the first time since 1952 boys from the school, which is for the sons and daughters of serving men and women in the British Armed Forces, were invited to dance at this year's Festival of Remembrance in the Albert Hall on November 9th - and they were tremendous!

**Members will be interested** to learn that Joan Flett has deposited at the School of Scottish Studies, Edinburgh University, all the literary and field research notes which she and her late husband, Tom, gathered between 1950 and 1966. This collection includes volumes of material from printed sources, field notes, country dancing and material collected in Shetland. Mrs Flett has most generously suggested that, by arrangement with the School, a copy should be made available at our archive in due course. This material is now outside living memory and is thus of the greatest importance.

**Scottish Arts Council 'New Directions' Roadshow** Members who are part of a dance organisation may be interested to find out if their organisation is eligible for funding through the National Lottery schemes offered by the Scottish Arts Council. To find out more, come along to one of the roadshows in Inverness (28 January), Ayr (30 January), Glasgow (31 January), Aberdeen (3 February), Galashiels (5 February), Oban (7 February), Dundee (10 February), Edinburgh (12 February) and Castle Douglas (14 February). For details contact Mandy Robertson, telephone: 0131-226 6051; fax: 0131-477 7240; email: mandy.robertson.SAC@artsfb.org.uk

## dance dance DANCE!

Details of country dancing classes are available from the Royal Scottish Country Dance Society, 12 Coates Crescent, Edinburgh EH3 7AP.

Information about Highland dancing classes and competitions are available from the Scottish Official Board of Highland Dancing, 32 Grange Loan, Edinburgh EH9 2NA and the Scottish Official Highland Dance Association, Pauline Knox, Secretary, 36 High Street, Dunbar EH42 1JH.

Although there is no organisation which solely represents step dancing, the following list of regular step-dancing classes has been compiled (at November 1996):

<u>Tutor</u>	<u>Time and Place</u>	<u>Contact Telephone</u>
Mairi Campbell 34 Prince Regent St, Edinburgh, EH6 4AT.	Edinburgh, ALP Thursdays, 7-9 pm (Beginners and Improving)	Adult Learning Project 0131-337 5442
John Sikorski White Heather Hotel, Kyleakin, Skye, IV41 8PL	Edinburgh, ALP Thursdays, 7-9 pm Intermediate and Advanced)	(as above)
Teri Reilly 1F2, 5 St Peter's Place Viewforth, Edinburgh	Edinburgh, Grange Road Dance-for-all Studios Thursdays, 6.45-7.45 pm	0131-228 3812
Kaela Rowan 2F2, 20 Spottiswoode Rd, Marchmont, Edinburgh.	Edinburgh, Walpole Hall Tuesdays, 7.30-8.30 pm	Dance Base 0131-225 5525
Jenny Dunbar 2/1 255 Wilton Street Glasgow, G20 6DE	Biggar: Mondays 4.30-5.30 pm (children) 6.00-7.00 pm (adults) Ayr: Tuesdays, 7.30-9 pm Glasgow: Thursdays, 7-8 pm Port Appin: (monthly) Fort William/Acharacle (proposed)	0141-946 1087
Colleen Gaudin 4/5 Gowkthorn Cottage by Mauchline, Ayrshire KA5 5SZ	Ayr: Tuesdays 7.30-9 pm (alternate with Jenny, see above)	01563-551274
Frank McConnell 6 Manor Place, Conon Bridge	Tain: Saturdays 10.30 am - 12.30 pm	01349-862517
Sandra Robertson Raasay View, Erbusaig, Kyle of Lochalsh	Plockton: Mondays 5.30 - 7 pm	01599-534747
Keri MacQueen's Tabernacle Breakish, Isle of Skye, IV42 8QB	Breakish: classes starting in early 1997	01471-822030
Rae MacColl 25 Camuscross Isleornsay Skye, IV43 8QS	Portree: Saturdays 2 - 3 pm Sabhal Mor Ostaig: Thursday 7 - 8 pm (with Sandra Robertson)	01471-833258 (Home) 01599 534150 (Work)
Mats Melin Golspie Motors (flat) Station Road Golspie, KW10 6SR	Stornoway: Fridays 8.30 - 10.30 pm (tri-weekly) Shawbost: Saturdays 11 am - 1 pm (tri-weekly)	01408-634102
Nikkii Swinton Burnside Cottage, Lochranza, Isle of Arran, KA27	Lochranza: Tuesdays 7 pm	01770-830232
Caroline Reagh 1 Foulis Farm Cottages, Evanton, Dingwall, IV16 9UX	Glenurquhart (proposed)	01349 830812

For details of Early Dancing, contact Jackie Tully-Jackson, 01620-824936 (home) or 0131-332 2491 ext 2271 (work); or Beth Walker, 24 Buckstone Lea, Edinburgh EH10 6XE, telephone 0131-445 3094.

For details of Hebridean Dancing, contact Katie Campbell, 01871-890259.

For details of Shetland Dancing, contact Maria Leask, Shetland Folkdance, 01595-695842.