

Scottish Traditions of Dance Trust

NEWSLETTER SUMMER 1998

HONEST - IT WISNAE US!

The Scottish Traditions of Dance Trust was in the national news - and yes, the international news - in April when the story broke about the acquisition by Angus Council of a collection of manuscripts containing previously unpublished tunes by James Scott Skinner.

Our phones danced off their hooks, the mail flowed in, as excited queries and offers to publish, record or otherwise deal with the music came from all corners. The media were on to us in a big way, all of which would have been great if there had been any truth in the widespread story that the music had been discovered by Trust researchers.

If the STDT had any part in the story it probably is that we have enthused and encouraged Angus County Archivist Fiona Scharlau to be on the lookout for dances and dance music in this wonderfully rich area. (At one of the meetings of Trust representatives and Angus Council Cultural Services staff, Fiona brought along a box of manuscript dance tunes set down in Kirriemuir at the end of the 18th century. There was music for the waltz - we suspect one of the earliest instances of music for that dance in Scotland - as well as a book of music for the 'cello accompanying line for dance tunes. Trust Chair Evelyn Hood was quick to identify this as a rare treasure.

The collection from Kirriemuir along with the Scott Skinner manuscripts, identified by Fiona and recently purchased for Angus Council Archives, makes up an extraordinary body of previously unpublished work.

Fiona has informed the Trust that currently a thorough investigation of the Scott Skinner manuscripts is being carried out. However, it already appears that upwards of a dozen tunes - including a lovely air called *Bonnie Strathmore* have not been published before. Scott Skinner is more often associated with Aberdeenshire and Kincardineshire than with more southerly areas but much of this unpublished work may have been written by the great man while resident at Monikie in Angus in the early years of this century.

All of this is extremely exciting for the Trust and has brought the Angus Project and our research work in general to the notice of a wider public.

One of the major features of "The People's Dance" exhibition touring Angus from June to November will be the importance of the local dancing masters, including John Reid of Newtyle who was of great assistance to Jean Milligan in the early days of the Royal Scottish Country Dance Society, and James Neill of Forfar who taught the Queen Mother to dance.

James Neill was a great friend and close associate of James Scott Skinner. What a wonderful part of our social history it all is - and all thanks to Fiona Scharlau and Angus Council for their support and enthusiasm for the dance and the music.

Fiona would be delighted to show anyone interested the Music Collection in the Angus County Archive which is held at Montrose Library. Fiona can be contacted at Montrose Library, 214 High Street, Montrose DD10 8HE, telephone: 01674 671415, fax: 01674 671810.

IT'S ALL GO IN ANGUS

Mats Melin, Development Officer, and Maggie Patullo, Project Assistant, report on the Angus Project

Since starting in April, within the Cultural Services Department over the Library in Forfar, we are proceeding on various fronts, whilst also getting our office established and in fully operational mode. We have been encouraged by the helpfulness shown by the Council and members of their staff.

On a day to day basis, we have met lots of people and made many valuable contacts within dance circles, dance bands, business people and the local people who frequent the local dances.

We are greatly heartened by the overwhelming response to the Trust and the work we are undertaking.

Musicians

The musicians without exception have shown great willingness to give not only their valuable time and information but

also articles for the 'People's Dance' Exhibition. Ian Cruickshanks (whose band is booked for a number of the dances being held from June to November) has been a great source of information and advice.

This enthusiasm amongst the musicians is highlighted in a very practical way as three of the best Angus dance bands currently playing have agreed to provide the dance music for the following events:

Friday 12 June 1998

Reid Hall, Forfar
(Ian Cruickshanks Dance Band)

Friday 17 July

Wharncliffe Hall, Newtyle
(Ian Cruickshanks Dance Band)

Friday 14 August

Kirriemuir Town Hall
(Bill Black Band)

Friday 11 September

Inglis Memorial Hall, Edzell
(Ian Cruickshanks Dance Band)

Friday 2 October

Montrose Town Hall
(Steven Carcary Duo)

Friday 6 November

Brechin City Hall
(Ian Cruickshanks Band)

All dances are from 8pm to 12 midnight and tickets are £3, including stovies.

Introductions

Our first venture was at the Dundee Strathspey & Reel Society held in Monifieth on a Tuesday evening. The conductor Betty Gazzard made us welcome and we spoke to many players of mature years who have played within Angus for the dances over the last 60 years. Many offers of interview possibilities and suggestions of other names to contact were volunteered.

Secondly we spent an evening with Ian Cruickshanks (button-key accordion), Angus Cruickshanks (button-key accordion), Jim Sturrock (fiddle) and Bill Milligan (drums) at the Drumshademuir Caravan Park, Roundyhill, near Glamis, where these musicians were holding a session of good Scottish Dance music.

(cont.)

Another evening we visited the once-monthly meeting held by Jimmy Shand Jr in the Letham Hall, Fife. There were approximately 50 musicians playing, many button-key accordions, one or two piano accordions, fiddles, piano, David Shand on drums and a mouth-organ player. This monthly get-together is held on the same basis as Jimmy Shand senior did many decades ago in Dundee. Each musician, in turn, announces his selection and starts to play. The others join in as and when they can. This allows for all abilities and encourages players to get the 'feel' of a steady dance tempo and learn new tunes.

It was an uplifting night in a hall packed with musicians and listeners. At half time we were treated to a cup of tea and a sausage roll, cake, biscuits etc. There we met (Professor) Sandy Tulloch, Dundee, the archivist and safekeeper of Jimmy Shand's music and materials. Mats has since had an interview with Sandy Tulloch. We also spoke to other Angus musicians who were attending.

Dancers/Dancing Teachers

Two local men who have taken part in country dancing since the '40s were able to give us quite a lot of information on Dancies Reid and Kydd, their dress, practice hall locations etc. One of them also kindly offered his entire kilt rig-out for the Exhibition. A formal interview is intended in the near future.

Other names suggested are a dancing teacher in Montrose and former dancing teachers in Forfar. Some members of the public who danced at places such as Kingsmuir and Letham Halls and took part in the Lancers, Quadrilles and Jacky Tar every Saturday night are willing to share their memories and help us recap on the dances.

Research

Being based in the Library at Forfar has been very useful for research with old reference books, microfiche of newspapers back to 1900s and a card index which has helped locate information.

Handwritten papers which are now owned by the Angus Council's Cultural Services at Montrose Museum have added a number of interesting pieces of history. The notes cover from 1790's to 1940's giving information on musicians, comments on their abilities, fiddle makers and repairers, and even one more 'Dancie' called Peter Law has emerged in Friockheim. No dates are given but a guess from other material alongside would suggest he was probably born mid to late 19th century. More research is required on this one!

The information therein has helped us to draw up a family tree and better 'time-picture' of the Allans, Gows, Scott Skinner etc and much of the interlocking family/musical connections.

Dr Ironside, a descendent of the Michie Band of Glenesk has kindly sent in some music to be used in 'The People's Dance' exhibition.

Mr and Mrs Neil Macfarlane, Dancie Neill's grandson and his wife, were very

helpful and accommodating to Mats on his visit with them. They gave great assistance by lending various pieces of memorabilia of Dancie Neill's for 'The People's Dance' exhibition.

There's a very challenging, exciting time ahead of us and we look forward to building an accurate and well-documented record of all dancing in Angus. Meantime, do please try to catch 'The People's Dance' exhibition during its tour of Angus towns over the next few months.

DANCES HELD WITHIN ANGUS DURING THE WINTER MONTHS

SUNDAYS

Commerce Street Hall, Arbroath - Old Time and Scottish Country Dancing

Dances held 3 Sunday evenings of the month. On the 4th Sunday the Accordion and Fiddle Club meet in the same hall.

Tealing Hall, Angus - Old Time and Scottish Country Dancing

Dances held once in three weeks in rotation with Fowlis Hall, Muirhead and Tealing.

MONDAYS

Southmuir, Kirriemuir - Old Time and Scottish Country Dancing

Evening dancing weekly throughout the winter

TUESDAYS

Northmuir Hall, Kirriemuir - Old Time and Scottish Country Dancing

Throughout the winter this dance takes place on a Tuesday evening once a month. Numbers limited.

THURSDAYS

Murroes Community Hall, Murroes - Old Time and Scottish Country Dancing

Dancing held weekly from 7.30 pm - 10.30 pm. During a short break the ladies serve tea, pancakes and/or rock buns for all present.

A Saturday dance is held once a month. **Aberlemno Hall** - Old Time and Scottish Country Dancing

This dancing is held once a week. A large part of their dance includes new dances. Admission can only be obtained by ticket and these are limited.

A Saturday dance is held once a month.

SATURDAYS

The following Old Time and Scottish Country dances are advertised in the local press and are open to all:

Meiklour - Perthshire

Largoward - North Fife

Stanley - Perthshire

Glencarse - Perthshire

Royal Scottish Country Dance Society

Dance classes are held weekly in St. John's Hall, Green Street, Forfar and at many other venues throughout the county.

SETTLING IN AND GETTING TO KNOW YOU

Karin Ingram, Borders Development Officer, reports

I had already moved from Glasgow to this beautiful part of the country when this job opportunity with the Trust became available. I was told that the bulk of my work would be researching old Borders dance traditions and so I was to meet as many people as possible in the area who were connected with dance. This part was almost too easy, with such a vibrant dance scene and the possibility of dancing every night of the week if one chose. But would people want to speak to me (a non-Borderer) about their dancing?

On moving here I had immediately become involved with two Old Time dance groups, one in Robertson run by brother and sister John and Nancy Thomson, and the other in Midlem run by Grace Belle Scott and her sister-in-law Isobel, so I felt those would be good starting points. Both groups are very popular, and run regular dances as well as the weekly classes. Many of the dances are done slightly differently from in Glasgow or Edinburgh, but it was interesting to note that the Lancers and Quadrilles had been brought to the classes by a couple from Newtongrange in Midlothian, Davie Cronie from Dumfries had passed on a number of their most popular dances, and when Grace Belle attended workshops run by Jessie Stuart from Keith she in turn later taught some of the dances learned to her group. Everyone was most welcoming and helpful, and I was able to set up interviews with several local dancers.

My first meeting was with a group of Selkirk pensioners known as the POPPS (Philiphough Older Persons Project Selkirk) group, who are a reminiscence group with an average age of about seventy-seven. They spend time each week with the children of Philiphough Primary School, telling them what life was like in the area in bygone years. The five pensioners I spoke to were all enthusiastic dancers and had many memories and amusing anecdotes to relate. One was talking about a regular dance held called the Shepherds' Ball (always held at the full moon so that the shepherds could see their way down from the hills). One old shepherd was dancing with a pretty, young girl and teaching her how to do the Hesitation Waltz (an old-time dance which involves a slight bend-down or "dip" in the middle). Not too sure of the footwork the girl asked, "When do you dip?" "Aye at the back end of the season," came the old man's reply, his mind obviously still on his sheep!

We also held a public meeting in Hawick, which was well attended and again provided me with many names of both dancers and musicians to speak to. Old-time, Ceilidh and Scottish Country Dancing are very popular in the region, and there would appear to be a number of Highland dancing classes. As we expected, there has been no evidence so far of Step dance, Military dance or Early dance.



If anyone reading this has any information about dance in the Borders please contact me on 01450-850262. I shall hopefully soon have a full-time assistant who will be based in the office in Galashiels - 01896-755110/756517. We are also looking for volunteer researchers in the area, so please let us know if you are interested.



THE IN-TRAY

The Meeting of History and Tradition

Information on Francis Peacock in Newsletter Spring 1998 brings together strands of history and tradition in the story of Scottish dancing. This is a field of particular interest to me and I have been exploring some of the extant historical records. The influence of fashionable style and steps on the indigenous reel is an interesting field of investigation. Peacock seems to provide the earliest account of native steps for reels. Do any of your readers know of earlier sources for steps for the reels, in either English, Scots or Gaelic?

I will be sharing current ideas on early nineteenth century Scottish dance in the autumn:

firstly at the Lisbon Conference October 15 - 19 1998 "Continents in Movement - The Meeting of Cultures in Dance History" with a paper entitled "The Strathspey Reel: strictly national and peculiar to Scotland?" secondly at The Clog and Step Dance Festival at Maidenhead on October 24 with a workshop on Scottish Reels c 1800 using Strathspey, reel and jig rhythms.

Some of the dances and steps of the early nineteenth century Scottish repertoire are also published in a book and tape "The First Refinement: dances of the early nineteenth century". Copies can be purchased through me at the address below.

Anne Daye

**Senior Lecturer, Middlesex University,
Dance Department**

**Chairman, Dolmetsch Historical Dance
Society**

**Committee Member, Bedfordshire
Branch, R.S.C.D.S.**

**96 Dover Crescent, Bedford,
MK41 8QH**

01234 214103 (phone and fax)

a.daye@mdx.ac.uk (email)

Interpreting "Step"

In all the field work my husband and I carried out in the 1950s and 1960s, both in Scotland and in England, none of our interviewees (who at that time could recall the late 19th century) ever differentiated between "Highland" and any other form of solo dance. The term "step dance" was clearly understood and, in all our publications, we used it to mean any solo dance.

I believe that the full title of the dance "Barracks Johnny" referred to by Joan Henderson and Evelyn Hood is "Wilt thou go to the Barracks, Johnnie" or "Go to the Barracks, Johnnie". These titles may be a corruption of the title of a tune "Go to Berwick, Johnnie" noted by William Stenhouse in his Notes to James Johnson's

"The Scots Musical Museum", Edinburgh, 1787 - 1803, as "played in Scotland, time out of mind, as a particular species of "the double hornpipe" ". The Sinkler MS (N.L.S.) (1704 ?) has "Berwick Johnnie".

Joan Flett, Sheffield

Co-author of "Traditional Dancing in Scotland", "Traditional Step-Dancing in Scotland" and "Traditional Step-Dancing in Lakeland".

(Barracks Johnnie appears to be a fairly recent contraction of "Wilt thou go to the Barracks, Johnnie". Does anyone know when or by whom it was abbreviated? - Editor)

RE-EXPORTING CULTURE

Fiona Campbell, a New Zealander currently living in Scotland, has recently returned to New Zealand - dancing all the way.

On my latest visit to New Zealand, my boyfriend, Roderick Easton, on fiddle, accompanied all my Scottish Step Dancing demonstrations and workshops!

I performed a 40-minute Scottish Step Dancing demonstration at the new museum of New Zealand called "Te Papa" in Maori. My mother also played a few tunes on her clarsach.

My mother is tutor at the Seatoun Scottish Country Dancing Club and I had the chance of giving Scottish Step Dance demos there and to the Victoria University of Wellington Scottish Interest Group (VUWSIG). I also demonstrated at the Kelburn Scottish Country Dancing Club and then taught two social dances - The Sixsome Reel (Lauder version) and the Reel of Tulloch - both sourced from the Fletts' book.

Teaching a workshop for Scottish Step Dancing at the Wellington Performing Arts Centre on a Sunday afternoon, I also "threw in" the two social dances as above as well as the West of Scotland Circular Reel. We also tried the Double Reel of Tulloch done as a cross which greatly intrigued the two Highland dancers attending. I then did a Saturday workshop/session in Auckland, at the Irish! Immigrant Bar. The workshop was of particular interest to a woman, Kathy MacDonald, who had been to Sabhal Mor Ostaig and had learned Scottish Step Dancing there. She had taught what she had learned at the annual Celtic Summer School - the "Gailteachd", held north of Auckland and was very interested in learning new steps. I also ran it as a beginners' workshop at the same time. So there are now a few more potential step dancers in the world!

The people at the different sessions and demonstrations were interested in the material about the Scottish Traditions of Dance Trust and I do wish I had taken more leaflets, but I was unsure of the demand.

I also had the two Flett dance books and the 1994 Conference proceedings, which people were interested in. Plus I had taken leaflets about Sabhal Mor Ostaig and Ceolas as well.

Betty Redfearn, the tutor of the Kelburn SCD club, said Scottish Step Dancing reminded her of the dancing in "tackity" boots that the men had done at social occasions when she was young and lived in the West of Scotland.

I was also interviewed by Scotia Pacifica, a half yearly paper which concentrates on things culturally Scottish! She has asked me to make a regular contribution on Scottish Traditional Dance events, happenings etc - so if you come across anything of interest to New Zealanders please let me know.

FLUNG IN AT THE DEEP END - AN ISLAND FLING

Katherine Hobbs

When I first applied for the post of Project Assistant with The Scottish Traditions of Dance Trust I thought I knew a bit about Scottish Dancing, but it wasn't long before I realised just how much there is to know about all the different traditions. I had always enjoyed ceilidh dancing and had also tried some basic step dancing - but this left me with a huge amount to learn!

With this in mind I was delighted to be given the opportunity to attend Island Fling, a residential weekend of traditional dance held at Sabhal Mor Ostaig, the Gaelic College on the Isle of Skye. The course, now in its third year, was run by Northbeat, an organisation set up by Freeland Barbour and Karin Ingram, the Trust's Development Officer for the Borders.

The weekend got into full swing on Friday evening with an informal concert from the course musicians. These were Freeland Barbour and Lindsay Weir on accordion; and on fiddle Ian Hardie and Karen Steven, who was accompanied at the concert by Peter MacCallum on guitar. There was also some beautiful Gaelic singing from Arthur Cormack, and some step dancing from two of the tutors, John Sikorski and Mats Melin, the Trust's Development Officer for Angus. A short dance rounded off the evening.

I decided to take full advantage of the opportunities over the weekend and signed up for the maximum four classes. Saturday morning began with a Scottish Country Dance workshop taught by Joan Henderson. I had been a little worried about signing up for mixed experience classes rather than beginners, but the level of teaching was such that it met everyone's needs. The more experienced dancers helped me along - and Joan's infectious enthusiasm was really inspiring. Amongst other dances we learned the *Scottische Country Dance* (collected in Glenesk) and *The Earl of Errol*, a MacNab dance in four parts. Learning this felt like quite an accomplishment for a novice like myself, who up until then had felt quite proud of her ability to dance *Strip the Willow!* The next workshop was Old Time Dance with Jessie Stuart, whose teaching lived up to all the good stories I had heard! There was a royal theme to the dances which included the *Balmoral Tango*, the *Imperial Two Step*, *Waltz for the Queen* and the *Quadrille d'Albert*.

(cont.)

After supper we all moved down to the Clan Donald Centre for the evening dance. The band, made up of the workshop musicians, provided wonderful music and not surprisingly the floor was always full.

Sunday began with a beginners' step dance class taught by John Sikorski. I found this the most energetic and challenging - and this was beginners' stuff! It was impossible to imitate the "rubber legs" of our tutor, but we learned a good few basic strathspey and reel steps and it was a very interesting introduction. My final workshop, Social Dancing from the Far North, was taught by Mats Melin. From Shetland Mats taught the *Foula Reel* and several variations of the *Three Couple Reel*; from Orkney, *Queen Victoria* and *Hands Across*; *Baden Powell* from Sutherland; and *Petronella* from South Uist. The style was noticeably different from the other Scottish Country Dancing I had done. Harking back to the days of dancing in small kitchens, these dances leave no room for those who are precious about their personal space!

The weekend was rounded off with a "Final Fling", an informal ceilidh which gave everyone the chance to do a turn or to teach a new dance. With visitors from as far afield as Kent we were treated not only to different Scottish dances, but also to some Early dancing, an English Longsword demonstration, Morris dancing and even Ceroc!

Overall, it was a very varied and interesting weekend. One of the things that struck me most - apart from the great teaching and music, beautiful surroundings and amazing food! - was the friendly atmosphere and the sheer enthusiasm everyone seemed to have for all the different forms of dance. Thanks to Karin and Freeland for such an enjoyable and inspiring time.



- BUT NOT FORGOTTEN

Robert Blackie - (of Vironaire, the Association of Scottish Tradition and Arts, and the Royal Scottish Country Dance Society) died at Mississauga, Canada on May 25 1998.

Bob came from Peebles in the Borders. He originally emigrated to Australia, but in the mid '60s he returned to Britain for a holiday and was making his way back to Australia via Canada when he decided to settle in Canada. He was a delightful character. So gentlemanly, full of life, always, always he had a smile and a good word of encouragement. As a terrific teacher and a great storyteller, he was indeed a very good ambassador for Scottish dancing worldwide. Bob was recently awarded the Scroll of honour by the RSCDS. The award ceremony was to be held in November, but the news was made public early so that he could enjoy it and be congratulated whilst still able to appreciate it.

Bob will be greatly missed.

MM

(Part of this tribute appeared in The Toronto Star.)

Angus Fitchett, fiddler and composer died in Dundee on May 15 1998, aged 87. Angus Fitchett's musical career as a leading fiddle player and composer began in the '20s playing accompaniment for silent films in Dundee cinemas. It was to fellow fiddler, J B Milne - later to become owner of a chain of picture houses - that Angus dedicated one of his best loved tunes. His fine music and musicianship took him not only all over Scotland but all over the globe. Whether playing in village halls, hotel ballrooms, radio or television studios, his joy in his native music was always so much in evidence. As one fellow musician said after his funeral in Dundee - "aye, they'll be dancing in heaven tonight to the very best of music".

EH

EVENTS

Teaching Traditional Dance Balnain House, Inverness Saturday 12 September

An introduction to teaching dance, led by Johan Maclean with guest tutors. This one-day course is for people wanting to teach Ceilidh and Step dance, in particular, and teachers wanting to refresh their skills. Teachers from all dance traditions will be welcome. For further details and to book places, contact STDT, 0131-558 8737.

Dance Researchers Training Day The Tobermory Centre, Isle of Mull Saturday 19 September

Everyone interested in researching their local dance traditions is invited to attend this one-day training course led by Joan Henderson. As well as providing an introduction to the theory of dance research, the day will be full of practical exercises to get you started. For further details and to book, contact STDT, 0131-558 8737. Places will be limited.

Old Time Dance Kirkhill Community Centre, Kirkhill, Inverness-shire Saturday 26 September

Music by Graeme Mitchell's Band
For further details telephone Eleanor or Frances on 01463-782496.

William Marshall 250th Birthday Celebrations, a North-East Fiddle and Dance Tradition Fochabers Institute, Fochabers Saturday 26 September

Elphinstone Institute in collaboration with STDT present a day of Dance and Fiddle Workshops including Quadrilles & Lancers with Jessie Stuart. Evelyn Hood will also give a talk about the social life and dancing of William Marshall's time. For further details and to book contact Elizabeth Curtis, Elphinstone Institute, University of Aberdeen, Tel. 01224-272996, Fax. 01224 272728

Kilmorack Scottish Country Dance Classes

Classes will resume on 6 October. For further details telephone Dr Alan Beattie on 01463-782496.

Shetland Dancing - performance and workshop STDT in collaboration with Aberdeen Alternative Festival

Dates to be finalised (Festival runs from 15-24 October). Further details from STDT, 0131-558 8737.

Shetland Dancing Workshop DanceBase, Edinburgh Sunday 18 October - afternoon

Lively reels, birlin' polkas and jigs - and expert tuition from Maria Leask, Shetland Arts Trust's Traditional Dancer-in-residence, accompanied by a Shetland fiddler. Come prepared to have fun!

For further details and to book places, contact STDT, 0131-558 8737. Cost: £12 (£10) Concessionary rate available to STDT members.

20th Clog and Step Dance Festival Altwood School, Maidenhead, Berkshire Saturday 24 October

Clog and Step Dance Workshops for all abilities, performers show, lecture, traders stalls and barn dance. Includes Anne Daye's workshop: Scottish Reels of the 18th and 19th centuries. For further details and to book, contact Anne Garrison, Reading Cloggies, Tel./Fax.: 0118-947 4244.

Playing for Dancing Masterclass Dunfermline

Sunday 25 October

STDT in partnership with Fife Council present a seminar and masterclasses, following the success of the Trust's Forum on Playing for Dance held at Celtic Connections earlier this year.

Further details from Sheena Wellington, Traditional Arts Development Officer, Fife Council, Tel.: 01592 412341

Scottish Traditions of Dance Trust Fundraising Dance

Albert Hall, Stirling

Saturday 31 October, 7.30 pm

All welcome for an evening of Scottish dancing of all kinds.

EVENTS IN 1999

Highland Dance Choreography Workshop The Piping Centre, Glasgow February 1999 (date to be confirmed)

One day workshop for dance teachers and adult dancers who are interested in choreographing Highland dance. Practical group sessions working with both Highland tutors and a contemporary choreographer. Further details from STDT, 0131-558 8737.

Traditional Dance for All Abilities March 1999 (date to be confirmed)

A share-day for those already teaching, or about to teach, people with disabilities. An opportunity to share ideas and teaching experience using practical sessions and video.

A Date for Your Diary - AGM '98

The Scottish Traditions of Dance Trust's 1998 Annual General Meeting will be held on Saturday 31 October in Stirling in the afternoon. There will be an evening dance at the Albert Hall, Stirling to which everyone is invited (members and non-members). We look forward to meeting you (again) then.

Membership Subscriptions

The Trust's Board has agreed to revise membership subscriptions for the first time since membership was offered two and a half years ago.

The Trust will now offer a concessionary rate as well as a ten-year subscription. In addition, we now have a corporate rate for groups and organisations.

With immediate effect, the subscription rates are as follows:

Individual Member (1 year):	£12.50
Individual Member (concessionary):	£10.00
Individual Member (10 years):	£100.00 (single payment)
Corporate Member:	£100.00 (single payment)

The deadline for the next Newsletter is 14 August for publication in mid-September. Please send all correspondence, articles and suggestions to: Jennifer Swanson, Scottish Traditions of Dance Trust, 54 Blackfriars Street, Edinburgh EH1 1NE. Tel./Fax: 0131-558 8737.



L'Association Européenne des Histoires de la Danse

a été créée à Paris en 1988 dans le but de promouvoir des échanges et des liens entre les chercheurs en histoire de la danse dans un cadre européen.

Activités

- a) L'organisation d'un colloque tous les deux ans ayant lieu dans un des membre pays européens à tour de rôle.
- b) Publication de bulletins réguliers et d'un annuaire, de même qu'une aide à la publication et à la traduction d'ouvrages académiques et non commerciaux sur l'histoire de la danse.
- c) L'engagement, seul ou en collaboration avec d'autres personnes ou d'autres institutions dans la réflexion et la discussion sur tout ce qui concerne l'histoire de la danse.

Les Catégories d'Adhésion

A. Les Membres Actifs

doivent être européens et doivent être soit titulaires d'un diplôme universitaire concernant l'histoire de la danse soit diplômés d'une qualification équivalente, ou être reconnus dans ce domaine grâce à leurs publications.

B. Membres Associés

catégorie ouverte soit à ceux qui ne sont pas européens soit qui ne sont pas qualifiés pour être membres actifs.

C. Comembres

catégorie ouverte à deux personnes, résidant à la même adresse.

D. Membres Constitués

catégorie ouverte aux bibliothèques, aux archives de la danse et aux autres organisations et institutions concernant l'histoire de la danse.

E. Membres Etudiants

catégorie ouverte aux étudiants à plein temps et aux jeunes âgées de moins de vingt-cinq ans.

F. Membres d'Honneur

catégorie conférée à des personnes qui ont contribué dans une large mesure à l'avancement de l'histoire de la danse.

European Association of Dance Historians

*(Association Européenne
des Historiens de la Danse)*



The European Association of Dance Historians

was formed in Paris in 1988 with the object of promoting exchanges between research workers in the history of dance in a European context.

To further this aim, the Association:

- a) organises a biennial conference in rotation between the European member countries
- b) publishes regular newsletters & an annual members' list, as well as providing a support mechanism for the publication and translation of academic and non-commercial works on dance history
- c) promotes the consideration and discussion of all questions affecting dance history research in co-operation with any persons or bodies having similar aims to the Association's.

Membership:

- A. Active Members must be European residents and either hold a degree in dance history research, or equivalent qualification, or show published evidence of genuine dance history scholarship
- B. Associate Membership is open to all non-European residents, or others who do not hold the appropriate qualifications for Active membership.
- C. Joint Membership is available to two persons resident at the same address.
- D. Corporate Membership is available to libraries, dance archives, and other institutions with dance history related interests.
- E. Student Membership shall be available to students and young people under the age of 25.
- F. Honorary Life Membership shall be awarded to persons who have made a major contribution to the advancement of dance history research.

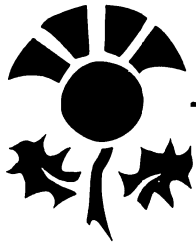
NAME/NOM:

ADDRESS/ADRESSE:

TEL/FAX:

For further information & an application form, please complete the form above & send it to the Secretary of the EADH/Pour se renseigner sur l'AEHD et obtenir un formulaire d'adhésion, veuillez remplir vos co-ordonnées ci-dessus, et les envoyer au secrétaire de l'AEHD:

SIAN DEWIS
7 THE ROW, THE HILL
WINCHMORE HILL, AMERSHAM
BUCKS HB7 ONX
ENGLAND



The Scottish Traditions of Dance Trust

in partnership with Fife Council

presents

"Swings, Lifts and Dunts"

on Sunday 25 October 1998

10.30 am - 4.30 pm

at Carnegie Hall, Dunfermline



A Masterclass day of
workshops and debate
about the main issues of
Playing for Dancing:

Rhythm and Tempo
Styles of Playing
and Passing on the Tradition.

An opportunity for dance musicians
of all ages and all Scottish dance traditions
to get together and share their experience.



Places will be limited, so please note your interest now
so that further details can be sent to you. Contact -

The Scottish Traditions of Dance Trust,

54 Blackfriars Street, Edinburgh EH1 1NE Tel/Fax: 0131 558 8737.



The Scottish Traditions of Dance Trust

presents a

Shetland Dance Workshop

on Sunday 18th October

at St Stephen's Centre, Stockbridge, Edinburgh

Experience a taste of Shetland.

Hear some of the history of Shetland dances and learn
some lively reels, polkas and jigs.

Get the Shetland culture before you go!

The workshop will be led by native Shetlander, Maria Leask, who has many years experience of teaching both adults and children. Maria is the Traditional Dancer-in-residence with Shetland Arts Trust and a founder member of Shetland Folkdance, set up in 1992 to research and revive Shetland dances in danger of dying out.

**There will also be live fiddle accompaniment
from a Shetland fiddler.**



Come prepared to have fun!

Fee: £12 (£10 concessions) Footwear: shoes with a small heel.

For tickets and enquiries please contact STDT,
54 Blackfriars Street, Edinburgh EH1 1NE.
Tel/Fax: 0131 558 8737.

THE HISTORY OF THE

STATE OF

NEW YORK

FROM 1784 TO 1800

BY

JOHN

BRANDENBURG

OF ALBANY

1800

ALBANY: PRINTED BY G. B. LEITCH, AT THE PRESS OF G. B. LEITCH, 1800.

ALBANY: PRINTED BY G. B. LEITCH, AT THE PRESS OF G. B. LEITCH, 1800.

ALBANY: PRINTED BY G. B. LEITCH, AT THE PRESS OF G. B. LEITCH, 1800.

ALBANY: PRINTED BY G. B. LEITCH, AT THE PRESS OF G. B. LEITCH, 1800.

ALBANY: PRINTED BY G. B. LEITCH, AT THE PRESS OF G. B. LEITCH, 1800.

ALBANY: PRINTED BY G. B. LEITCH, AT THE PRESS OF G. B. LEITCH, 1800.

ALBANY: PRINTED BY G. B. LEITCH, AT THE PRESS OF G. B. LEITCH, 1800.

ALBANY: PRINTED BY G. B. LEITCH, AT THE PRESS OF G. B. LEITCH, 1800.

ALBANY: PRINTED BY G. B. LEITCH, AT THE PRESS OF G. B. LEITCH, 1800.

ALBANY: PRINTED BY G. B. LEITCH, AT THE PRESS OF G. B. LEITCH, 1800.

ALBANY: PRINTED BY G. B. LEITCH, AT THE PRESS OF G. B. LEITCH, 1800.

ALBANY: PRINTED BY G. B. LEITCH, AT THE PRESS OF G. B. LEITCH, 1800.

ALBANY: PRINTED BY G. B. LEITCH, AT THE PRESS OF G. B. LEITCH, 1800.

ALBANY: PRINTED BY G. B. LEITCH, AT THE PRESS OF G. B. LEITCH, 1800.

ALBANY: PRINTED BY G. B. LEITCH, AT THE PRESS OF G. B. LEITCH, 1800.

ALBANY: PRINTED BY G. B. LEITCH, AT THE PRESS OF G. B. LEITCH, 1800.



20th CLOG & STEP DANCE FESTIVAL

Saturday 24th October 1998

at Altwood School, Maidenhead, Berkshire.

CLOG & STEP DANCE WORKSHOPS *for all abilities*

- ◆ IRA BERNSTEIN *Appalachian Flatfooting*◆
 - ◆ PAT TRACEY *Lancashire Irish Party Dances*◆
 - ◆ JANE POLLITT *Competition Hornpipe*◆
 - ◆ JULIE WILLIAMS *Sammy Bells' Waltz*◆
 - ◆ OSIAN EVANS & ARON DAVIES *Welsh Contemporary Clog*◆
 - ◆ CAROL NUTTER *Anna Marleys' Softshoe Clog Steps*◆
 - ◆ JOHN WALFORD *Lakeland Clog Steps & Dances*◆
 - ◆ ANNE DAY *19th Century Scottish Reels*◆
 - ◆ JACK BROWN *All the Winds & Shepherds' Hey*◆
 - ◆ DENNIS VICTORY *British Jazz Tap*◆
- plus - New for 98* ◆ CHRIS JEWELL *Musicians Workshop*◆

Performers Show, **BARN DANCE**, Traders Stalls

with Lecture by Ann Daye

The Strathspey Reel: Strictly National and Peculiar to Scotland?

WORKSHOP DESCRIPTIONS

- 1. JANE POLLITT COMPETITION HORNPIPE** *Advanced* **CLOGS** and loose clothing is essential
 Jane will be teaching her 9 step Lancashire and Cheshire Competition Style routine of which she held the championship title from 1988 to 90. The style is all off the toe. The routine consists of a variety of moves based on *Sam Sherry's* style of dance but with original ideas of her own. Jane began dancing at the age of 8 with a team from Stockport now known as *THE FOSBROOKS*. She is a member of a group named *6 FOOT 3*, who display an audio-visual explosion of rhythm and melody.
- 2. CAROL NUTTER, MARGARET HARGREAVES & VAL SOUTHERN MARLEY SOFTSHOE CLOG STEPS** *Int/Adv* **CLOGS**
 Originally invented by Anna Marley in the 1930's these 12 steps were collected by Dr Tony Barrand and taught to Padiham Panache under the auspices of the National Lottery Arts For Everyone Scheme. The dance was performed by The New Dancing Marleys at our 1995 Festival. It and has potential for choreography for two or more dancers, using the arms to add style and movement. *PADIHAM PANACHE* was formed in 1994 and the link with Dr Barrand began at the Reading Festival. Members of the Group were invited to Boston to meet Anna Marley on the strength of their performance of the Marley Buck & Wing Routine.
- 3. IRA BERNSTEIN APPALACHIAN FLATFOOTING: BEYOND THE BASICS** *Intermediate/Advanced*. **HARD SOLED SHOES**
 We are delighted that Ira will be back with us this year. The workshop will explore and present steps using the Four-Sound Walking Step. Advanced steps will be included. In an attempt to present a large body of material, there will be less drill than in an introductory level workshop. Participants should be able to do a Two-Sound Walking Step with a strong Back Chug.
- 4. PAT TRACEY LANCASHIRE IRISH PARTY DANCE** *Intermediate* **CLOGS ADVISED, HARD SHOES ACCEPTABLE**
 This workshop will be recreating house party dances from the heyday of Lancashire/Irish Stepping. This lively social dancing was a fusion of Irish step-dancing with the local clog dancing, as danced by people of Irish descent at family gatherings and social clubs in West Lancashire. There is no set routine, and easier steps for all were interspersed with foursomes, duos, solos etc. suiting any number and various abilities of dancers. The steps were collected by Pat's mother, a guest at house parties from the 1930's to early 50's. For most benefit, some experience of Lancashire Irish is useful. Workshop pace is intermediate, with opportunity to master some exhibition steps.
- 5. DENNIS VICTORY** **BRITISH JAZZ TAP** *Intermediate* **TAP SHOES**
 British Jazz Tap is very similar to American tap but this workshop will have a lot more emphasis on traditional Clog and Tap Steps. Jazz Tap was very popular in 1920s America after its development from Soft Shoe and Clog in the Minstrel Days in the 1850's. With African American influence and plenty of hips Jazz Tap was formed - it was all about style. Keeping this in mind the workshop will look at four styles of Jazz Tap in a traditional way. Clog and Tap will be transformed to Buck & Wing, Eccentric, Flash and Close Rhythm. Be prepared for time steps, wings, side shuffles, cut aways, reels and more.
- 6. OSIAN EVANS & ARON DAVIES CARMARTHENSHIRE CONTEMPORARY CLOG** *Intermediate* **CLOGS/HARD SHOES**
 Osian and Aron are two young leading cloggers from south west Wales. They are members of the well known *TALOG DANCERS*, who have been successful in winning many competitions, and frequent many festivals around the world. Welsh clog is currently at an exciting stage. with other forms of step and clog influencing the traditional form. Welsh clog has been preserved through the annual *Eisteddfods*, and mini festivals throughout the country. This workshop is designed to teach traditional styles and way of thought to be applied to the modern form of Welsh clog. The accompaniment will consist of traditional Welsh folk music.
- 7. ANNE DAYE** **SCOTTISH REELS C.1800** *Intermediate* **SOFT SHOES OR LIGHT STREET SHOES**
 Anne Daye researches social and performance dance from surviving records, and is particularly interested in the links between the past and today's traditional forms. Drawing on sources from c.1800, the workshop will introduce varied steps for dancing in reels enjoyed at Edinburgh balls and Highland harvest homes. No previous experience is expected, only the ability to pick up steps and then combine them in your own sequences in reels danced in strathspey, reel and jig rhythm. As these dances belong to an age before the Industrial Revolution, heavy shoes are not suitable, soft-soled shoes or light street shoes should be worn.
- 8. JACK BROWN ALL THE WINDS AND SHEPHERDS HEY** *Improver/intermediate* **HARD SOLED SHOES AND 4 HATS**
 Jack can claim the distinction of working out the Lichfield Morris Dances from manuscripts that came to light on 1954/55. This is a unique opportunity to learn two unusual dances. For this dance you will need 4 hats, to be placed at the points of the compass. Shepherds Hey is the only jig for three people that has any substance to it and finishes with one person being held aloft in triumph!
- 9. JULIE WILLIAMS** **SAMMY BELL'S WALTZ** *Beginners/Improvers* **CLOGS**
 Julie learned these steps from Sammy when they were both members of Reading Cloggies. The steps were developed by Sammy as a stage dance and so don't have the strict formality of other clog routines.. They are open to interpretation by individual dancers and there are some variations from the dance as learned by Julie from Sam! These steps should be in the reach of advanced beginners who are looking for something different. There are 5 steps in the routine so the pace of the workshop will be fairly relaxed.
- 10. JOHN WALFORD** **LAKELAND CLOG STEPS & DANCES** *Beginners* **CLOGS** or hard soled shoes
 John will teach a number of the easier Lakeland clog steps from Tom & Joan Flett's book "Traditional Step Dancing in Lakeland" and three dances using some of these steps. The dances are three and five hand reels and the Westmorland Square Eight as performed by the Reading Cloggies. The pace of teaching will be aimed at beginners and aspects of displays will be discussed.
- 11 CHRIS JEWELL** **MUSICIANS WORKSHOP**
 Chris is a talented instrumentalist playing Melodeon, Piano Accordion, Fiddle and Guitar to a high standard. He is the leader of Touchstone, a very successful dance band. He has amassed a large repertoire and will use any good tune regardless of source. He is a regular Folk Camp musician and is good at encouraging the less able to play as much as possible. Stay on for the celidh and hear him and the band in action. Suitable for those with at least a basic level of competence - **not for absolute beginners**. Tunes will mostly be in D, G or relative minors. The content will be flexible to allow Chris to take account of the skill level of the participants. Themes explored may include speed control and rhythmic emphasis. Whatever else happens you will go away with some new and memorable tunes.