



# Scottish Traditions of Dance Trust

*researching, conserving, fostering and promoting  
all of Scotland's traditions of dance*

**Newsletter June 2000**



Langshaw re-visited by Bondagers Dancers. From left to right: Betty Dodds, Betty Blackie, Jennie Riddell and Bess Hermiston. (See page 3 for more details).

***inside:***

- 2-3 News
- 4/5 National Lottery Project: Angus & Borders up-dates
- 6/7 Forum: members' letters & comments
- 8 Events



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## **The Chair has the Floor!**

We hope you like the newsletter's new format which allows us to give you much more information, many more accounts of recent research and keep you up to date with all our work and events related to the Trust and other dance organisations.

We have also provided space for your opinions, information, exchange of views - a forum. We look forward very much to hearing from you.

Several of those members who attended the Annual General Meeting in Peebles in December have expressed their pleasure at receiving the souvenir booklet of the event. This contained the typescript of a talk on Borders dance collector Ion Jamieson given by Joan Flett some years ago. The talk had accompanied the showing of probably the oldest extant film of dancing in Scotland - made in the early 1930s by Ion Jamieson.

This same film was shown at the AGM but we had the added pleasure of welcoming to our day in Peebles Hydro, three ladies closely involved with the making of the film. They were Mrs Jennie Riddell, Mrs Betty Dodds and Mrs Bess Hermiston - who danced in the film and Mrs Betty Blackie whose grandmother made the bondager women's costumes.

It was a remarkable and moving experience for us - and I know for them. None had ever thought to see the film again after almost 70 years. Previously they had been able to identify for Karin Ingram, our Borders Project Development Officer, the names of the other dancers on the film, the precise location where the film was made and what music was provided - information that hitherto had not been collected.

This is precisely the kind of research result that makes our work so very worthwhile and, indeed, vital, if all of Scotland's dance story is to be preserved to inform the enjoyment of future generations.

And, all of this reinforces my own firmly held belief that the Lottery-funded research and development work we are undertaking in Angus and the Borders MUST become a nation-wide project as soon as possible.

*Evelyn Hood, STDT Chair*

## **A Traditional Dance Centre?**

Is there a need for a National Centre for Dance Traditions? That was only one of the subjects for lively debate at an Open Forum hosted by the Scottish Traditions of Dance Trust and the Royal Scottish Country Dance Society and held in Edinburgh on January 26th.

The meeting, attended by around 100, agreed that a working party be set up to look into the feasibility of such a centre and this group will be addressing such matters as where should all Scotland's dance archive material be housed? In these days of advanced communications technology might it make sense to create Scottish Dance Traditions Centres throughout Scotland? The World?

STDT Chair Evelyn Hood said after the meeting, "The fact that the will of this well-attended meeting was that our dance heritage merits such a centre or centres is surely evidence of a genuine renaissance of appreciation and understanding of the importance of our dancing."

The Trust would very much appreciate members' opinions on the subject of a Centre.

## **St Andrew's in the Square**

The transformation of St Andrew's Parish Church - St Andrew's in the Square - into Glasgow's Centre for Traditional Music, Dance and Song, goes on apace.

This A-listed building dates from 1739 and remained as a church until it was handed over by the congregation to the Glasgow Building Preservation Trust in 1993.

The GBPT sought a means not only of preserving this remarkable building both inside and out but of giving it a new purpose in Glasgow's life. The work now nearing completion included the creation of an undercroft to house facilities such as administrative offices, toilets, etc.

The church interior is being carefully adapted to provide space for a variety of purposes whilst retaining and restoring its magnificent 18th and 19th century décor. Central to the plan is the provision of performance/dance space and in evolving this the GBPT have been liaising with a range of traditional music, dance and song organisations including the STDT.

This massive project has attracted over £3.5 million in funding from the Heritage Lottery Fund, Historic Scotland, Glasgow City Council, the European Regional Development Fund, the Glasgow Development Agency, the Architectural Heritage Fund and an on-going fund-raising appeal.

First and second phase contracts were won by Hunter and Clark Ltd (Glasgow) with the highly complex specialist excavation and piling work being undertaken by AMEC plc.

The Scottish Traditions of Dance Trust will be represented on the proposed St Andrew's in the Square Trust.

We are also closely involved in the plans for the opening event which is currently set - most aptly - for St Andrew's Day 2000.

## **The Music and Dance of Angus**

As the STDT Lottery funded project has repeatedly confirmed, Angus has an extremely rich heritage of dance and dance music. And a collaborative event involving the Trust and an Angus music festival - the Ruthven Parish Festival - is set to demonstrate just how rich.

Since 1990 tiny Ruthven Parish in Angus has held an annual 3 or 4 event music festival. The Festival, comprising orchestral, chamber and vocal concerts, with well-known soloists from all over the world, is based in the picturesque little Ruthven Church overlooking the River Isla, just off the A926 Kirriemuir to Blairgowrie Road.

Ruthven Parish Festival's eleventh season is to comprise an exciting 3-day programme beginning on Friday, June 16th, with the Ruthven Festival Musicians, soloists Susan Nairn (flute) and Alison McDonald (soprano) in "Mozart for the Millennium Midsummer" conducted by Alan Jacques.

Saturday, June 17th, sees the inaugural concert of the Ruthven Festival Young Musicians - made up of young people from Angus, Perth and Kinross. This concert, entitled "Baroque and Beyond" begins at 3pm and will be followed by a barbecue and, later, a ceilidh in nearby Ruthven Hall.

The STDT Lottery Funded Dance Development Officer Mats Melin and Board member Joan Henderson have collaborated with Ruthven Parish Festival in the presentation on Sunday, June 18th of "The Music and Dance of Angus". Commencing at 4pm in Ruthven Church there is an exciting programme of music and song composed by Angus composers of the 18th, 19th and 20th centuries, including Robin Orr, Joseph Lowe, and Angus Cameron - not to mention settings of poems by Violet Jacob and William McGonagall (Dundee was in Angus when he was alive!)

At the Festival's traditional party in Airlie Hall dancers will demonstrate, and everyone is invited to participate in, some of the dances taught locally by the



famous teachers, Dancie James Neill of Forfar and Dancie John Reid of Newtyle. Members of the STDT are asked to let as many as possible know of this very special event.

For booking details see under Events on page 8.

## Borders Exhibition

STDT's Touring Exhibition in the Borders opens to the public on 1st July 2000 in the Scott Gallery, Wilton Lodge Museum, Hawick. A Launch Event will follow on Saturday 8th July at Wilton Lodge with displays from local dancers and music from Judith Linton and Marian Anderson. The exhibition, reflecting the traditional dance and dance music of the Borders and the work done so far through STDT's Lottery Funded Project in the area, will visit other local venues during the second half of the year. With displays on subjects such as Dance Teachers, Dance Groups, Local Venues, Hunt Balls, Bands and Musicians, there is something for everyone.

Many local people have helped in the preparation of this exhibition by donating photographs and other items for display or by agreeing to be interviewed. We are very grateful for all the help received in connection with this project and would like to extend our very special thanks to everyone involved. For more details of dates and venues see Events on page 8.

## Borders Day in the Dome

Wednesday 12th April brought the Borders "Day in the Dome" and saw a team of school children and dancers from the Borders going down to London to perform local dances as part of the "Our Town Story" project in the Millennium Dome. The Trust has been very much involved with this project during recent months, teaching the primary school children from Philiphaugh School, Selkirk, who presented the twentieth century through the eyes of a child and her "grandfather" and "grandmother". During the presentation her "grandfather" recalled his young days and told of the time when he was a young man working the land and how, when he returned home from the sheep sales his wife insisted that he dance a figure of eight around three sheepskin rugs which had been thrown on the floor. If he could carry out this feat without falling down then he was deemed to be sober. The children from Philiphaugh School presented the "Three Sheepskins" as part of the dome performance.

An interesting part of the Lottery Project in the Borders has been the old film, taken in 1935, by the well known Dance Master, Ion Jamieson, who lived at

the little village of Langshaw, just outside Galashiels. This film of dancers in "Bondagers" costume was used in the Dome presentation and one of the dances from this (Lassie Wi' the Yellow Coatie) was re-enacted by the Teviotdale Dancers from Hawick, suitably attired in Bondagers costumes which we were fortunate enough to borrow from the Traverse Theatre in Edinburgh.

Friends and family of those who took part had a chance to view the performance on the group's return home at a "Dome Back Home" display.

Borders TV are also making a documentary about the visit so look out for that later in the year.

## Langshaw Re-visited By Bondagers Dancers



From left to right the above photo shows Betty Kerr (now Dodds), the late Mary Houston, Jennie Easton (now Riddell) and Bess Macvicar (now Hermiston) who made up Ion Jamieson's dance team. They are shown here in their Bondagers costumes on the bridge at Langshaw c1930. Having brought Betty, Jennie and Bess together again STDT recently took them back to the bridge for a trip down memory lane. Our front cover illustration shows Betty, Jennie and Bess reliving their memories in April of this year, along with Betty Blackie (second from left on front cover) whose grandmother made the original Bondagers costumes.

## Eassie Hall Centenary

### *Eassie, near Glamis, Angus*

In conjunction with Eassie Hall Committee, and as part of the Eassie Hall centenary celebrations, STDT organised a dance in the hall on Saturday 11th March. The evening's dance programme featured dances from the repertoires of Dancie Reid and Dancie Kydd, who both taught in the hall in days gone by. Wayne Robertson provided the music.

## Monographs Series

STDT is planning to publish a series of monographs on traditional dance

themes, based on the format of the AGM 99 souvenir booklet. If you would like to suggest topics or submit ideas for consideration, please contact Liam Paterson in the Edinburgh office. The AGM booklet is now available for sale priced at £1.50. To order your copy please send a cheque made payable to STDT Ltd to the Edinburgh office.

## AGM 2000

This year the STDT AGM will take place on Saturday 2nd September in Northmuir Hall, near Kirriemuir, Angus. Following the successful event in Peebles in December 1999, we have decided to travel to Angus to showcase the results of the National Lottery Funded Project in the area. We do hope many of you will be able to join us for what promises to be a very worthwhile and enjoyable day.

## New Recruits

The Trust has welcomed three new faces in the period since the last newsletter reached you. We were all sorry when our Project Assistant in the Borders, Anne Brown, decided to move on. She was a pleasure to work with, and made a valuable contribution to the Project. Another Anne has ably filled the post, this time **Anne Turnbull**, from Ettrick. Anne 2 is a 'well-kent' figure in the Borders, having lived all of her life in the Ettrick Valley, and running a busy tea-shop in Selkirk. Her local knowledge is second to none, and her enthusiasm for, and interest in, all things dance-related knows no bounds.

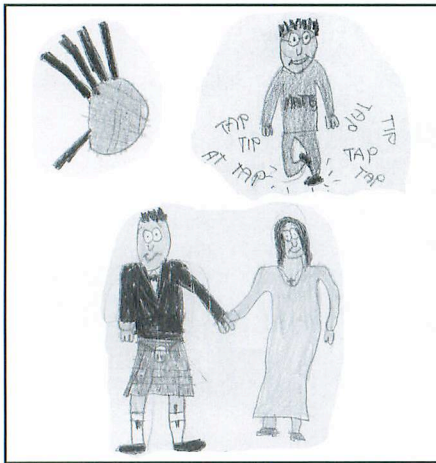
In the Edinburgh office, **Lorna Warrender** has joined the STDT ranks, replacing Katherine Hobbs as the new Project Assistant. A keen dancer, Lorna has an Honours degree in Scottish Ethnology from the University of Edinburgh and has an enthusiasm for all aspects of Scotland's traditional culture. She has worked extensively in local museums and has completed valuable editorial work for the *Greig-Duncan Folk Song Collection*. She brings a range of skills and experience which will be of value to the Project. Katherine left the Trust last year to set up home in Somerset. She has already started a new job working as an Administrator with the Chard Festival of Women and Music and we wish her every success for the future.

**Marion Robson** joins Mats as Project Assistant in Angus. Marion lives in Laurencekirk and has a great interest in dance. Her enthusiasm was first kindled during her childhood years in Glenesk.....the land of the "whirling and birling". This enthusiasm continues today and she looks forward to her time with the Trust.

Board and staff would like to welcome Anne, Lorna and Marion to the Trust and wish them every success in their new posts.



Much of our energy in recent months has been focused on the **Education Pack**. In association with Angus Council (Education Department) we are currently offering Angus schools traditional dance classes and teacher in-service training. Some 20 schools from Kirriemuir, Brechin and Monifieth clusters have already taken part. In 1999 Brechin City Hall saw 180 youngsters from Lethnot, Careston, Edzell, Andover and Maisondieu Primary Schools dance Circassian Circle, Jacky Tar and Rory O'More to the music of the Ian Cruickshanks Dance Band. This concluded the Education Project in the Brechin area.



David Scott P6

During the months of February and March Mats was busy teaching in schools in the Monifieth cluster. Over 380 youngsters from the seven Primary Schools and the High School came together on 28 March to dance to Ian Cruickshanks in Monifieth High School.

On a smaller scale we helped Glenisla Primary School to run a dance as a fundraiser for the school. About 100 people attended the ceilidh and the dance floor was kept busy right through the evening.

As a direct result of the Education Project we have also seen three dances held in the small hall in Lethnot. All have been very successful and due to the size of the hall even a small crowd makes a good night

The County of Angus is one of the richest in the history and practice of traditional dance and music, and the people of Angus have continued to keep their dance and music alive and vigorous. The dancing masters or "dancies" who set such high standards of dancing in every village and town in the county in the past would approve of the fact that today's school children are learning the dances of their own

district, with the accepted local variations, to local music. Happily too, today's school children also approve and we have received lots of letters and drawings from many of the youngsters who have taken part so far. Two of our favourite pieces are presented on this page.

Our **'Old Time and Scottish Country Dances'** continue to be very popular and well attended. The new season is already well underway and we look forward to the next dance in June. See "Events" on page 8 for more details.

Last year's autumn season got off to a flying start in Edzell on 24 September. 90 dancers packed the hall and danced an amazing 34 different dances twice each! Alan Stewart Duo provided the excellent music and Alan Morrison's accordion playing inspired the dancers greatly.

An illustrated talk was given to the ladies of the Padanaram WRI on Wednesday 6 October. The evening also saw a Limerick competition on themes of dance and Padanaram. The following entries had to be judged by Mats, but as he liked all of them we present them here below.

There once was a laddie fae Paddy,  
Who turned out to be a real baddie,  
His swords and his fling,  
Weren't really his thing,  
And he gave it all up to caddie.

**(Susan Forbes)**

There was a wee man flew to France,  
When all he wanted to do was dance,  
He thought he could Can Can but then  
he could not,  
Ooo-la-la it was too hot,  
So came home thru the Tunnel in a  
trance.

**(Mrs A. Smith)**

There was a young girl from 'Paddie',  
Who met this good looking laddie,  
They started romancing,  
Went hooching and dancing,  
And their life was one long Highland  
Fling.

**(Peggy Currie)**

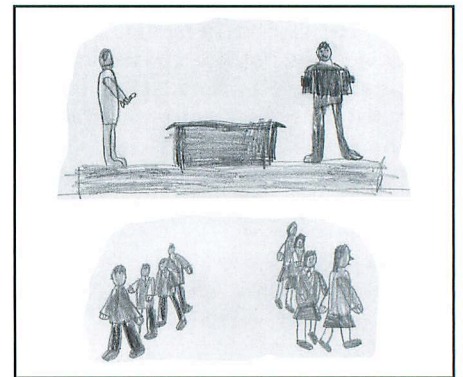
There was a young lass from Paddy,  
Who learned to dance with her daddy,  
She'd strathspey and jig,  
But now she'd grown big,  
She's dancing for 'reel' with her laddie.

**(Wilma Burnett)**

A talk and dance session was also given to the Forfar Ladies' Circle on the 1 November, where the ladies all did a merry Broun's Reel among others.

Bruce Lindsay's Band from Fife took the stage in Kirriemuir on Friday 22 October, while Bill Black's Band gave us a good selection of spirited tunes in the Reid Hall, Forfar.

We ran **Scottish dance classes** on Thursday evenings at Eassie Hall from 28 October to 16 December together with the Eassie Hall Improvement Fund, to give young and old a chance to try some local dances and have a fun evening out. On average about 24 people turned out aged 7 to 70!



Sam Crichton P6

A **database** has now been set up with, so far, 240 name and address entries of informants, musicians, dance bands, clubs and associations, schools and other contacts. It is updated on a daily basis.

We are presently going through all acquired newspaper clippings, entering them onto our growing database. We are now particularly looking for volunteers to help us with the **Newspaper research** as it is proving very time consuming, even though very interesting and fun.

We are also pursuing **interviews** round the district and since January 2000 have been conducting a survey of local dance groups through a series of questionnaires, which the new Project Assistant Marion Robson has taken on as her first task.

Mats Melin & Marion Robson



Pupils from Airlie Primary School enjoying the annual St Andrew's Celebration of Scottish Country Dancing at the Bell's Sports Centre, Perth.



The project dance!Dance!!DANCE!!! in the Borders is now well established and is creating a great deal of interest from dancers and organisations alike.

The **Common Ridings** and festivals taking place in all the towns dominated last summer. Initial filming is complete, and we now face the rather daunting task of editing the footage and interviewing all of the Principals. Here, as with the actual filming, the assistance of the Hawick Film and Video Group has been much appreciated, as has the enthusiasm and helpfulness of the towns' Principals and their committees. Each town has its own dance, and these vary from an Old Scotch Reel as danced in Hawick to an intricate dance involving Reels and Strathspeys in Jedburgh. Instructions for the Selkirk

Reel as danced by the Royal Burgh Standard Bearer and his attendants are in the box below.

A selection of dances, such as the Empress Tango, Scotland the Brave and the Newton Two-step were taught at our recent **Old Time Dance workshop** in Lilliesleaf. The incomparable Jessie Stuart taught us, with music provided by Jock Borthwick for the workshop and Robert Whitehead playing for the dance at night. As always, Jessie attracted a large crowd of enthusiasts and we had to draw the line at seventy-five for the workshop. The day was organised by Grace Belle Scott, of the Midlem Dance Group and they kindly donated some of the profits to the Trust, with the rest going to The Macmillan Nurses.

The **Papa Stour Swords workshop** proved so popular that it was split into two sessions, so that we could accommodate twenty-eight people as opposed to fourteen. Rob Corcoran did a wonderful job of guiding us through all of the intricate figures and a young local accordionist, Stuart Anderson, played for us.

On the 28th November we held a **Callers' Share Day** in the Cramond Campus in Edinburgh. We attracted callers, teachers and musicians of all levels of experience. This was a "share day" in the true sense of the word, with many people bringing a



Callers' Share Day

dance to share in the afternoon. We asked all participants to send dance instructions in advance, so that we could provide everyone with copies at the end of the day. A particular thank you must go to our speakers, Bob Blair, Davie Cronie, Tricia Matthews and Linda Gaul.

This Spring saw the Trust involved in the **"Our Town"** project in the Millennium Dome in London. The Borders Day in the Dome was on April 12th. Traditional dance was represented by the Teviotdale Dancers dressed in Bondagers' costumes dancing "Lassie Wi' the Yellow Coatie" and a group of children from Selkirk dancing "The Three Sheepskins".

Spring and Summer are busy in preparation for our touring exhibition which we will launch in July in Hawick. If any members have any photographs or items relating to traditional dance in the Borders that they would be willing to lend us, we would be very grateful.

Thank you once again to everyone who has supported us in the Borders, and we look forward to seeing you again at our events throughout the coming year.

Karin Ingram & Anne Turnbull

## Selkirk Standard Bearer's Reel

*The first Selkirk Standard Bearer's Ball was in 1949 and for that year and the following two, the dance done was similar to an Eightsome Reel. This tended to be a bit haphazard, and so Mrs Georgina Cuthbert, a local country dancing teacher, approached the Ex-Standard Bearers' Association and offered to devise a new dance and teach it to the Standard Bearer and his attendants. She consulted local bandleader Jock Wilson, and together they decided on the music. Although the dance is referred to as a Reel it is actually danced to 4/4 Marches. The tunes used throughout the whole dance are two songs sung during the Selkirk Common Riding. The first 48 bars, when the Leading Couple are in first place are danced to "Auld Selkirk Toon", and the second 48 bars, danced from second place are danced to "Maggie". The same two tunes are used for each couple. The Principals practise the Reel once a week for the six weeks prior to the Ball.*

### Set Dance - 4/4 Marches

Formation - **Longways set** of five couples.

#### Bars

- 1 - 2 Leading Couple **set** to each other (using **pas de basque** step).
- 3 - 4 Leading Couple **set** again.
- 5 - 6 Leading Couple give each other right hands, and **cross over** to the other side of the set.
- 7 - 8 Leading Couple **cast off** one place to finish in second place on the wrong side.
- 9 - 16 Leading Couple join hands with Couples 2 and 3 to form a circle, and dance **eight hands round** and back.
- 17 - 18 Leading Couple **set** to their First Corners.
- 19 - 20 Leading Couple (turning clockwise to face each other) **set** to each other across the set.
- 21 - 22 Leading Couple **set** to their Second Corners.
- 23 - 24 Leading Couple (again turning clockwise) **set** to each other up and down the set.
- 25 - 32 Leading Man dances a **reel of three** with Couple 2 (starting by passing right shoulders with Lady 2) and at the same time Leading Lady dances a **reel of three** with Couple 3 (starting by passing right shoulders with Man 3). Each finishes on own side in second place.
- 33 - 36 Dancers all **join hands** on the side (ladies hold hands in a line, and men hold hands in a line) and **walk forwards** for four steps and back for four steps.
- 37 - 40 Bars 33 - 36 are repeated.
- 41 - 42 Dancers again **walk forwards** for four, and join with their partners in **Tulloch Swing hold**.
- 43 - 46 Dancers **swing** for a count of eight.
- 47 - 48 Dancers return to their places with four walking steps.
- 49 - 96 The Leading Couple dances Bars 1 - 48 again, this time from second place and dancing with Couples 3 and 4 instead of Couples 2 and 3. When the other dancers are **swinging**, the Leading Couple **swing** down to the end of the set and remain there, and the dance begins again with Couple 2 as the New Leading Couple.

**The above ninety-six bars are repeated until each couple has danced as Leading Couple.**



*This section has been designed as a Forum for STDT members. Please send us your letters, reviews of events, books, videos or anything else about traditional dance which you think will be of interest.*

## Military Traditions

I am researching the traditions of dance, both Highland and Scottish Country, of Scottish Regiments.

This is a peculiar phenomenon wherein one finds requirements of duty placed on both officers and men of Scots regiments to become proficient in the two forms of Scottish traditional dancing. In some regiments, for example for members of the Pipes and Drums of 1st Bn The Black Watch, attainment of pre-set requirements is a criterion for promotion - for instance, a Class III private must be able to dance the Highland Fling or Hornpipe/ Jig; a Class II private the Foursome Reel and Lochaber Broadsword; and all to Scottish official dancing standards.

Requirements on officers are no less onerous. In his autobiography, *The Trumpet In the Hall* (1997) B. Fergusson, in describing pre-war regimental life, writes:

"Each new officer had to satisfy the Adjutant concerning his proficiency in these (*Eightsome, Sixteensome Reels, Foursomes, The Duke of Perth and Hamilton House*), and it was galling for a young Highlander who had danced from his nursery days to the entire satisfaction of his proud family when his performance was judged not up to regimental standard. There were certain prescribed regimental steps to be mastered too. Undue shouting and skelloching in a reel was pronounced vulgar, and woe betide you if reports came back from the Northern Meeting or the Portree Gathering that you had been seen or heard doing something unbecoming in a reel."

The peculiarity emerges when one finds that there are no King's or Queen's Regulations setting out any such obligations nor, it would seem, are there any formal Orders held at either MoD or HQ Scotland. No-one denies the existence of such obligations but no-one has yet shown me it set down formally!

That it was an integral part of regimental life is undeniable, but therein lies my problem: because it was so "normal" no-one has taken the effort to record much about its specifics, and that is where you, as members of the Trust, come in.

I need information, photographs, recollections and memorabilia, in order to place on record this aspect of Scottish regimental life. The product of my research will go into the archives of the Scottish Traditions of Dance Trust and the School of Scottish Studies for the benefit of future students and interested parties. Any donations of archival material will be held safely in perpetuity by the organisations concerned with my work and any loans will be equally safeguarded and returned.

David Anson

## Beating the Retreat from the 20th Century

STDT worked in conjunction with Unique Events, organisers of Edinburgh's week of Millennium Hogmanay celebrations, to produce a programme of traditional dance for the *Beating the Retreat* event on 30th December 1999. Over 1000 pipers and drummers marched down the Royal Mile from Edinburgh Castle to Holyrood Palace to mark the climax of this spectacular celebration of Scotland's history and culture. As the crowd gathered in West Parliament Square spectators were entertained with dance displays from the Edinburgh Early Dancers, Queen Victoria School, the Highland Dance Association and the RSCDS (with a few surprise appearances from the appropriately named Castle Wanderers, Holyrood Casuals and Royal Mile Reservers!) Spectators enjoyed the traditional favourites, with a few surprises thrown in along the way! The Ballochlea Highland Dancers presented the *Carronlea Circle*, a dance in celebration of Falkirk's industrial past, while the Edinburgh Early Dancers performed the stunning *Mask*, choreographed by Joan English and reflecting the masked dances popular in the 16th century.

Meanwhile, although the December air may have been decidedly chilly the temperature soon rose in East Parliament Square where Callers Karin Ingram and Tricia Matthews hosted a lively ceilidh dancing session for public participation. Music was provided by Eric Goodfellow as the street erupted with the good old *Gay Gordons, Dashing White Sergeant* and *Strip the Willow*.



*Enjoying a Gay Gordons in East Parliament Square!*

Down at Dynamic Earth over 20 dancers from the Edinburgh Tattoo Ceilidh Dancers opened the *Dancin' at the Dome* ceilidh, billed as the last great ceilidh of the millennium!

As the evening drew to a close it was clear there could have been no better way to mark the end of 1999 and to welcome the new millennium.

Lorna Taylor

## Highland Choreography Day

STDT's *Highland Choreography Day* on 30th October 1999 was a great success with around 20 Highland teachers plus Joan Henderson, Billy Forsyth and Lorna Warrender of STDT, joining in very enjoyable, practical and thought-provoking sessions showing how highland steps and movements can be integrated into a



Evelyn Jamieson

choreographed dance presentation.

Evelyn Jamieson of the Liverpool Institute for Performing Arts was an excellent instructor, and fully justified the decision to ask someone from outwith the mainstream of Highland Dance to lead the event. Evelyn provided a wide breadth of knowledge and insight on dance composition and dancers, based on her own career which started as a Highland dancer in Paisley and progressed through stage and television performance work to tutor and role model for aspiring young dancers at her present post at LIPA.

A warm-up session led into routines using a combination of well-known highland steps. Evelyn then split the dancers into groups and started developing ideas on how these routines should be presented within an overall theme. She actively involved ideas from the dancers and helped them to build-up a storyline, questioning the range of movements attempted and suggesting where the presentations could be improved by reviewing the piece from an audience and a director's viewpoint.

Evelyn also involved the non-dancing participants as directors of the dancers, assisting with ideas for improvement and



*Some serious group-work! Highland Choreography Day*



commenting on the content and fluidity of the routines. This great idea resulted in some innovative and unusual sequences. It also stressed that the audience should feel part of the dance programme - the performers must create a story which plays on the feelings of the audience and which flows seamlessly and naturally from one area of the stage to another.

The music Evelyn used varied from straightforward traditional Scottish Dance Music to modern folk and dance rhythms, showing that Highland Dance can be set in many tempos and styles.

After the success of this pilot event, the Scottish Traditions of Dance Trust now plans to add it as a regular to our annual events calendar. Watch this space for future developments!

**Billy Forsyth**

## Three Times the Fun Times Four

Being firmly of the opinion that dancing is the best way to keep fit, and the most enjoyable form of exercise, Effie and I have not enjoyed sitting out when *The Lancers* or *The Quadrilles* are called in the village halls we regularly dance in. To this end, when we found out that the Trust was holding a *Quadrilles Share Day* in Stirling, we



Take your partners for a ... Quadrilles Day!?

decided to 'sign up', to see if we could gain the necessary skill and knowledge to enable us to participate competently when Jimmy Shand Junior or whoever next says, "Please make up sets for the Quadrilles".



Stepping out at Quadrilles Day

The Trust's programme for the day was quite informal and during any spare moments we perused the excellent exhibition of books and manuscripts describing early dances in general and Quadrilles in particular.

Alan Macpherson very ably led the first session. We warmed up with the round-the-room dance, *Call of the Pipes*. This was a different, but more interesting, version to the one that I usually see at dances. We followed on with *Inverness Circle* and *Circassian Circle* before concentrating on the Quadrille in Country Dance Style. This was *The Jubilee Quadrille* devised by Alan Macpherson. The dance flows beautifully and by deft movements square formations become diagonal lines without any confusion as to correct direction. Iain Gent (accordion) played music for this session, to the enjoyment of us all.

The second session focussed on Quadrilles from the Early 19th Century and was led by June McKay and Nicolas Broadbridge. The apparent ease with which the tutors demonstrated the jeté-assemblé, the spring and combinations thereof, belied the level of skill which was required to dance

European Quadrilles with either grace or style. Our attempts could best be described as 'leaving room for improvement' and the experience was a salutary reminder to us all of what it's like to be a beginner for whom the terminology and the techniques have yet to be understood let alone mastered. But the session was great fun and we enjoyed ourselves immensely.

After lunch Evelyn Hood gently broke us in to the afternoon session with a short exposition on the history of the Quadrilles. Thereafter we were in the very capable hands of Karin Ingram's tuition and Freeland Barbour's accompaniment for *The Lancers*. Fortunately, most of us had a fair idea of the formations, and so we only required to get the five figures in the correct order. Under Karin's expert tuition we quickly managed the dance in the correct sequence. So pleased were we with our achievement that to finish the afternoon we danced *The Lancers* right through again. Our enjoyment was clear in the spontaneous cheering and applause which erupted at the end.

Tired but exhilarated by our successes and achievements, the day finished at about four o'clock. Now that we know how interesting these workshops are we will definitely be back for more.

**Alasdair & Effie Graham**



STDT member Beckie Rout (left) from Dunedin, New Zealand, on a visit to the Edinburgh office, with Project Assistant Lorna Warrender

## Publications Order Form

Please complete the form below and return to STDT, 54 Blackfriars Street, Edinburgh, EH1 1NE  
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**Monographs Series** - STDT is planning to publish a series of monographs on traditional dance themes, based on the format of the AGM 99 souvenir booklet. If you would like to suggest topics or submit ideas for consideration, please contact **Liam Paterson** in the Edinburgh office.



# EVENTS

## STDT Old Time and Scottish Country Dance Programme 2000

February 25	Montrose Town Hall	Wayne Robertson
April 14	Kirriemuir Town Hall	Alan Stewart Duo
May 26	Brechin City Hall	Gavin Piper
June 16	Wharncliffe Hall, Newtyle	James Coutts
September 22	Inglis Memorial Hall, Edzell	Steven Carcary
October 20	Kirriemuir Town Hall (Scottish Country Dance)	Ian Cruickshanks Band
November 24	Reid Hall, Forfar	Ken Stewart

for more information contact Mats Melin or Marion Robson on 01307-468335

## STDT Borders Exhibition 2000

1st - 30th July	Scott Gallery, Wilton Lodge Museum, Hawick
5th Aug - 2nd September	Christopher Boyd Gallery, Old Gala House, Galashiels
7th September - 1st October	The Gallery, Coldstream Museum
7th October - 10th November	Museum Room, Tweeddale Museum, Chambers Institute Peebles.

for more information contact Karin Ingram or Anne Turnbull on 01896-755110

## Linlithgow Scotch Hop

Scottish Dancing for ALL in the Courtyard of Linlithgow Palace. Lively, friendly, fun with a varied programme of dances and the best of bands - Ian Thomson, The Occasionals with Freeland Barbour, Hoogie with Keith Smith, Bella McNabb and Colla. Alternative venue for bad weather. Wednesdays from 12th July to 9th August 2000 at 7.30pm. Tickets at the door: £4/£3 and under 12 years free. Tea and Walkers shortbread included. Information from John D. Carswell, phone/fax 01506-845698.

## STDT AGM 2000

Don't forget this year's AGM which will take place in Northmuir Hall, near Kirriemuir, Angus on Saturday 2nd September.

## The Early Dance Festival

### Preliminary Notice

In 1999 the Festival was held in Plymouth and in 2000 it will be in Surrey. In October 2001, Scotland plays host to the Festival for the very first time. It will take place in the beautiful Hall of The Edinburgh Academy. Overnight accommodation will be available in the Boarding House of the

Preparatory School which is beside the world-famous Botanic Gardens. Watch this space for further information or contact June McKay on 0141-889 1760

## Ruthven Parish Festival

16th June *Mozart for the Millennium Midsummer* (£7.50)  
 17th June *Baroque and Beyond* (£5.00)  
 18th June *The Music & Dance of Angus* (concert, supper & dance - £20, concert only - £10, supper & dance only - £12)  
 Enquiries to J.C. Black, Reekie Linn House, Kilry, Alyth, Perthshire. Tel: 01575-560219

## Volunteering

As part of our feedback from recent events, many STDT members have been offering us their services as volunteers. We are currently starting a volunteers database, with the aim of putting members in the same area in touch with each other. A recent example of this was when several members in the Argyll area organised a very successful and enjoyable fund-raising dance in Inveraray last summer. If you would like to be involved in any aspect of the Trust's work, please contact the Edinburgh office - we would appreciate your help very much!

## Scottish Traditions of Dance Trust

54 Blackfriars Street,  
Edinburgh, EH1 1NE

phone/fax: 0131 558 8737  
Email: edinburgh.stdt@virgin.net

THE SCOTTISH ARTS COUNCIL

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Individual membership - concession (1 year) (senior citizens, students, unwaged)	£10
Individual membership - (10 years)	£100
Corporate membership - (1 year)	£100

Please indicate which Scottish dance traditions are of most interest to you: (please circle)

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Military	Old Time	Step	Ceilidh	Early	ALL

Other: (please specify)