

Scottish Traditions of Dance Trust

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

Newsletter October 2001



Taking steps - STDT moves to Stirling (See page 2)

<i>inside:</i>	2-3	News
	4-7	Forum
	8	Events

***PLEASE NOTE NEW ADDRESS**

Scottish Traditions of Dance Trust,
16 Broad Street,
Stirling FK8 1EF
Tel: 01786 849247
Fax: 01786 849248
Email: stdt.stirling@virgin.net

MOVING ON!

Funny how some things stick in the mind! But I have a clear recollection of once hearing someone on radio say "Flittin's are nae fun but fair gie you the chance to redd up and redd oot!" I have the feeling it was probably on that favourite Saturday night Scottish Home Service series The McFlannels in the days when radios were called wirelesses. For some reason that phrase has stuck in my mind and I've had occasion to test the truth of it!

However, although for an organisation such as the Trust a flitting may well give us a chance to redd up - redding oot certainly won't be on the agenda! The gathering of written material, photographs, memorabilia, recordings, videos, gramophone records, old films, dance programmes and so on, is part of the work of the Scottish Traditions of Dance Trust in creating its unique archive. Like Topsy the Trust and its collection has "just growed and growed" until we really have HAD to find larger premises.

The move to Stirling will allow the Trust to bring together much of its archive material under one roof for the first time. It will also allow Liam, Lorna and Jean a bit more room to work in.

For several years now, anyone who visited the office in Blackfriars Street must have marvelled at the team's ingenuity in fitting desks, files, computers and other office paraphernalia, into a space no self-respecting cat would expect to be swung in! But the fact that all had become such a tight fit was, in fact, testimony to the way the Trust and its activities had grown since it was founded in 1995. In fact, every one of our moves has been something of a milestone in the Trust's story so far.

In the early days we had no office - Joan Henderson's back bedroom should have a plaque on its door as being the first "office" of the Trust! There Jean Hannah set up "office" for a few hours a week, with one desk and one computer. A few months later we employed a part-time Co-ordinator, Jennifer Swanson, and moved for a short spell to Pentlandfield Business Centre near Penicuik. The move to Blackfriars Street coincided with the part-time Co-ordinator's job becoming a full-time appointment and when Liam Paterson took over that role from Jennifer we were already launched into the two National Lottery Funded Projects in Angus and the Borders.

Now that the Projects have come to an end and the work of Karin, Anne, Mats and Marion is over, the Final Reports are being written. And even before the ink is dry on these it is evident that what was achieved in

the Projects marks a very considerable milestone in the development of the Trust. The Scottish Traditions of Dance Trust will always be grateful to the Scottish Arts Council and the National Lottery Fund for their encouragement and faith in our objectives. The experience we all gained from our work over three years in both Angus and the Borders has convinced the Board and staff that we have worked out a blueprint for getting ALL of Scotland up on its feet and dancing our traditional dances.

Our next task is to implement our blueprint - particularly for the benefit of young Scots. In order to move ahead we must raise the profile of the Trust even higher and attract support and sponsorship from all sectors of the community. To this end the Trust will soon appoint a new Trust Director to spearhead a profile-raising initiative. This will mark yet another stage in the Trust's development.

So, now we are once more on the move - and looking forward to settling down in Stirling.

Our proximity to the Tolbooth development reminds me of the bitterly cold day in 1996 Billy Forsyth, Joan Henderson, former Board member Alex McGuire and I went to visit the Stirling Tolbooth. We were shown round the near derelict building with its old prison cells, rotting woodwork, makeshift theatre, square courtroom. It was with regret that we decided that at that stage in the Trust's development it would be simply too ambitious to "take on" this building. Its potential was evident, though, and we must applaud Stirling Council and their partners' endeavours in bringing this historic building back into use and for the benefit of the Traditional Arts.

And at the same time as moving house, the Trust will undergo further changes. At this year's Annual General Meeting Joan Henderson and Alastair MacFadyen will retire from the Board.

I am delighted to report that they have both indicated that not having duties as executive Board members will give them time to devote themselves to research and writing projects for the benefit of the Trust. It is difficult to find words warm enough to praise and thank them for their great enthusiasm and the tremendous amount of work they have done for the Scottish Traditions of Dance Trust before and since its incorporation.

It is with equal difficulty that I have to tell you that now because of pressures of family commitments and health concerns I have had to relinquish my duties as Chair of the Trust. I shall, however, remain on the Board and do whatever I can on behalf of the Trust in a less demanding capacity. It has been an enormous privilege to Chair the Trust and it has been very difficult to have to let go of the reins at such a momentous time in Trust affairs. The Scottish Traditions of Dance Trust, its members, Board and staff have a very special place in my life and in my heart.

With my very best wishes to you all.

Evelyn Hood.

We're on the Move!

The Scottish Traditions of Dance Trust has moved! Our office in Blackfriars Street has been bursting at the seams for a while now, and we've been looking at a variety of new locations. Finally, with the help of Stirling Council's Heritage & Cultural Services, we have found a new office in Stirling's historic Top of the Town, on the tourist route up the hill to Stirling Castle.



Broad Street, Stirling

It's a good time to be re-locating to Stirling, a lively and adventurous arts and cultural centre, where the traditional arts in particular are flourishing. The latest example of the continuing regeneration of the Old Town is the £6m transformation of the Tolbooth, which is due to open in Spring 2002. The Tolbooth will be a vibrant new centre for music and the arts and the focal point for a current 3-year traditional music development project, and it is situated directly across the road from the new STDT office in Broad Street.

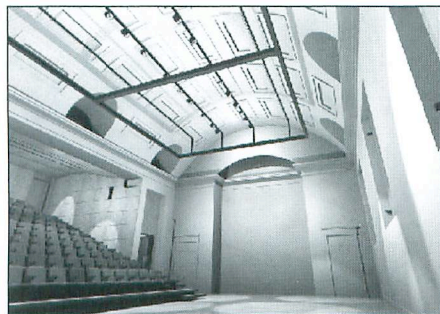


Tolbooth steeple and Mercat Cross

Stirling also has an active traditional dance community already in place. During the summer there are regular

Highland dancing displays at Stirling Castle and family ceilidhs in local venues. The local authority supports traditional dance activities in schools, the University runs a Summer School which includes a variety of dance traditions, and there is a very active local branch of the RSCDS.

The Scottish Traditions of Dance Trust has also had a link with Stirling since its early days. The "Scotland's Dances" conference which led to the formation of the Trust was held in the Albert Hall in 1994, and our first two Annual General Meetings were held in the town. As a national organisation, we feel that Stirling is a more central location for our headquarters, and is fairly accessible from most parts of the country.



Main auditorium: Tolbooth (artist's impression)

We are now looking forward to working with our new partners in Stirling, and also to continue working with all of our contacts throughout Scotland and abroad. Please make sure you take a note of our new contact details on the opposite page, and if you're in Stirling, come along to the office to see us!

Tartan in Tripoli

As a result of an enquiry made by Orient Exhibitions through the STDT and referred to Billy Forsyth an STDT Director who is also Director of the Edinburgh Tattoo Highland Ceilidh Dancers, last May four dancers from the group flew to Tripoli in Libya to dance at a British Trade Fair being held there, the "Britain and Libya Partnership for Progress" Exhibition.

The Executive Producer and his staff met them at the airport, ensured they were very well looked after and guided them to and from the various locations at which they danced.

In addition to the Exhibition itself the girls danced at a number of venues including a special reception at the British Ambassador's residence. The dances performed were a mixture of traditional Highland and National dances and the more modern choreographed numbers which have been so successful

with audiences at recent Edinburgh Military Tattoos. The demonstrations were very well received by all the spectators, Libyans, the British Expatriate community and the Exhibitors, particularly the representatives of Scottish companies, and added a real Scottish flavour to the Fair.

It wasn't all work and the local staff made sure the girls saw the local sights and, naturally, did some souvenir shopping.

The visit was a once in a lifetime opportunity to see a part of the world rarely visited by tourists and the girls did realise how lucky they were to enjoy the chance to go there. This was an experience not to be forgotten by any of them.

The dancers were Kimberley Colliar from Glenrothes, Susan Connelly from East Wemyss, Mairi Stewart from Dunfermline and Laura Murray from Carluke.

Twirlin' & Birlin'

ALP Scots Music Group held its Dance Workshops for 2001 on Saturday 3 March at Bruntsfield Primary School in Edinburgh.

One of the features of the day was the highlighting of the work Mats Melin had been doing in Angus as Traditional Dance Development Officer for the Scottish Traditions of Dance Trust. He did a morning workshop on one or two of the solo dances in the Highland tradition that had been collected in the Angus area. They had interesting aspects to them such as landing on both feet evenly to start a step rather than on one leg as is usually done today. After Mats had caught his breath, he then presented a lunchtime talk on traditional dance in the Angus area, particularly the history of dancing masters in the region. In the early evening he taught a workshop which covered some of the social dances popular in Angus such as the *Gay Gordons Two Step*. To finish off the day Mats also called a couple of these dances at the ceilidh held that night.

Other workshops offered included one on lesser known ceilidh dances, taken by Dave Francis and Mairi Campbell for those who wanted to expand their repertoire. For those still wanting to learn the basics there was a beginners and family ceilidh dance workshop taken by Annabel Oates. This session also managed to fit in a Kurdish dance or two - taught by Zuhir Saddollah - and the evening ceilidh allowed another opportunity to try

these dances. (It turned out that Zuhir had been going to the ALP Scots Music Group's 'pay as you go' ceilidh class that Annabel had been teaching - yet they both did not know they knew the other person who would be teaching at the same session!) Annabel also called for the ceilidh at night. There were a lot of empty seats around St Brides as virtually everyone was always dancing!



Twirlin', birlin' and fiddlin' at an ALP workshop, March 2001

For stepdancers, Gillian Boucher from Cape Breton took a workshop in the afternoon on the *Inverness County Set* which gave them a chance to practise their jig and reel steps, while trying to remember what direction they were going in at the same time. The workshop also managed to look at some individual steps.

Musicians were not forgotten in the programme either. Stan Reeves of the Robert Fish Ceilidh Band took a 'play for dance' workshop in the morning. In the afternoon (in conjunction with International Women's Day/ENACT celebrations) there was a women's dance band workshop at Dalry House taken by members of the Belle Star Band - another popular band on the ceilidh scene in Edinburgh.

Plans are already underway for next year's Dance workshops (2/3 March 2002) which we hope will mean dancing all weekend - for more information contact ALP Scots Music Group (0131) 337 5442.

STDT AGM 2001

This year the AGM will take place on Saturday 27th October, 11.00am at the Stirling Highland Hotel, Stirling. All members are invited to come along. We are planning a dance in the afternoon and are also hoping to offer the opportunity to view the new office.

Hello from Mats!!!!

Following the end of the Angus Project, Mats Melin has found himself very busy touring the country, teaching workshops, choreographing, directing and producing (and he's even found the time to tell us a little bit about it).

Since the end of the Angus Project I have been on the road, touring the country and clocking up the miles. I am currently involved with the Step 2000 project in Inverness, run by Highland Council. This is due to reach its conclusion at a Showcase evening at Eden Court Theatre on the 20 November, where community groups and professionals will display the best of Scottish dance, music and song. I am co-ordinating, producing and directing the show (plus dancing in it as well and I think I also have to be MC for part of the evening!) Performing will be local step dance groups and musicians, school children will perform some set dances, and I am choreographing a Highland dance piece for 5 Highland dancers. The Kilmorack step dancers will do an arrangement of the *Inverness County Square Set*. The professional line up features Mary Ann Kennedy on vocals and clarsach, Andy Thorburn on keyboards, Ronan Martin on fiddle, Donal Brown on pipes and flute (and dance), Dannsa (Frank McConnell, Caroline Reagh, Sandra Robertson, Mats Melin), Celtic Spirit Dance Company (Gareth and Deryck Mitchelson), and Alison Macleod and John Sikorski. I think it will be a night to remember (at least for me, if I survive!)

I have also completed a short project in Stirlingshire teaching dance in relation to Scots song in a cluster of schools. The project was set up by Christine Kydd, with singer Maureen Jelks, songmaker Ewan McVicar and fiddler Ronan Martin.

In May, a small project was run in Orkney to celebrate the Norwegian Constitution Day on 17th. I worked with 15 children from 3 Kirkwall schools, each one representing Norway, Shetland and Orkney in turn and each group dancing 3 dances from their respective place. It was a reworked and small scale VESTERLED. It was very successful indeed and the music was provided by young musicians from Kirkwall Grammar School under the leadership of Douglas Montgomery.

Apart from that I have been at several Feisean including Skye and Oban, and taught at the Hebridean Celtic Festival. I often travel some 1000 miles a week when it really gets going and on top of all this my daughter, Solveig, has just started school!!!

Mats Melin

STDT Goes to the Games

Marion Robson shares some thoughts on her involvement with the Trust and the Drumtochty Highland Games, Saturday 23rd June 2001

I was involved in part of the Trust's Angus Project and it was an experience I will never forget. I spent a lot of time interviewing people who had wonderful tales to tell of their dancing days past and present.

Some of these fine folk could go back some 75 to 80 years, when they first attended dancing lessons taught by various "dancies," who often travelled round the country teaching Highland and country dancing.

From this research we gathered all sorts of information including dancing steps and formations different to the regulation ones of today. Through this job I met so many interesting people whose contributions are now recorded as part of the history of Scotland's dance.

Having enjoyed working with the Trust, I continue to do so as a volunteer.

As a way of advertising, the Scottish Traditions of Dance Trust decided to have a stand at Drumtochty Highland Games on Saturday 23rd June. Liam Paterson and I organised and manned the stand. A fair bit of interest was shown in what we were doing and we gathered further information about dancing in Scotland.

One lady who visited our stand was a former pupil and assistant of the famous Highland and country dancer, Bobby Watson. When we told the lady that the dance trust was organising a concert in 2002 to commemorate Bobby Watson, she kindly offered to help. (If any of you have memories of this great dancer and are happy to share them with the Trust, please contact me through the main office.)

Back to the games! As a bit of fun we had a board squared off with the names of 100 country dances, from the popular *Broun's Reel* to the less well

known *Drumtochty Glen Strathspey*. This created great interest and fun, as for some it recalled memories of their dancing days and for others it amazed them by the diversity of the number and titles of the dances. The other attraction was the prize of a litre bottle of the local Old Fettercairn malt whisky!



Channel 4 team filming at Drumtochty

The day passed quickly, and half an hour from the prize draw time I realised that we still had some dances to sell. So off I went for my first visit of the day to the beer tent.

Well, I should not have worried about having trouble selling the last lot of dances, for there in the tent were a good number of kilted gentlemen who were so enjoying their dram that the thought of winning a bottle of the tippie was met with approval.

The pound coins appeared from all directions and names were duly written in the dance squares. By the time I escaped from the tent, a couple of the Lonach Highlanders reckoned that they were related to me when they realised that I was once a "quine fae Craigievar." These Lonach men certainly have a way of welcoming folk in their fold!

I had a long "crack" with one of the older members of the Lonach Pipers, who was also a fiddler with a wealth of information on Scottish music. This gentleman came from Tarland, where the ever-popular young farmer, fiddler Paul Anderson hails from.

As I sit here typing, I feel as if I am once again at Drumtochty Highland Games as I hear the "Tunes of Glory" being piped by my neighbour who is a member of the Graham of Montrose Pipe Band.

Another extremely successful and enjoyable Drumtochty Highland Games has passed with thanks to Jim Brown

and his committee and helpers, whose organisation and hard work allow the event to run with apparently no hiccups.

I'll be back again next year and so to will a great many more folk to take part in this fine Scottish tradition with its ideal setting in the heart of Drumtochty Glen.

Marion Robson

Ceòlas 2001

Travelling out to the Western Isles is always something special, but is even better when going out for Ceòlas - the Summer School that brings together traditions of stepdancing, fiddling, Gaelic song and piping. A feature is the number of tutors from Cape Breton which allows an opportunity to compare and integrate the traditions.

We (myself and my fiancé, Roderick) took the Skye - North Uist route to arrive there in time on Sunday for registration, sorting out accommodation and a welcome ceilidh at night. Then on Monday it was right into the programme with a Gaelic class first thing (or lecture for the more advanced). For me the first session of the day was stepdancing with Alexander McDonnell. Alexander has a lovely loose and improvised style which means he does not always remember what he has done - but it looks great! All the dancing sessions had live musicians who certainly played hard for their suppers.



Alexander McDonnell's step dance class

My second session after morning tea was reels & quadrilles with Sandra Robertson. These classes which covered in the week some of the old reels such as the *Eight Men of Moidart* and particularly, the *South Uist Quadrilles*, ably assisted by local dancers! Then it was time for lunch. The third session was more stepdancing with Margie MacDonald,

daughter of Mary Janet MacDonald who had been teaching last time I attended Ceòlas. It was good to go over some of the steps from before and learn some new ones. The last session of the day was the crossover time when all the dancers, singers and players mixed to share experiences etc. The first day was a demonstration of how this mixing could happen. At night there was a ceilidh at the Stoneybridge Hall at which a number of locals and visitors took part.

Until Friday, the days took the same pattern with different activities at night. On Tuesday we got a chance to try out the new causeway to Eriskay which appears to have had at least 3 openings by now - any excuse for a party! There was a Gaelic Mass followed by a cracking ceilidh at the local hall presided over by the outgoing minister Father Calum MacLellan. It was time to go visiting on Wednesday night with the locals hosting House Ceilidhs. We went along to the chair of Ceòlas, Mary MacInnes', and had a great time, singing and dancing and listening to others perform - we were particularly fortunate to have David Greenburg and Allan MacDonald to help the party along. Other tutors were Marybell MacIntyre (Stepdancing); Mairi Campbell (fiddle); Deirdre Morrison (fiddle); Margaret Stewart (pibroch songs); Iain MacDonald (piping); Iseabail T MacDonald (Gaelic songs and Puir a Beul); Rona Lightfoot (waulking songs); Wille Kennedy and Dave MacIsaac (both from Cape Breton).

On Thursday some of us took the opportunity to see around the southern end of South Uist on the bus tour in the early evening including a visit to one of two remaining churches in Scotland with a full communion table in its centre i.e. everyone in the congregation is accommodated at the table when Communion is celebrated. Others had chosen to go on the walk around South Lochboisdale. In the later evening there were three sessions happening at local hotels, but we went visiting instead to catch up properly with some friends made last time I was in South Uist. Friday was the last official night so there was a grand concert followed by dancing and a session at the Borrodale. We managed to dance the quadrilles twice in the evening/early morning.



Fun in the Hebrides!

Also on the Friday afternoon had been the performance of the cross-over sessions and some of the classes for those who had chosen to work on a presentation of what they had learned. Somehow a take off of Shania Twain managed to make its way onto the programme as well! It was good to get some idea of what others had been working on such as the waulking songs, the pibroch songs for piping and the young people's fiddle classes. Previous to this at the reel and quadrille session the School of Scottish Studies had been videoing the *South Uist Quadrilles*. We were quite used to this attention having been in a centrespread of the West Highland Free Press the day before!

From Friday people started to leave to get back to other lives. For we lucky ones who had to wait for the Calmac ferry back to Oban on Sunday, the weather cleared up on the Saturday. This allowed some sightseeing around North Uist, including a visit to the Arts Centre, Taigh Chearsabhaigh, and Benbecula. Plus we had a ceilidh with the Black Rose Ceilidh Band that night. I must mention the different versions of the *Dashing White Sergeant I* saw that night, for example the double circle, the setting to one person only and so on. Many people out in the Uists are very keen dancers with a regular Saturday night dance ceilidh in Daliburgh (people from this went to Cape Breton recently) and a monthly class in Benbecula. The good weather continued into Sunday with a beautiful ferry ride and great onboard session. A wonderful ending to the week.

Congratulations to the organising team who showed what the local community can do when given good support from an agency such as the National Gaelic Arts Project. Ceòlas should be on everyone's summer holiday plans at least once in their lifetime! The dates for next year are 7-12 July 2002.

Fiona Campbell

Quern in British Columbia

Part one

We Scots all too frequently have a "guid conceit o' ourselves" and accept with equanimity that our dance and song may be heard and enjoyed by peoples all over the world. Let me share a dancing story with you that emphasises to me, just how hard some people work to keep alive the culture we too often take for granted.

I had arranged with the music group Quern I am involved with to give some concerts and musical presentations in southern British Columbia in July and additionally to play for a couple of dances, one in Vancouver, the other in Victoria. But before that little bit of work, some pleasure called and I took off for Northern BC parts to canoe the Pine and Peace rivers. My companions on the drive north were two well known Borders dance activists and musicians, Molly and Bill Sinclair from Galashiels. Bill joined me on the wilderness trip while Molly amused herself in Fort St. John where a contact had arranged that later we would perform at a home for elderly or seniors as they are always referred to in Canada. It was while getting our gear together for the trip at Fort St. John that I discovered Scottish country dancing took place in the small town, the driving force behind it all being a kilted Englishman called Oliver Mott.

Oliver was first smitten by Scots music when living on Baffin Island and took steps to bring country dancing to the fore in Fort St. John when he moved there and formed a dance group in 1981. According to Oliver, Scottish dancing was introduced to the area by (Sir) Alexander Mackenzie in 1793 when he was making his famous journey north in quest of a route to the Pacific Ocean. Our dance was, he went on, enthusiastically taken up by local Cree and Beaver Indians, backed no doubt by fur-traders and Metis. On a recent visit to a school at Kelly Lake, Oliver saw Metis children dancing *Strip the Willow* in their own shuffling step.

The dance group at the Fort had never, ever, danced to live music and Oliver promised he would by hook or by crook rustle up two sets if we would play after our canoe journey. We agreed and come the night twenty dancers, not all with Scots blood in their veins, lined up. When I congratulated Oliver on the number dancing, he took the wind out of my sails. Four people it transpired had made the journey from Grande Prairie to attend - a round journey, believe it or not, of 420 kilometres.

There are other stories to tell about Scottish dancing in this north-east corner of BC. The devising of a dance to commemorate the 50th anniversary of the opening of the Alaskan highway, the humorous entry of cross-country dancing on skis, the group's work around schools and many social events. But let me return to Molly.

When it was known that we were to play at an old folks' home, Molly thought it would be nice if these seniors could see some Scottish dancing. So, she devised a demonstration dance for three, and while Bill and I were out canoeing in the wilderness, Molly recorded appropriate music which allowed the three of us to dance when we performed at the seniors' home. It is a nice little dance and it now bears the title of *The Maple Leaf*. So, after playing at a further two unexpected engagements ended our visit to northern parts of BC, a visit, I have to say that brought home forcefully to us, the contribution our Scots dance can make in the integration of peoples.

To be continued next issue.

Wallace Lockhart

North Atlantic Fiddle Convention 2001

The ethos behind the first North Atlantic Fiddle Convention, held in Aberdeen between 25 and 29 July 2001, was to present 'a celebration of the fiddle and its music in the traditional cultures of countries surrounding the northern Atlantic'. There was a conference, concerts, ceilidhs, busking trails, demonstrations and workshops. Everything a happy fiddler needs, though not all under one roof!

An excellent addition to the NAFCO programme was the inclusion of dance workshops. This did the trick for the non-fiddlers amongst us - but it was also good for those fiddlers who wanted to understand how disciplined a fiddler needs to be if planning to play for dancing.

The first workshop I attended was Sherry Johnston's Ottawa Valley Style Step Dancing. This type of dancing originated in the lumber camps of the Ottawa Valley in the 19th and early 20th centuries. Danced originally to the fiddle or accordion, the style is an amalgamation of Scottish, Irish, French-Canadian and Algonquin dance, with a sprinkling of American tap and clogging. Wow! What can I say. Expecting perhaps a slightly livelier version of Cape Breton step dancing, we were taken by surprise when Sherry walked out with her white, jangly tap shoes, and proceeded to dance at breakneck speed to a reel, with scuffs and kicks, changes taps and rocks - all that was missing was the thigh slapping! And boy, we loved it, especially those of us who follow the more sedate Cape Breton style. By the end of the session, Sherry, who performs, teaches and judges Ottawa Valley step dancing, had taught us eight steps of the *Ottawa Valley Reel*. We have decided to work on this one in our step dance classes in Aberdeen, but at the moment I feel we'll probably have more success performing it to a relatively

sedate hornpipe than to a breakneck speed reel! Sara Reith, a local fiddler, provided the accompaniment. It's always so much better to dance to the real thing!

I missed Mats Nilsson's Swedish Couple Dance workshops, but I did see the Swedish dancers in action later. Mats is a lecturer in folklore studies at the University of Gothenburg. He is particularly interested in tracing the connections between dance and music in Scandinavia and Britain. Actually, I'm a bit relieved I didn't go to the workshops - to see these dancers in action, birling around at an incredible speed, feet perfectly positioned, too close to each other for comfort made me feel that it was better to watch and to admire! I just can't imagine dancing with my husband like that and not breaking his toes or crashing into another couple.

I did make both of Mary Janet MacDonald's Cape Breton step dance workshops the following day, though, but then I had waited for this event for months - ever since I had heard about the Convention. And well worth the wait it was too. She brought her countryman, the fiddler Carl Mackenzie to play for us. It was rather fine to be dancing to the real thing in a room that I'd last been in (not counting Sherry's workshop) some years ago, sitting an exam! Mary Janet's a fine teacher. She has been teaching step dance for many years in Cape Breton and has also taught in the US, Canada and at Ceòlas in South Uist. Considering that she had a large class, ranging from complete beginners to advanced dancers, she took the time to go round each participant, and tried to ensure that she had something for everyone. Of course, in typical Cape Breton style, the fiddler liked to increase the speed as he went along. This was wonderful for some of us, but maybe not quite so good for others. However, they could still listen and enjoy! Thanks Mary Janet! That was brill!



Mary Janet MacDonald (far right) & Karen Steven, with fiddlers at NAFCO

Mats Melin, who needs no introduction here, did sessions on

Shetland Reels, including tricky bits and variations, and on the *Inverness County Square Set*. The tightly knit figures of eight were great fun once we had all established left from right (not always an easy thing to do, especially if female and leading) and everyone had their own favourite step to do in between. The following night, at the farewell party, the Cullivoe fiddlers danced our Shetland reel - as a group of Shetland fiddlers might be expected to do - and I found myself thinking - 'hey, I can do that - I want a shot!' Needless to say, I didn't get one. Mats made what I'd always thought of as being a complicated dance seem simple, but I never did manage to remember to promenade at the right time in the third part of the *Inverness County* (as Liam will testify). Who knows, next time? It was a very hot day, and we ended up not a little exhausted. But it was great fun! Again, Sara Reith played for us.

The final dance workshop was Irish Set Dance, held by Leonie Sweeney accompanied by Irish guest fiddlers Connie O'Connell and his daughter, with Ron Pirrie on guitar. Leonie lives locally and holds regular Irish set dance classes. I didn't actually take part in this, being too busy learning how to play keyboard à la Cape Breton (!), but I did catch the end, and it looked and sounded fabulous. Everyone seemed to be going in the right direction at the right time, sweat dripping (it was another hot day), and thoroughly enjoying themselves. That's what folk dance is all about - enjoyment, expressing the music, and that's the effect that the NAFCo dance workshops had. We all had a great time. And now we want more!

Pat Ballantyne

A Southern Summer of Dance

Summer time in New Zealand can be glorious - but it can also be a trifle warm when combined with dancing!

Our first stop on our trip was the 'Gaidhealtachd' - a Celtic gathering held at Whangarei Heads - an area that saw settlers from Scotland who had decided Cape Breton was too cold and very successfully had sought warmer climes! One of the local place names was Urquhart's Bay.



A sizzling summer "Down Under"

The event is based at the local primary school where people camp, with the evening ceilidhs held at a nearby village hall. The programme is made up of sessions volunteered by participants and there was enough for both an adult and childrens programme. I ended up teaching 4 workshops - two basic Scottish Stepdancing; one on Shetland dances (thanks to an STDT workshop) and the last was more a talk about what I had been doing dancewise in Scotland for the last five years. I was also commandeered to call the dances for the Scottish Ceilidh night except the *Eightsome Reel*, which my mother, a Scottish Country Dancing tutor called. There were also Welsh and Irish nights, plus a final night concert/ceilidh when people gave us a

taste of what they had been doing in their workshops.

There was certainly a diverse group of people and consequently a diverse programme of dance, talks and music workshops, including a ceilidh band session which provided live music for each night - my fiancé, Roderick had great fun taking part in this. There was even a NZ piper who had been the personal piper for the Duke of Atholl. A family had recently been to Cape Breton so there was some interesting information to be had and we did the *Mabou Set* as a dance (very similar to the *Inverness County Set*).

After this week we did some sightseeing around the north of New Zealand and then travelled south to Wellington for my sister's wedding. Music and dance were included in the celebrations - an uncle played the accordion, Roderick played fiddle for me to stepdance and my cousin's wife did some bellydancing!

Our last weekend in New Zealand was spent at the Auckland Folk Festival which involves camping at the Kumeu Showground. I taught two stepdancing workshops and called on 'Gaidhealtachd' people who were at the Festival to help me demonstrate at the ceilidh on Saturday night. I also called some of the dances at the ceilidh as well. It is interesting to see what differences in the dances have filtered through to the 'colonies'. An amusing discovery I made was at a workshop I attended. The dance called *American Parade* is also *Chapelloise* (French) or *Gardebylötén* (Swedish) and has great similarities to the *Gay Gordons* - amazing how a dance can travel!

Fiona Campbell

Publications Order Form

Please complete the form below and return to STDT, 16 Broad Street, Stirling FK8 1EF
Please make cheques payable to STDT Ltd.

Title	Author	Cost	Postage	Qty	Total Cost	
Traditional Step Dancing in Scotland	J.F. and T.M. Flett	£11.69 (RRP £12.99)	£1.60			Name: _____
The Darling Diversion - the Story of Scottish Country Dancing	Evelyn M. Hood	£4.50	£0.90			Address: _____ _____
The ABC of Highland Dancing & Games Directory	The Scottish Official Highland Dancing Association	£7.50	£1.05			phone: _____
Hebridean Dances	Comhlan Dannsa nan Eileanach	£11.69 (RRP £12.99)	£1.10			fax: _____
A Sutherland Dance	Mats Melin	£1.80	£1.30			Email: _____
Highland Balls and Village Halls	G.W. Lockhart	£6.00 (RRP £6.95)	£1.10			Credit Card details
Tak Yer Places! Photographs from the STDT Angus collection	STDT	£5.50	£1.00			Credit card no: _____
Overall Total						Name on card: _____
						Expiry date: _____

Monographs Series - STDT is planning to publish a series of monographs on traditional dance themes, based on the format of the AGM 2000 souvenir booklet. If you would like to suggest topics or submit ideas for consideration, please contact **Liam Paterson** in the Stirling office.

EVENTS

Hopping Mad in Linlithgow!

"Lively, friendly fun with great Scottish Bands" is how the flyer for the Linlithgow Scotch Hop 2001 read, and for those of us who made the weekly pilgrimage to the courtyard of Linlithgow Palace (or to the Low Port Centre in town when the weather was less than kind) that is certainly what we enjoyed. From the very, very young (one toddler was celebrating her first birthday during one evening!) to the young at heart, and from every corner of the world, we all joined together for five fun-packed Wednesday evenings during July and August to enjoy Scottish dancing at its very best. With dances including *Good Hearted Glasgow*, *Three Sheep-Skins*, *Gypsy Tap*, and the curious *Bumpkin*, along with all the familiar favourites like *Gay Gordons*, *St. Bernard's Waltz*, *Boston Two-Step*, the occasional *Barn Dance* and the ever enjoyable *Strip the Willow*, there was certainly something for everyone. But with John Carswell as MC and Caller each evening there was no need to feel excluded if you didn't know a dance (or dances!!). Guaranteed, that after the first demonstration, a guided walk through, and a few turns around the floor you'd know the dance better than you ever thought you could (or at least you'd know enough to have a really great time!!!)

Dance would not be complete without the music, and the music for the Hop was certainly better than ever. With bands like The Occasionals, Ian Muir Sound, Coila, Craigowl and Bella McNab providing the musical fuel for those of us on the dance floor our feet just couldn't stop jigging. And for those with any energy left, Beating the Retreat with the Linlithgow Reed Band was enjoyed in the Palace Courtyard after the dancing on 1st August.

Now in its twelfth year, the Linlithgow Scotch Hop certainly seems to be going from strength to strength. For those of you who haven't experienced your first "Hop" make sure you leave room for it in next year's diary. For the rest of us - we can't wait until next year!! Thanks to John and all the Committee for another great summer.

Inter Varsity Folk Dance Festival 2002

Founded in 1951 the IVDF is the longest continuously running folk festival in the British Isles. Every year students and non-students invade a gullible university for a weekend of song, dance and music. 2002 is the turn of St. Andrews, which from 1st to 3rd March will see everything from Egyptian Belly Dancing to Hebridean Step Dancing with Irish, Cajun, Appalachian and Welsh influences in there too. If you fancy a non-stop weekend of music, song and dance and would like to find out more contact: IVDF 2002, 3 (2F3) Newton Street, Edinburgh, EH11 1TQ. Tel: 0131 346 7265. Email: ivdf2002@bigfoot.com www.ivdf.org/ivdf2002.

Ceilidhs at the Caley

The Ceilidhs at the Caledonian Brewery (42 Slateford Road, Edinburgh) continue. Bands featured throughout October, November and December include Da Hoooley, Teannaich, Tapsalteerie, Last Tram Tae Auchenshuggle and Sandy Legget & The Carseloch Ceilidh Band. Dancing starts at 8pm. Everyone welcome. Dances called. Tickets available (£6, £5 concessions) on 0131 623 8066.

Dance Seminars Inverness 2001

Tuesdays 7.30 - 9.30pm, Crown Church Halls, Inverness.

9 October - Song & Dance and Rhythm & Dance
6 November - Bridging the Dance Forms - it is all dance!

Seminar leader is Mats Melin, workshop leaders include Sandra Robertson, Caroline Reagh and Chrissie Stewart, musicians include Mark Wilson and David Bowen.

Seminars are free of charge but booking is essential. For more information, or to book a place contact Cultural & Leisure Services, Highland Council, Town House, Inverness, IV1 1JJ. Tel: 01463 724261 Fax: 01463 712850. Email: matsmelin@enterprise.net

Early Dance Festival - October 2001

The 18th Early Dance Annual Festival takes place in Edinburgh, with a special extended programme between 12th and 15th October

2001. The Festival begins on Friday evening with an illustrated talk "*The Instruments of the Renaissance Dance Bands*". Saturday includes the AGM, Festival and Dinner and evening ceilidh dance. On Sunday evening enjoy a second illustrated talk on Art and Theatrical Devices in the Renaissance. Monday will see a private Early Dance Circle full-day trip to Hopetoun House. For more information and a booking form please contact: June McKay, 23 Carriagehill Avenue, Paisley, PA2 6LA, Renfrewshire. Tel: 0141 889 1760.

ALP Scots Music Group dance classes

* Ceilidh Dance (absolute beginners) - Wednesdays, 11th October to 12th December 2001, Marco's, Grove Street, Tollcross/Haymarket, Edinburgh.

* Scots Step - Hard shoe dancing - Scottish style! Absolute beginners, Improving Beginners, Intermediate - Brunsfield Primary School, Edinburgh.

* Highland - an absolute beginners class is planned for spring 2002.

* Ceilidhs - don't forget ALP and the ALP Scots Music Group also run regular ceilidhs in Edinburgh. See local press for details.

For more information about any of these events, contact ALP Scots Music Group, 184 Dalry Road, Edinburgh, EH11 2EP. Tel: 0131 337 5442. Or check their website at www.alpscotsmusic.org.

West Lothian Youth Dance

West Lothian Youth Dance are hosting an evening of youth dance in the Howden Park Centre, Livingston, on Saturday 23rd March 2002, as part of the Spring Concert Series. For more information please contact Katy McKeown, Dance Artist for West Lothian on 01506 432496.

Onich & Ballachulish Scottish Country Dancers Annual Rally

- Village Hall, Ballachulish, on Saturday 24th November - music provided by Drummond Cook, dancing starts at 7.30pm.



Help us to research, conserve, foster and promote all of the Scottish traditions of dance - join us now or introduce a friend! Please complete the form below with your credit card details or cheque (UK only) made payable to STDT Ltd., and send to Jean Hannah, Membership Secretary, The Scottish Traditions of Dance Trust, 16 Broad Street, Stirling FK8 1EF.

<p>Name: _____</p> <p>Address: _____</p> <p>_____</p> <p>phone: _____</p> <p>fax: _____</p> <p>Email: _____</p> <p>Credit Card details</p> <p>Credit card no: _____</p> <p>Name on card: _____</p> <p>Expiry date: _____</p>	<p>rates</p> <p style="text-align: right;">(please circle)</p> <table border="0"> <tr> <td>Individual membership (1 year)</td> <td style="text-align: right;">£12.50</td> </tr> <tr> <td>Individual membership - concession (1 year) <i>(senior citizens, students, unwaged)</i></td> <td style="text-align: right;">£10</td> </tr> <tr> <td>Individual membership - (10 years)</td> <td style="text-align: right;">£100</td> </tr> <tr> <td>Corporate membership - (1 year)</td> <td style="text-align: right;">£100</td> </tr> </table> <p>Please indicate which Scottish dance traditions are of most interest to you: <i>(please circle)</i></p> <table border="0" style="width: 100%;"> <tr> <td>Highland</td> <td>Country</td> <td>Shetland</td> <td>Orkney</td> <td>Hebridean</td> </tr> <tr> <td>Military</td> <td>Old Time</td> <td>Step</td> <td>Ceilidh</td> <td>Early</td> <td>ALL</td> </tr> </table> <p>Other: <i>(please specify)</i></p>	Individual membership (1 year)	£12.50	Individual membership - concession (1 year) <i>(senior citizens, students, unwaged)</i>	£10	Individual membership - (10 years)	£100	Corporate membership - (1 year)	£100	Highland	Country	Shetland	Orkney	Hebridean	Military	Old Time	Step	Ceilidh	Early	ALL
Individual membership (1 year)	£12.50																			
Individual membership - concession (1 year) <i>(senior citizens, students, unwaged)</i>	£10																			
Individual membership - (10 years)	£100																			
Corporate membership - (1 year)	£100																			
Highland	Country	Shetland	Orkney	Hebridean																
Military	Old Time	Step	Ceilidh	Early	ALL															