

Scottish Traditions of Dance Trust

NEWSLETTER SPRING 1998

STDT NEW APPOINTMENTS

The Scottish Traditions of Dance Trust has now appointed its first 2 Development Officers to work in Angus and the Scottish Borders. Karin Ingram will take up her post in the Borders in March and Mats Melin will start work in Angus in April.

Karin Ingram was traditional-dancer-in-residence for Dumfries and Galloway Council working with schools and dance groups throughout the region. With Northbeat, Karin organised many events throughout Scotland to promote traditional music and dance. She is also an experienced dance caller, mainly with The Occasionals. Karin has produced a booklet of dance instructions to accompany one of their CDs and has researched some Scottish dance origins and regional variations for this.

Mats Melin has been involved with Scottish dancing for the past 22 years. He enjoyed Scottish Country dancing and Highland dancing before taking up Step dancing. Mats has been a traditional-dancer-in-residence in Shetland and, most recently, in Sutherland where he produced a book of Sutherland dances. He has also researched and written about Hebridean dances and some lesser-known solo dances and has worked with many dance groups throughout Scotland and abroad.

Working in partnership with Angus Council Cultural Services and Scottish Borders Council, Mats and Karin will be researching local dance traditions and developing dance activities.

We are delighted that both Karin and Mats can undertake this work for us. Their infectious enthusiasm for our dance traditions has already had a considerable effect on the appreciation of local traditions in various parts of the country.

In Edinburgh, the Trust has appointed Katherine Hobbs to the post of Project Assistant. Katherine has worked with a number of charitable and voluntary organisations and in her spare time she enjoys playing the fiddle.

By the time the next Newsletter is published we hope to have a Project Assistant appointed in Angus and a further Project Assistant will be appointed in the Borders at the end of the year.

This three-year project will become, we hope, the model for a national project. Scotland's dance heritage is one of the most diverse in the world - and so much more diverse than most Scots appreciate. Above all our social dancing - from the Lancers to La-Va, The Dashing White Sergeant to the Highland Scottische - is just great fun and we want everyone to have the chance to share in that fun, and to share their memories.

All our members can help to spread the word about what the Trust is doing. A leaflet about the Trust is enclosed with this Newsletter - please share it with a friend.

PLAYING MUSIC FOR DANCE

Jennifer Swanson

Many dancers and musicians have voiced concern over the rhythm and speed of playing for various Scottish dance traditions, so the Trust organised its first Forum on the topic of Playing Music for Dance on Saturday 17 January at Celtic Connections in Glasgow. This was a free event, organised to start the debate publicly.

We brought together a wide range of speakers - Iain Macdonald, a piper and Highland dancer since the age of 7 who is currently Senior Piper at the Cowal Gathering and a Highland dance teacher; Jim Johnstone, a well-known figure in Scottish Country Dance circles who is also Chairman of the National Association of Accordion and Fiddle Clubs; Stan Reeves, an adult learner musician who plays with the popular Robert Fish Ceilidh Band; Hamish Moore, internationally renowned maker, teacher and player of bagpipes with a particular interest in Scottish Step dancing; and, standing in for Bob Blair,

Karin Ingram, caller and teacher of Ceilidh and Old Time Dance. The Forum was chaired by Jimmy Spankie, TV presenter and interviewer and a member of the STDT Board.

Over 70 people attended and we were delighted with the response, particularly as the event was a rather last-minute addition to the Celtic Connections programme.

Questions tended to focus on playing for social dancing, ie Country and Ceilidh, with the debate becoming quite heated between Stan and Jim about whether musicians should be taught to read music or play by ear. Stan mentioned that musicians are now learning in an educational group setting and he expressed a desire for young musicians to learn from older musicians. The speed of playing is always an issue for dancers and both Stan and Hamish gave practical examples of this which served to stir up the debate even more. Sometimes bands have been criticised for not adapting their style to the dancers. Jim responded to this saying that it is often difficult to adapt the tempo if you are playing for a wide variety of ages.

Karin put a dancer's point of view, rather than a musician's, and stated a preference for dancing to the older-style bands.

There was also discussion about pipers playing for Highland dancing. Iain explained that many pipers are not keen to play for competitions as it is strenuous and repetitive but they are becoming more keen to play for dance. As a result of this Forum, The Piping Centre in Glasgow has forged a link with the Scottish Official Board of Highland Dancing and has decided to address this issue by including instruction for playing for dance in their classes.

A good quality recording of the Forum was made. If you would like a copy, please send a 120-minute blank audio cassette (with sufficient return postage) to the Scottish Traditions of Dance Trust, 54 Blackfriars Street, Edinburgh EH1 1NE.

Fife Council has offered to host a conference on this topic in the autumn. More details will follow in the next Newsletter. If you have any suggestions for this or other events, please contact Jennifer Swanson at the Trust, telephone 0131-558 8737, or write to the usual address.

SHARE-DAY FOR SCOTTISH COUNTRY DANCERS AND EARLY DANCERS

Maggie Singleton

On a sunny but bitterly cold February morning, 32 people gathered at the Assembly Rooms in Edinburgh, to not only step it out in time but to travel back in time to a more serene, less stressed era.

Starting the day with Scottish Country Dance, we were led into a warming up / breaking the ice process by Johan Maclean, and soon everyone was moving, meeting and greeting. The young fiddler, Ken Fraser, played beautiful music to inspire the dancers' feet and spirits. Johan taught the essential techniques of the steps, an introduction for some, a refresher for others but fun for all. Joining with a partner, we were soon stepping out in a French Canadian circle dance, which would be ideal for any age group, some lively Scottish Country dances from 17th Century to present day and two Strathspeys.

In the afternoon, led first by Jackie Tully-Jackson, and then various members of the Edinburgh Early Dancers group, we travelled back to Italy in the 15th/16th Century and imagined ourselves at the court in Verona, suitably attired. The dances were flowing and graceful with flashes of sudden speed, as the dancers weaved in and out. From Italy we went to France to learn a branle. These Early dances, done in a circle formation, started slowly and then became a test of concentration to fit in all the steps. The Scottish branle seemed very familiar! We watched each other perform the Pavane to finish the day, and it was with a nostalgic regret that we gathered up our gear and headed off back into the 20th Century fray!

An excellent day with excellent tutors and a very friendly mixing of folk.

The Arts in Scotland Must be a Totality

John Gray, Chairman of SALVO

It took a long time for the Scottish Arts Council to recognise the central importance of the traditional arts within the whole Scottish Arts scene. This was something for which SALVO long campaigned and now welcomes. SALVO, now the Scottish Arts Network, is committed to the concept that it must speak for ALL the arts. In a small country, the arts are a totality. In a devolved country the national identity comes from a dynamic arts scene.

SALVO's main objective is the advocacy and advancement of all the arts. To this end it organises and takes part in various conferences and symposia. Recently it held one on the role of the individual artist in Scotland. In the pipeline there are projected Symposia on other aspects of the arts, including one on

music in Scotland today. In this it is intended to have participants ranging from the traditional music scene to those concerned with classic music and the pop scene. A similar Symposium on dance is also under consideration.

If you believe in the future of a dynamic arts scene then SALVO needs your support. Further details from Ruth Holloway, Administrator, telephone: 0131-228 3885.

INTERPRETING "STEP"

Evelyn M Hood

What's in a name? In dance terms, quite a lot, and yet another example of confusion over names has been brought to the notice of the Trust.

When our researchers have been hearing older folk say they learned step-dancing in their younger day, the assumption has been that the informants are making a distinction between Highland and step dances and that by the term "step dances" they mean either ladies step or some Scottish echoes of the percussive Cape Breton style.

As I learned long ago in dance research - or in any kind of research for that matter - one must never assume.

In conversation recently with Wilma Tolmie, the highly successful Angus-based teacher of dance, we got round to the topic of step dancing. Wilma then told me that for Angus folk of her mother's generation "step dancing" is the term they used to describe ALL solo dancing - from the Highland repertoire to Barracks Johnny, Scotch Measure, and so on.

The Trust is grateful to Wilma for pointing this out and we can report that this use of "step dancing" has been confirmed for us by an elderly lady living in the Borders.

REGIMENTAL HIGHLAND DANCING

Mr J M Brown of Edinburgh reminisces on dancing with the Black Watch.

During National Service in the period 1951/53 I was a Piper and Dancer in the Black Watch and I was most interested to compare my own experience then, with that of Private Brown recently.

At the time I was involved, the regiment did not dance or teach the Jig/Hornpipe, presumably because it is not a 'Highland' dance. However, the Fling, Gillie Callum and the Broadswords were the 'staple diet' all those years ago, with the Seann Trubhais as an interesting extra - and of course the Foursome Reel was also one of the standard dances.

When the Seann Trubhais was danced as a display, the dancer was flanked by a couple of dancers performing the Fling - but all dancing to the music of Seann Trubhais. The centre

dancer was usually a Piper Dancer (Stewart tartan) and the flankers were Drummers (Black Watch tartan).

I see that the regiment now dances the Lochaber Broadswords - but in the 1950s it was the Ceremonial Broadswords - broadly similar, but consisting of:

- 1st step - Strathspey
- 2nd step - Gillie Callum
- 3rd step - Gillie Callum
- 4th step - Reel
- 5th step - Seann Trubhais

- A very enjoyable dance both to perform and also to watch!

One final point of difference is that the "March on" and "March off" was always to the Regimental March "Highland Laddie", although of course the "Mist Covered Mountain of Home" was also used as part of the drill for the Broadswords.

As well as instruction in Regimental History, recruits were also given some tuition in Pas de Basque and Strathspey steps - with varying degrees of success!

I hope these reminiscences may be of some interest in your quest for information."

Ceremonial Broadswords

1. Strathspey (start at own hilt)
 - Travel to 1st Corner - Count 1-2-3-4
 - Travel to 2nd Hilt - Count 1-2-3-4
 - Facing Hilt P de B on RF, P de B on LF
 - Turn-2-3-4
2. Gillie Callum
 - Inside Swords - P de B in R Segment
 - P de B in L Segment
 - Point in L Segment - Spring to R Segment
 - Point in R Segment - Spring to L Segment
 - Turning, 2 P de B to reach next Hilt
 - 4 High Cuts facing Hilt
3. Gillie Callum
 - LF Toe-Heel-Toe-Heel over Swords
 - RF Toe-Heel-Toe-Heel over Swords
 - Progress Toe-Heel-Toe-Heel
 - Point 1-2-3-4 over next Sword
4. Reel
 - "Scissors" in Segment starting with RF
 - "Scissors" in Segment starting with LF
 - Progress 2 P de B (no turn)
 - Finish with 4 High Cuts in next Segment
5. Reel
 - In Segment, RF Point - In Front - Change - Feet
 - LF Point - In Front - Change - Feet
 - Progress over Sword to next Segment (turning)
 - Behind - In Front - Behind - In Front
 - Finishing 4 Points (count 1-2-3-4) in Segment
6. Seann Trubhais
 - Facing Hilt, P de B (on RF) - Brush - Brush (moving to Left)
 - P de B (on LF) - Brush - Brush (returning to Hilt)
 - P de B on RF
 - P de B on LF
 - Turn-2-3-4.

This is exactly the type of information we are looking for. Please keep your letters coming.

THE FIRST SCOTTISH CHOREOGRAPHER

(abridged from "The Darling Diversion"
by Evelyn M Hood)

It is not possible to praise enough nor to pay too much attention to the activities of the danciers whose profession went from strength to strength throughout the 19th and into the early 20th centuries. Their influence has declined only well within living memory.

At the beginning of the 19th century, Francis Peacock - who would have been, no doubt, somewhat annoyed to have been called a 'dancier' - was the official town dancing master of Aberdeen. He has appointed to that post in 1747 and held it till his death in 1807.

Francis Peacock is important to the dance story on several counts, not least of which is his lasting reputation as an example of the finest sort of dancing master. He was a thorough scholar in his profession, publishing books of music and dance instruction and entering fully into the cultural life of the city which employed him.

We can judge the manner of his conduct of classes from the account of a contemporary and pupil, Alexander Jaffray of Kingswells, in whose Recollections of 1755-1800 we find this:

"I attended the established dancing school of the city. The master was Mr Peacock, a really scientific professor. He was, of course, an excellent master, but stern and severe when a dull pupil came under his hands. I went through the minuet, but very indifferently, and declined exhibiting at the Ball, finding myself unequal to the task. The only part I took any pleasure in was the country dancing practised once a week."

By the time Alexander Jaffray attended Peacock's classes they were being held in his permanent dancing school built just off the city's Castlegate. And it wasn't likely that Jaffray was a favourite pupil of Francis Peacock, since the latter believed firmly that the most important dance a master could teach was the minuet.

As for Jaffray's favourite country dancing - Peacock much preferred to teach the Scotch Reel rather than country dances 'whose jiggling parts and figures of the dance I count little or nothing'.

We know exactly what Peacock taught and his thoughts on the art of dancing from his book published in 1805, two years before his death. Entitled *Sketches Relative to the History, Theory, but more especially to the Practice of Dancing*, it sets down his observations on the teaching of dancing.

In the years preceding the publication of Peacock's *Sketches*, there had been a steady stream of books of Scottish dances produced by a variety of genuine teachers, and also charlatans and copyists out to make a killing in a popular market. Peacock's book is remarkable not only for the quality of the treatment of his subject, but because he is the very first dance writer

to set down detailed instructions for steps of the Scotch Reel as taught by him.

It is an example of the best of the good dance manuals and is a significant landmark in the story of dancing in Scotland. In a series of short chapters which Peacock called *Sketches*, he sets down his thoughts on everything from doffing a hat and handing a gift, to physiotherapy and the wearing of a brace to correct round shoulders.

But is it on dancing that he is at his most interesting, his most revealing. Through him we can try to visualise what it was the good dancing master asked of his pupils, and we can imagine, considering the natural waywardness of youth in every generation, how dedicated a dancing master had to be to instil any of Peacock's ideals in his dancing class pupils.

He admits perfection is hard to come by - rare, 'indeed few are to be met with who are endued with all the properties necessary to the perfection of Dancing, nor can this be looked for'. He does admit, however, that sometimes a good appearance and the right mood can compensate for defective footwork, but that was no reason to give up striving for perfection in dancing.

Peacock proved such a paragon of all the virtues Aberdeen could have wished for in an official dancing master, it seems, that the conduct of assemblies was left to him, although that did not mean that the charitable aspect of assemblies was forgotten. Indeed, Francis Peacock donated the proceeds of the sale of the *Sketches* to Aberdeen's newly built Lunatic Hospital.

The High Dances

Apart from teaching department, country dancing and the minuet, a dancing master such as Francis Peacock was certainly much employed teaching the so-called 'High' dances - the solo and step dances - much developed by the Edinburgh dancing masters in the 18th century.

From time to time Francis Peacock placed an announcement in the local press that he was out of town 'in order to acquaint himself with the new dances which he hopes may please those who propose to do him the honour of attending his school the ensuing summer'.

The High dances were arranged or composed mainly to give individual pupils of ability the opportunity to perform solos, pas de deux, or pas de trois and so on at the dancing classes' regular exhibitions - a form of advertising for future pupils that no dancing master then, or since, has been able to dispense with.

Most of these High dances specially composed for exhibitions exist today only in lists of titles. And from these lists we learn nothing of the dances themselves, simply the names of the pupils for whom they were written.

One solo dance which has come down to us with its tune and choreography, is entitled The Earl of Errol. The Earl, Lord High Constable of Scotland, was a pupil and friend of Francis Peacock who may

have composed this dance for him to perform. But dances such as the *Pas Seul* for Miss Margaret Burnett of Leys, and the *Pas de Deux* for the Misses Grant of Monymusk have gone forever. The latter two were compositions of Archibald Duff, assistant to and successor of Peacock.

Many solo dances employed very intricate, balletic steps often performed with such skill as to astonish the onlooker. A visiting Irishman in Edinburgh was heard to exclaim at one such exhibition: 'I never saw children so handy with their feet.'


The teaching of such 'handiness' was begun at a very early age and we are indebted to Francis Peacock for writing down the steps taught for the Scotch Reel, since these steps were also often used, with adaptation and embellishment, as the basis of steps for the solo dances.

That these steps had their origins in the Highlands is difficult to dispute, and it is significant that all the steps which Peacock lists have names in anglicised Gaelic. *Kemshoole* for *ceum siubhail*, the forward step; *kemkossy* for *ceum coiseachadh*, the setting step; *lematrast* for *leum trasd*, cross springs; and so on. In each case, Peacock uses the 'Gaelic' name although he sprinkles his explanations with French ballet terms.

Peacock, a great admirer of the footwork of native Highland dancers, wrote: 'I once had the pleasure of seeing, in a remote part of the country, a Reel danced by a herd boy and two young girls, who surprised me much, especially the boy, who appeared to be about twelve years of age. He had a variety of well chosen steps, and executed them with so much justness and ease, as if he meant to set criticism at defiance. Circumstances like these plainly evince, that those qualities must either be inherent in the highlander or that they must have an uncommon aptitude for imitation.'

'Our colleges draw hither, every year, a number of students from the Western Isles, as well as from the Highlands, and the greater part of them excel in this dance [the Scotch Reel]; some of them, indeed, in so superior a degree, that I myself have thought them worthy of imitation.'

No doubt Peacock was not alone in his appreciation of Highland steps and it is hardly surprising, therefore, that step and High dances which survived and passed into the dancing masters' permanent repertoire would include titles like the *Highland Fling*, *Lochaber Broadsword*, *Highland Laddie*, the *Ghillie Callum*, and *Seann Trubhais*. And, given the importance and the enthusiasm of dancing masters like Francis Peacock, there can be little doubt that step dances of native Highland origin underwent considerable changes in their development and acceptance in the Lowland dancing salons.

Evelyn Hood's book, *The Darling Diversion - the Story of Scottish Country Dancing*, is now out of print but the Trust has a number of copies for sale at £5 including postage (UK) and £6 (overseas). Please make cheques (in sterling) payable to STDT Ltd. 

DANCE EXCHANGE

The following groups have contacted STDT and are seeking dance groups for exchange visits.

GREECE

Xiropotamos '98 - 6th International Festival of Folkloric Dances
29 July - 3 August 1998

We would like to invite a Scottish folkloric group not exceeding 45 members (no children) with live folk music. We are offering full board and excursions - dance group responsible for transport. Please send a profile of your group with recent photographs to: Denisi Paschalia, Morfoekpolitistikos Sillogos, Xiropotamos, 66100 Drana, Greece. Telephone: 0030 521 92337; Fax: 0030 521 92874.

FRANCE

Our group would be very pleased to make an exchange with a group of your region. Our small amateur group performs songs, music and dances from Languedoc (Bedarieux is 40k North of Beziers). We have been organising exchanges for more than 10 years with countries from all over Europe. We prefer to be accommodated in families. We receive groups at the end of July for a small festival (2 - 3 groups generally) and take them on excursions as well as performing shows. For more information contact: Remi Galtier, President du Groupe Traditionnel "Guingoï", 18 Rue de la Plaine, 34600 Bedarieux, France. Tel/Fax: 04 67 23 16 56

Festival International de Folklore, Alençon, France: 8-15 July 1998

Angus Urquhart has been invited to send a team of Scottish dancers and musicians to the above festival in southern Normandy. The group will be responsible for travel to and from Alençon and will stay with families at their expense during the festival. Angus is keen to encompass as many aspects of Scottish culture as possible, including different types of dancing, music and possibly craftwork. Arrangements will be kept as flexible as possible and family participation is encouraged, in keeping with the spirit of the festival. Angus' own family will be incorporating the festival into their summer holidays and other families might like to do the same. Anyone interested should contact Angus Urquhart as soon as possible at Nithsdale View, St Mary's Street, Sanquhar DG4 6BW, telephone 01659-58378.

THE DANCING BOOKWORM

Mentioned in the last Newsletter, *Highland Balls and Village Halls* by G W Lockhart, published by Luath Press Ltd, is available to STDT members at a specially discounted price of £6 (normally £6.95) including postage (UK); with overseas postage: £6.95. Please send your credit card details or a cheque (sterling only) made payable to STDT Ltd to the Scottish Traditions of Dance Trust, 54 Blackfriars Street, Edinburgh EH1 1NE.

THE SCOTTISH ARTS COUNCIL

EVENTS

We hope that the events listed will be of interest, not only to members around Scotland but also to members and friends who are further afield who might be planning a trip to Scotland.

Old Time Dance with Jessie Stuart

Saturday 9 May 1998, Thornhill
The day will include learning dances from Europe and America with dance caller and teacher Colin MacLennan.

Further details and booking from Dumfries and Galloway Arts Association on 01387-260446

Stirling RSCDS presents The Dancing Years 1927-1997

Sunday 10 May 1998, Albert Hall, Stirling
A history of the RSCDS in Stirling, 1927-1997, through an archive exhibition and dance. Exhibition opens 6.00 pm (entry free) followed by Dance Demonstration at 7.30 pm prompt. Supper and Dance 8.30 - 11 pm with music from the David Anderson Band, tickets £2.50 available from Mrs Anne Gray, 1H Anderson Place, Stirling FK7 9HR, telephone 01786-470499.

Fiddle and Step Dance Workshop

Friday 5 - Sunday 7 June, Barony College, Park Gate, Dumfries
in association with the Glasgow Fiddle Workshop.

Friday: arrivals and get-together, daytime workshops with live music on Saturday and Sunday with a ceilidh on Saturday evening. Cost: non-residential (2 day course including lunch) £47

residential camping (2 day course including all meals) £70

residential hostel (2 day course including all meals and accommodation) £90

For further details and to book, telephone Alison Young, Barony College, Tel. 01387-860251.

Old Time Dance Weekend with Jessie Stuart

20-21 June 1998 (Midsummer weekend), The Cromarty Centre, Cromarty.
Further details from Northbeat, Tel. 01450-850262

Summer Dances in Beaulieu, 1998

Saturdays: 4 July, 18 July, 8 August, 22 August, 12 September
Phipps Hall, Beaulieu, Inverness-shire from 7.30 pm - 11.30 pm

Live music from some of the top Scottish dance bands including Robert Whitehead, Sandy Legget, David Anderson and Alan Gardiner. Tickets £4 at the door.

For further details contact Highlander Music, Unit 7D, Muir of Ord Industrial Estate, Ross-shire IV6 7UA, telephone 01463-871422, fax 01463-871433, email: highlander.music@zetnet.co.uk

Linlithgow Scotch Hop 1998

Wednesdays at 7.30 pm, 15 July to 12 August 1998, Linlithgow Palace Courtyard
Music provided by The Occasionals, Alan Gardiner, Drummond Cook, Iain MacPhail and Coila. Tickets at the door: Adults £3, Concessions £2. Season tickets: Adults £9, Concessions £6. Under 12 years of age FREE. For information telephone 01506-844600 or John Carswell on 01506-845698

The People's Dance - Angus (throughout the summer)

Angus Council Cultural Services in partnership with the Scottish Traditions of Dance Trust

A touring exhibition about dancing in Angus. Dance events will be held during the exhibition and a satellite exhibition will tour to village halls in Angus.

13 June - 11 July, Forfar Museum (The Meffan)
1 - 22 August, Arbroath Library
29 August - 19 September, Carnoustie Library
26 September - 17 October, Montrose Museum
7 - 28 November, Brechin

More details will follow in the next Newsletter; also see local press for details.

The Trust is planning a series of workshops and share-days over the coming year including:

Workshop for Highland Dance Choreographers - for dance teachers and adult dancers.

Quadrilles Share-day - an opportunity to share the various Quadrilles traditions: from Early Dance (early 19th century), Old Time, Scottish Country, Highland stepping and perhaps even Shetland Quadrilles.

Teaching Traditional Dance - a practical workshop for both learner and experienced dance teacher wanting to refresh their skills.

Traditional Dance for All Abilities - a share-day for those already teaching or about to teach people with disabilities; an opportunity to share ideas and teaching experience in a practical way.

Shetland Dancing - workshops and dance events in various venues throughout Scotland. Dance Research Training Days - one day course for volunteer dance researchers, various venues.

Details will follow in the next Newsletter. In the meantime, if you are interested in any of these events, please contact the Trust to ensure you receive early details.

New Zealand Highland and National Dancing Championships

22-25 October 1999, South Canterbury Centre of the New Zealand Piping and Dancing Association at Timaru, New Zealand.

Under-6-year-olds to veterans will be catered for in the programme of over 80 classes. We welcome and accept any style of performance (technique) no matter which organisation the competitor is affiliated to. All competitors will be judged on merit and the quality of their performance. Now is the time to SAVE, note the dates and write for more details (Schedule of Events and accommodation guide) to: Mrs Lyn Cruden, Secretary, South Canterbury Piping and Dancing Association, PO Box 372, Timaru, New Zealand.

NOTICEBOARD

Awards for All

Trying to raise funds for your dance group? Awards for All is a new programme of Lottery Grants for Local Groups due to be launched by a consortium of the National Heritage Memorial Fund, National Lottery Charities Board, Scottish Arts Council and Scottish Sports Council. Look out for the application hotline number which will be available later this year.

Please send your news, articles and details of dance events to the Scottish Traditions of Dance Trust, 54 Blackfriars Street, Edinburgh EH1 1NE, telephone/fax: 0131-558 8737.

Deadline for the next Newsletter is 15 May 1998.