

# Scottish Traditions of Dance Trust

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

**Newsletter March 2002**

**Full of the best in today's traditional dance**



**Scottish Dance Theatre's High Land (See page 3)**

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## \*PLEASE NOTE NEW ADDRESS

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Hello & welcome from all at STDT. You can contact us any time either at the address (above) or e mail us on [stdt.stirling@virgin.net](mailto:stdt.stirling@virgin.net) with any thoughts and suggestions. Of course, you can phone and fax us too.

In this edition of the newsletter, we have fantastic pieces from Janet Smith, Artistic Director of Scottish Dance Theatre; Sheila Allan, Director of The Space in Dundee; Judy Savin, Dance Officer, Scottish Arts Council, as well as features and info.

We also have a report on our own events in Glasgow as part of Celtic Connections festival and an introduction to our new Development initiative in Perth & Kinross.

As for STDT, we have plans of our own – a web site; a conference festival proposal; a collaboration with Scottish Youth Dance; and plans for the next phase of our national participation and archive project. There's more, but we'll keep that for the next 2002 edition of STDT News.

Finally, a quick word to say how delighted I am to be working with STDT and that we hope to keep you up to date with everything that's happening in Scotland and elsewhere in the world of traditional dance. All this, and a new drive for membership – it's all happening at STDT. We also want to hear from you and will be enclosing a readership survey card with the next STDT News.

Enjoy this edition, and look out for the next STDT News in early April.

Best wishes,

**Lindsay Robertson**  
Director

## A Brief Background: Lindsay Robertson

With 15 years' experience in the arts in Scotland, Lindsay was most recently the General Manager of Dance Base in Edinburgh. While developing the core business, Lindsay was also responsible for the co-ordination, management and direction of the Dance Base £6M capital project in the Grassmarket in Edinburgh, seeing it through to completion in 2001. Having now joined STDT, Lindsay is looking forward to contributing to the Trust's progress and development.

## New Staff

Diane Dixon has now started with STDT as our part-time Administrator, and by way of an introduction has penned the following brief background.

Returning to work after a 5 year career break to have two children, now aged 6 and 3, Diane is very keen to develop new computer systems and get involved in the work of STDT in various tasks. She brings with her nearly 15 years' experience with Scottish & Newcastle in many different roles ranging from secretarial to training and computing



*Diane Dixon (kneeling)*

Diane is featured in the photograph – she's the one kneeling at the front of the group. We should point out that Diane's a bit older now, but the photo serves to illustrate her own involvement with traditional dance! The photo was taken at a Gala Day circa 1974 in Davidson's Mains, Edinburgh.

## STDT in Perth & Kinross

*To introduce the next STDT development project starting now in Perth & Kinross, we thought it would be nice to ask Heather Benes-McGadie who will be working with Mats Melin on the project for the next year, to introduce herself with a brief background. Here's Heather...*

A graduate in French language, culture and literature from Aberdeen University who always loved a good ceilidh, and discovered too, the joys of contemporary dance, I pursued both in the ensuing eight years.

Teaching English (and Scots!) to undergraduate students at the University of Savoie in France for two years, the "Fest-Noz" replaced the ceilidh dance for a while, and the contemporary classes continued and

multiplied, until the Chambery Folk Festival came around in the Summer, featuring musicians and bands from Canada to the Isle of Lewis via France and quite a few other locations too, and I found myself actually knowing the dances better than the locals for a change.

From there, the hand of fate led me to London's Laban Centre for Movement & Dance to a professional diploma course in community dance studies, with a strong emphasis on dance in education and teaching studies, though I still had to get up very early in the morning to attend technique classes in contemporary and ballet, and did get involved with performance projects outwith the school.

Even there I ended up teaching ceilidh dances to fellow students both in the "classroom" and out. Also in the classroom I met my husband-to-be who whisked me off to his homeland of Prague in the Czech Republic, where I taught dance in French and international primary schools, danced in one small professional performance project and worked as production assistant for the Czech-Italian dance theatre company DEJA DONNE and the Prague International Dance Theatre Festival.

In the last eight months I married the Czech on Loch Lomondside, and twenty-two Czech guests – several of them dancers – returned to Prague with an extended repertoire after that ceilidh.

I have been teaching contemporary, ceilidh and learning through dance with children and adults for the Renfrewshire Dance Project, N. Lanarkshire Council and The Dance House in Glasgow, and co-ordinating the education programme for the Ensemble Group's Scottish Tour, a triple-bill of dance theatre by Norman Douglas, Steinvor Palsson and Eric Tessier-Lavigne.

My main reason for returning to Scotland was to come back to my roots and renew my links with the Scottish dance and traditional dance community. This opportunity with STDT is a wonderful chance for me to do this through the Perth & Kinross Project.



## Making Connections

For this year's Celtic Connections, the STDT ran a series of three "traditions of dance ceilidhs" at the beautiful Saint Andrews in the Square venue in Glasgow's Merchant City.

The main idea behind the ceilidh nights was to give festival-goers a chance to dance to the music of some of Scotland's finest musicians, but also to let them sit back for a while and enjoy demonstrations of our dance traditions.

Our first guests were *Dannsa*, (Mats Melin, Caroline Reagh, Frank McConnell and Sandra Robertson), who got a tremendous reception for a wonderful set which included an arrangement of *Latha Lunasdail (First of August)*, *Gle Mhath*, based on the ideas and movements of modern Scottish Country Dancing and *Spinning Reel*. The musicians for the night included Mary Ann Kennedy, Fin Moore and singer Mairi Campbell, and the mixed programme allowed them to demonstrate their talents and versatility.

The second night featured a performance by the **Edinburgh Tattoo Ceilidh Dancers**, who presented displays of Highland dance, national dance and modern choreographed pieces - a great chance to appreciate the group's skills in a venue that was just a bit smaller than Edinburgh Castle! Another bonus (particularly for the single men who had come along for a dance) was that the Dancers also joined in the ceilidh dancing in full costume - great fun to watch! Caller Colin Forsyth and the Cairnhill Ceilidh Band really brought the evening to life as well with excellent accompaniment.

Our last (but by no means least) guests were the **RSCDS Glasgow Branch Demonstration Group**. During the evening they presented a couple of excellent reel/jig/strathspey medleys, including *The Clansman*, *Midnight Oil* and *The Wind on Loch Fyne* (particularly nice to see a strathspey performed during a ceilidh). The RSCDS Group also gave the audience the chance to run through a couple of country dances - rather appropriately *Good Hearted Glasgow* and the *Reel of the 51st Division*. Freeland Barbour and the Occasionals as always provided great music for the night, and caller Sheila McCutcheon kept a happy audience on their feet all night.

Our audiences included visitors from Japan, Hungary, America and Germany, and also dancers and enthusiasts from all over Scotland - a lot of happy faces at the end of each night. We'll definitely be thinking about doing the same again next year - watch this space!

Liam Paterson, STDT

## The Making of High Land by Scottish Dance Theatre

Janet Smith, Artistic Director of Scottish Dance Theatre, writes about her collaboration with Joan Henderson on the making of *High Land*.



I met Joan Henderson when we were both teaching at the Scottish Youth Dance Festival in the Summer of 1993. I joined in one of her workshops on Scottish traditional dancing and was so inspired by her teaching and her infectious enthusiasm for her subject I begged a private session and so began a fascination with Scotland's dancing heritage and the road to creating *High Land*.

Four years later, when I came up to direct Scottish Dance Theatre and live in Scotland I was struck by the vitality of traditional music and dance and its assimilation into contemporary culture.

Three particular events helped shape the desire to make *High Land*.

A concert with fiddler Alistair Fraser at the annual Gaelic festival in Skye.

A gig at the Lemon Tree in Aberdeen with a Cape Breton fiddler who step danced amongst the gathering, members of which jumped up and step danced on the stage, whilst one girl boogied in her Doc Martins and mini length tartan skirt.

My first Christmas party at Dundee Rep. A great ceilidh band and as the evening went on, the increasingly wild dancing of the young men who, in England, would still be propping up the bar.

Only too aware of the audacity of an ignorant foreigner like myself ploughing in to another culture with potentially disastrous consequences, I went back to Joan Henderson as a mentor and guide. We spent a day together.

Joan's approach is of both anthropologist and dancer/dance maker and her wide perspective was an enormous help and stimulus. She could transmit a great deal of information on many levels as easily as shaking the salt and pepper over a meal. So I got a feel of the stylistic development of highland and country dancing and the influence of competition, rules and schools on their content, form and function. The many facets of the ceilidh, in its different social settings was an area of fascination for Joan. She gave me a wonderful book, Margaret Bennett's *Scottish Customs* from the Cradle to the Grave and a whole list of musicians to hear and dancers and teachers to meet.

Four more years elapsed, a lot of it spent touring with the company in Scotland, visiting different communities,

from main belt cities to Highland and Island villages, travelling through landscapes with vast mountains, wide water and skylines, sometimes daunting with their sense of ancestral warriors and myth swept up in the power of nature.

I finally settled in to studio research just over a year ago; three weeks with students at the Northern School of Contemporary Dance in Leeds, where I had been invited to make a piece and one week with the dancers at SDT. I programmed *High Land* for the Autumn of 2001 and listened to a huge range of Celtic music, on a hunt for the right sounds.

I visited Joan twice in the early summer before starting the rehearsal period, the second time with my composer, Christopher Benstead. (In the end I felt the need for composed music from a composer outwith the Celtic musical framework.) Two inspiring visits.

Though Joan is something of a scholar, with her own research behind her, she is also a dancer and a dance maker and was totally at ease with my urge to shift and sift through ideas in a free ranging way, looking for hooks into the choreography and the elements that the work would encompass.

Together we plundered Joan's archive of videos, some made during her own dance anthropology studies in the Western Isles and some assembled from her work with or for her own students over the years. I was particularly struck by the push off between partners in footage of a dance created by members of the regiments of the 51st Highland Division while prisoners of war, and by the change of directions that partners take in an eightsome reel from South Uist. We discussed these qualities and Joan would quickly pick up my point of interest and questions and share her knowledge with tireless enthusiasm.

We also delved into her library and music library to great reward. The composer, Christopher was so taken with a recording of Gaelic psalming that Joan proffered that it became an important strand in the weave of the music for the work. Chris and I came away with a wealth of information, ideas and material, very ready to roll up our sleeves and stoke the fire.

It's hard to pin down a creative process, what makes one idea emerge, a moment work and another fall by the wayside. I had thought I would get back to Joan along the way or even want her presence in the studio so the dancers could source, first hand, her wisdom and exuberance for this different kind of dance. But in the end we just steamed ahead on our own, me Chris and the dancers, and the work flowed well - fed, I like to think, by Joan's energy.

The greatest thing about this collaboration is that Joan wants to see and actively encourages innovation and change from traditional roots. As a contemporary dance maker I am fascinated by the transitory nature of the now and the constant challenge to walk a line between our histories and the future. We are flowing in a fast river of time where even history



changes as perspectives shift. With each new work I need to address my issues and attitudes, my movement style and the way I make dances.

This, I believe is also Joan's ultimate dream for Scottish traditional dance heritage; that the art will shift and change playfully but crucially, unfettered by school rules, not to be frozen in time, but to have resonance and relevance long into our creative futures.

**Janet Smith**

## The Scottish Arts Council : Supporting Traditional Dance

*Judy Savin, Dance Officer writes:*

The Scottish Arts Council Dance Department published its 5 year strategy in December 2001. The strategy has 4 aims:

- To develop the infrastructure for professional production and performance
- To encourage an environment that values and supports professional development
- To ensure that people throughout Scotland have the opportunity to experience and enjoy dance as audiences
- To ensure that people of all ages and abilities have the opportunity to learn and participate in dance and that there are routes through to professional involvement

These aims will be supported through developing advocacy and information services. SAC's development focus will be broad and the investment focus will concentrate on building onto existing resources and areas for which no other agency has primary responsibility:

- professional development, production and performance
- National dance development organisations e.g. Scottish Traditions of Dance Trust

SAC is committed to supporting Scottish traditions of dance and funds available for this area of work have been augmented in the last 2 years with support from the Scottish Executive's National Cultural Strategy. This funding has been invested in a range of activities will develop existing and new traditional dance activities, promote event and performance opportunities, and encourage links with other styles of dance and other art forms.

The Scottish Traditions of Dance Trust has received £20,000 for a Dance Development Officer to work in Perth & Kinross for one year building on the successful model developed during the Lottery funded posts in Angus and the Scottish Borders.

Fife Council will establish a one year traditional dance post with a £17,500 grant.

Drumalban Folk Ensemble has received £20,000 to create a one year Folk Dance Residency working nationally across Scotland's Gaelic community. James MacDonald Reid, Artistic Director of Drumalban will undertake research and

workshop activity in Gaelic speaking areas in the Highlands, Argyll and Western Isles and develop a performance group which will be able to perform at festivals and events in the UK and abroad.

City of Edinburgh Council has established a Traditional Arts Officer post with a grant of £8,000 to develop traditional music and dance working in partnership with existing organisations, agencies and providers.

**Judy Savin**  
**Dance Officer**  
**The Scottish Arts Council**

Tel 0131 240 2463  
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The full dance strategy document can be obtained by contacting the SAC Help Desk on 0131 240 2443/4.

## A VISION REALISED – A BRAND NEW DANCE & THEATRE TRAINING RESOURCE FOR SCOTLAND

*Sheila Allan, Director of 'The Space', a centre recently completed on the Kingsway Campus of Dundee College, explains the process and rewards of building a new resource in Scotland.*

### Into the Space

It's an exciting time and I am delighted to report that I am writing this article from my office in The Space! On Thursday, 1 October 2001, we completed the first phase of our move and gained partial occupation of the building, taking over our offices and three fabulous dance studios. This enabled all our students from the Scottish School of Contemporary Dance to take up full time residency in our dynamic venue.

The move coincided with a reunion with Angus Balbernie, a favourite visiting tutor, who led a week-long project in choreographic structure with our third year Dance Performance students. Our first week in The Space concluded in one of our dance studios in a gathering to witness the culmination of the week's endeavours. This sharing was a fine example of the type of activity that we anticipate will become a commonplace experience in this amazing Space.

### Creating The Space

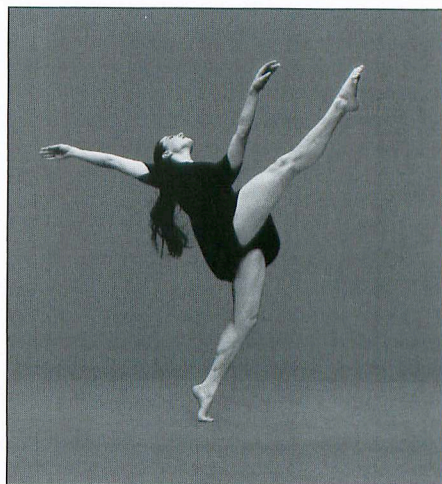
Having successfully established foundation training in Theatre Arts and Contemporary Dance Performance, our visionary Dance Director, Peter Royston and I found a growing confidence in our ability to nurture students as creative artists. In part this confidence came from the consistently positive feedback we have received from former students and a realisation that we were able to offer a unique arts experience. This awareness led us towards a desire to develop both our training opportunities and our work in the broader arts community. It was only when Scottish Arts Council lottery

funding became available that we realised there was perhaps a way for us to achieve our vision and thus grew the concept of The Space. It would be a building that would house full time dance and theatre training, raise the opportunity for community classes and events and welcome professional performance in dance and small scale touring theatre. In addition it would offer high quality conference and seminar facilities.

Now we are making all these dreams come true and there are many people at Dundee College who have worked extremely hard to help realise our vision. Particular mention must be made of Assistant Principal, Pat Glenday whom Peter and I first approached with our ambitions and who has led the project from its conception and provided strong leadership throughout the application and building stages. We have been extremely fortunate in having Grant Ritchie as Curriculum Manager for the sector of Creative and Cultural Industries. His determination combined with the ongoing support and enthusiasm of our Principal, Iain Ovens cannot be underestimated. The success of this project owes much to working in a rare, exciting and positive atmosphere where vision is actively encouraged and supported.

### Filling The Space

Phase two saw the completion of the building just prior to Christmas and the given date of application and the welcoming of our Theatre Arts students into the building and basing the Dance Development Project in The Space. The building reverberates with students as well as members of the public participating in dance and drama activities from 8 am to 10 pm every day.





Saturday evening sees folks hurlin' and burlin' at our Ceilidh Dancing class, and for many years, Mats Melin and others have kept first year dance students on their toes with a unit in Scottish Step Dancing Elements which often feature in subsequent choreographic work by students.

We hope to see lots more traditional dance activities at The Space.

Phase three will focus on the programming of professional dance and theatre performance. This element of the shared vision will be dependant on our theatre space reaching full operational and functional standards together with successful funding support to enable visiting professional activities. We are confident that this will be achieved by the summer of 2002.

### Celebrating The Space

Our next objective, having achieved phases one and two, will be to look forward to our official launch in March and our Royal Opening in May. Plans are already in step and afoot! Our launch will blast off with an explosive festival dance and drama week, a visual feast and razzle-dazzle of events culminating in a gala evening on Saturday, 23 March. We hope visitors and performers will take advantage of this exciting opportunity to visit our magnificent Space and find out what we have to offer.

### Naming The Space

Why did we call it The Space? A space, even one as fabulous in its design and concept as this building, is empty until it is brought to life by people. This is a space to dance in; a space to create theatre in; a space to have a great time in; a space to take part in dance and drama classes. It is a space that people will want to be in. It is The Space to witness something new, or be inspired by possibility and potential. It is The Space to realise individual creativity.

### Watch This Space

Our vocational challenge is to ensure access for all regardless of age, ability or background, promoting dance theatre and drama as educational, creative, social and recreational art forms. We aim to fill every space in our wide range of community dance and drama classes thus attracting thousands of community participants. We anticipate creating an exciting and innovative programme of professional performance. In the spirit of co-operation, we are open and enthusiastic about working positively and closely with other dance centres around the country, for example Dance Base in Edinburgh and City Moves in Aberdeen, providing wide and varied opportunities for all.

Our academic challenge is to attract the best possible national and international applicants to our dance and theatre training courses and to develop a range of new and exciting learning opportunities. August 2002 will see our highly successful NC Theatre Arts Course joined by two new courses; NC Community Theatre and HNC Acting and Performance, providing the best possible foundation for advanced theatre and acting training. We are optimistic that next year will bring us a step nearer our ambition to create

a graduate dance performance company. We aspire to introduce a range of innovative dance, theatre and multi-arts related training, including dance and theatre with film making, all of which will pay testament to the unique collaborative work between dance and theatre that has become our hallmark.

We look forward to sharing The Space with you!

**Sheila Allan**

## THE DANCING D'EGVILLES

Towards the end of the 18<sup>th</sup> and in the early years of the 19<sup>th</sup> centuries, "Scotch Reels" – threesomes and foursomes – were all the rage wherever it was fashionable to dance throughout Europe and North America.

The dancing masters of Edinburgh – and dance teaching was a major industry in the city – were in great demand as instructors to dancing masters who came to Scotland in droves from England and the rest of Europe in search of the steps and styles of the "Scotch Reels".

Aberdeen's official dancing master of the era, Francis Peacock, wrote: "It is no uncommon thing, at Edinburgh, to see men of our profession who come there with no other view but to acquire a knowledge of the proper steps made use of in that dance ... It is not long since that two of them, father and son, came from London to Edinburgh for no other purpose; and as they had their own carriage, it may be presumed they must have been men of some reputation in their profession".

Sadly, Peacock does not identify the father and son in question. They were, indeed, only two of the many hundreds of European dancing masters keen to promote and encourage new dance crazes. How better to attract new pupils or revitalise a flagging business?

No matter what the political situation, Europe's dancing masters crossed geographical and cultural boundaries with apparent ease. We must remember that the era of the great international popularity of Scotch Reels included the American War of Independence, the French Revolution and the Napoleonic Wars.

Dance teaching was very often a family profession. A first class example of this is to be found in the Lowe family originally noted in 18<sup>th</sup> century Brechin and who count in their number many composers and dance teachers down the centuries to the present day.

Recent research by Trust member Miss Barbara Peel has brought to light another such family – the D'Egville. Members of this family were, for over a century, prominent teachers in Scotland, and all over England. According to Miss Peel's account – "Throughout the whole

period the family moved in the highest professional circles not only in the British Isles but also in Europe and were respected for their skill and expertise".

The founder of the family, Peter Daigueville, was born in France. In 1768 he is noted as a dancer in London and by 1786 was Joint Ballet Master at London's Kings Theatre. There exists an advertisement in which he offers to teach "the Minuet, Louvre, Cotillons, Country Dances etc to the Nobility and Gentry". He and his wife had 6 children all of whom were involved eventually in the theatre and dance teaching.

In 1803 evidently a member of the family came to Edinburgh and decided to stay. Advertising in the Edinburgh Evening Courant, Mr D'Egville declares that he'd taken "the handsome room belonging to the Thistle Lodge of Edinburgh, foot of Carruber's Close" to teach "the most favourite Scotch reels, Chantroose and Highland Fling with all the other Caledonian Steps in a very superior manner".

William, the youngest son of the original Peter, also moved to Edinburgh around 1820. With his wife Constantia, who was also a dancer and teacher, in 1822 he was teaching at 34 North Frederick Street in the New Town. He later moved to 50 North Frederick Street where he taught until his death in 1853. Constantia continued to run the school until the early 1860's when it was taken over by a nephew, James D'Egville. Dancing was still being taught in Edinburgh by the D'Egville family until the early years of the 20<sup>th</sup> century.

**The D'Egville family dance teaching story is far from complete. Barbara Peel would be very interested to hear from anyone with any information on this remarkable family. A copy of Miss Peel's full description of the D'Egville family to date is available through STDT. Miss Peel may also be contacted c/o STDT office.**

## Did you know?

One of Scotland's oldest dance forms is in real danger of disappearing as young children are reportedly playing fewer ring games at playtime. "I sent a letter to my love..."; "In and out the dusty blue bells..."; Bee, baw, babbity...; even "The farmer's in his den..."; are all descendants and remnants of ancient ring dances which became the cushion dances of the 14<sup>th</sup> & 15<sup>th</sup> centuries.

### Evelyn Hood

STDT would love to hear from you on any informative and/or amusing snippets about Scottish dance for our 'Did you know?' feature.



## Reader's Report: Autumnal Allemandes

In case you didn't notice there was a cultural invasion of sorts last October. For the first time, the Early Dance Circle came north of the border for its eighteenth Early Dance Festival. The main event was held in the beautiful oval hall of Edinburgh Academy - well suited to 'genteel' pastimes.

After a speedy but thorough AGM it was time to 'present'. Of particular note were those pieces which had been put together with the location in mind. For example the dance piece based on the six daughters of James I of Scotland *Daughters for Sale*, Dolmetsch's *Loving & Leaving* dances from the Scotland of Burns and Boswell; *The Shepherd's Crook* and *Foursome Reel* from 'Strathspeys & Reels' and finally Blind Dance's evocative evening in the Edinburgh Assembly Rooms - based on Elizabeth Grant's *Memoirs of a Highland Lady*.

We were also treated to delights from other countries and periods including the quirky Baroque *Tennis Dance* complete with racquet danced by Hazel Dennison; Reduced Nonsuch's *Panorama of 16th century high life*, and the boisterous Ragtime dances such as *Too Much Mustard* from First Set. The Capriol Dancers, Polyhymnia, L'Esprit de Danse and Consort de Danse Baroque also entertained us.

The Bravery Award goes to the member of the Dumfries Historical Dance Group who stepped in the day before to fill an unexpected gap in their group of fashionable ball dances to celebrate the marriage of Queen Victoria and Prince Albert - a royal tribute to two people who loved Scotland.

The presentations were interspersed with general dancing sessions led by people resident or born in Scotland. One moment you could be doing a Scottish Country Dance and then a stately court dance - great stuff.

After a break for dinner the dancing recommenced with a Ceilidh Dance with the Assembly Players - Nicolas and Nell Broadbridge at the helm. At the interval I managed to fit in a Scottish Stepdancing demo followed by Blind Dance's *Hebridean Weaving Lilt* accompanied by Johan MacLean singing *Puir a Beul*.

Additional events included talks on Early Dance Band Instruments and Art and Theatrical Devices in the Renaissance from Professor and Doctor Campbell - two lecturers from Edinburgh University. There was also a guided tour followed by dancing in the ballroom of Hopetoun House - very enjoyable. All credit to the organisation of June MacKay and her band of helpers. I look forward to the next Northern Festival!

### Fiona Campbell

We are always interested in reader's experiences of events or areas of interest, so please do send in your thoughts and ideas.

## "Dancing Days are Happy Days"

Our tribute to Bobby Watson, the last of the great Dancies, takes place at Aberdeen Arts Centre on Sunday 21<sup>st</sup> April. Hosted by the Trust's Jimmy Spankie, the evening of music and dance will feature guest appearances by former White Heather Club dancers and also a chance to see memorabilia from the Bobby Watson archive. One of Bobby's achievements was to play the bagpipes while dancing (pictured) - unfortunately Jimmy Spankie will not be attempting to equal this feat on the night!

The tribute starts at 7pm and will end around 8.15. Only 300 tickets are available at £9 (£7.50 concession) including light refreshments, from the Aberdeen Box Office (01224 641122) or in person at the Arts Centre.



Bobby Watson

## THE TOLBOOTH Stirling's brand new place for music and arts launching March

**The Tolbooth is the new base for Stirling Council's Heritage & Cultural Services and Stirling's vibrant new centre for music and the arts.**

Located in the heart of Stirling's old town, the Tolbooth has been a feature of Stirling's cultural life for centuries. It's also been the town's court and jail, with a parliament convening there in the reign of James VI.

One of Scotland's leading architects, Richard Murphy, has redesigned the building with radical, new architectural statements making the Tolbooth one of Scotland's most fascinating new arts buildings.

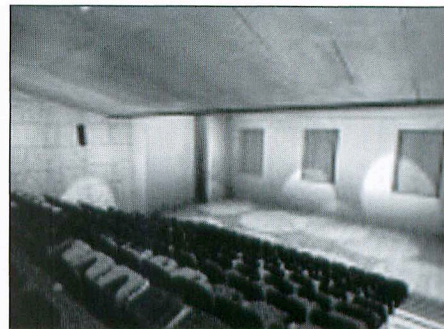
The Tolbooth is a great place to perform, visit, relax, eat and drink! With a year round events programme taking in everything from concerts, comedy shows, theatre performances, workshops, courses and dance

classes - there will be something for all tastes and age groups.

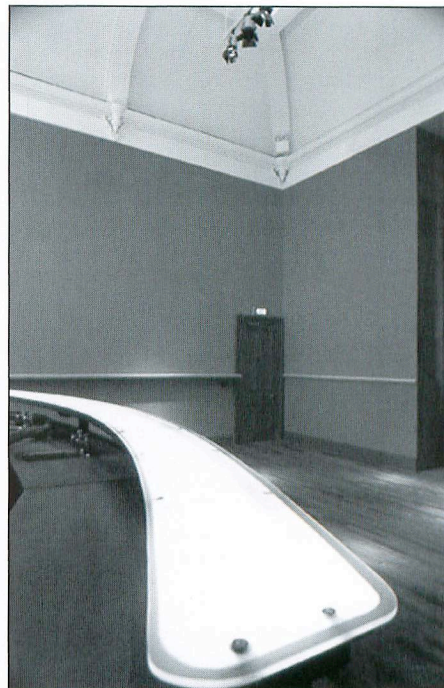
A three year music development project called **Sound Tracks** is well underway. This project focuses on two distinct areas of music - traditional and contemporary. Under the Sound Tracks banner lots of traditional music activities are on the go: from classes in fiddle, Highland bagpipes and singing to step dancing and ceilidh dance.

The Tolbooth's facilities include:

- a flexible auditorium with a capacity of over 300
- an attic space for more intimate events and classes
- a digital recording studio with direct links into auditorium & attic
- dedicated meeting, workshop & training space
- a music study
- café / bar and restaurant
- shop



The auditorium



The bar

The Tolbooth is also an ideal location for organisations to do business, host meetings, seminars or conferences.

Owned and managed by Stirling Council, the Tolbooth development has been made possible with support from Stirling Council,



Scottish Arts Council National Lottery, Historic Scotland, Heritage Lottery Fund, Scottish Enterprise Forth Valley and Eastern Scotland European Partnership.

*A programme of traditional music throughout March and April includes the following:*

**Karen Matheson**  
**Saturday 16 March, 7.30pm**  
**£12 / £8**

Capercaillie's front woman, Karen Matheson is often called the finest Gaelic singer alive today. Launching a new album called Time to Fall, tonight's show features its new songs in the company of an all-star line up including James Grant and Donald Shaw.

*Karen Matheson's vocals are the coolest – swirling and slamming – amazingly dynamic.*  
**NME**

*Karen has a throat that was surely touched by the band of God.* **Sean Connery**

**Scottish Women,**  
**Friday 22<sup>nd</sup> March, 7.30pm**  
**£10 / £6.50**

Scottish Women is an exciting touring show developed by Scotland's world famous Celtic Connections festival.

Under the musical direction of Brian McNeill, performers from the Scottish scene include Karine Polwart, Sheila Stewart, Ray Fisher, Elspeth Cowie and Sheena Wellington and from the Gaelic world - Ishbel MacAskill, Mairi MacInnes, Maggie MacInnes and Margaret Bennett.

**Scottish Women – workshop**  
**Saturday 23<sup>rd</sup> March, 10.30am**  
**£6 / £4**

Meet and sing with Scotland's finest singers.

**Easter Sunday, 31 March, 1.30pm**  
**Sunday Session with Keekin' Gless**  
**Free**

Enjoy the first of our monthly Sunday Sessions at the Tolbooth. An afternoon of songs, stories and poems from the Perthshire tradition. Bring an instrument or just your voice.

**Fiddlers' Bid - workshop**  
**Sunday 7 April, 2pm - 4pm**  
**£6 / £4**

Learn how distinctive the Shetland fiddle sound really is and have fun into the bargain. This is an open workshop for all abilities before their concert at 7.30pm

**Fiddlers' Bid**  
**Sunday 7 April, 7.30pm**  
**£8 / £5.50**

Fiddlers' Bid are Scotland's most exciting young Shetland fiddle band. Tutored by some of Shetland's most outstanding players like the late Willie Hunter, Fiddlers Bid are exhilarating live. *I first heard Fiddlers' Bid at the Lorient festival, where they took the house down with a rousing performance. They play with enthusiasm and energy.* **Aly Bain**

**Malinky**  
**Wed 17 April, 8pm**  
**£6 / £4**

Malinky's striking dual vocals, song-based repertoire and instrumental flair define one of the freshest and most distinctive sounds to emerge from the Scottish folk-scene in many years. Karine Polwart, Steve Byrne, Mark Dunlop and Jon Bews on vocals, bousouki, whistles, bodhran, guitar and fiddle. Leo McCann makes a special guest appearance on button box.

**Sunday Session with Sandy Harvey and Lorna Swain**  
**28 April, 1.30pm**  
**Free**

Bring yourself, your voice and your instruments to these monthly traditional music Sessions. Children are welcome too.

A range of classes are now open for booking and include:

**Fun Fiddle**  
**Mons 22 Apr – 24 Jun (except 6 May & 3 Jun)**

**Beginners 7-8pm, Intermediate 8-9pm, £24 / £18**

Classes for all levels and fiddles can be supplied.

**Singing 'Stirling'**  
**Weds 24 Apr – 12 Jun**  
**7-9pm, £24 / £18**

Join Maggie Anderson and sing for fun songs from Scotland and around the world. You don't need any experience – just enthusiasm!

**Highland Bagpipes**  
**Thurs 25 Apr – 13 Jun**  
**16yrs+, 7-9pm, £24 / £18**

With an intro to basic finger techniques, some exercises, tunes and light grace notes. All work will be on the practice chanter which are provided.

BOX OFFICE 01786 274000  
ADMIN 01786 274141  
**Jail Wynd, Stirling, FK8 1DE**  
**W [www.stirling.gov.uk/tolbooth](http://www.stirling.gov.uk/tolbooth)**  
**E [tolbooth@stirling.gov.uk](mailto:tolbooth@stirling.gov.uk)**

For a list of Ceilidh and Old Time dances in and around Central Scotland (and beyond), and if you have access to, or know someone with access to the web, check Alasdair Graham's site at: <http://ceilidh.members.beeb.net>

## 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 <i>(RRP £12.99)</i>	£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 <i>(RRP £12.99)</i>	£1.10			fax: _____
A Sutherland Dance	Mats Melin	£1.80	£1.30			Email: _____
Highland Balls and Village Halls	G.W. Lockhart	£6.00 <i>(RRP £6.95)</i>	£1.10			<b>Credit Card details</b>
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

## UNIVERSITY OF STIRLING SUMMER SCHOOL PROGRAMME 2002

### SCOTTISH COUNTRY DANCING

28 - 30 June

Non-residential Fee: £116 -

Residential Fee : £209

Live music for dancing will be supplied by COLIN DEWAR

### OLD TIME, CEILIDH & SCOTTISH TRADITIONAL DANCING

2 - 5 July

Non-residential Fee: £134 -

Residential Fee : £235

Live music for dancing will be supplied

**Tutor: ANITA MACKENZIE**

### Also week/weekend courses in

*Accordion, Archaeology, Architecture, Bagpipe, Clarsach, Film Study, Geology, Guitar, Highland/Step Dancing, Historic Stirling, Roman Scotland, Scots/Sbetland Fiddle, Scottish Family History Studies (Introductory and Advanced courses), Scotland's Old Towns, Scottish Literature, Scottish Singing, The Life & Works of Robert Burns, and many other subjects.*

Further details available from Margery Stirling, Summer School Co-ordinator, DAICE, Airthrey Castle, University of Stirling, Stirling, Scotland FK9 4LA

Tel: 01786 467951 Fax 01786 463398

International Numbers - Tel: 441786 467951

Fax: 441786 463398

E-mail: m.f.stirling@stir.ac.uk

Website <http://www.stir.ac.uk/daice/sss>

## UNIVERSITY OF STIRLING SCOTTISH SUMMER SCHOOLS 2002

### WEEK/WEEKEND COURSES IN JUNE/JULY/AUGUST

#### CULTURE, SOCIETY & NATURAL HERITAGE

A Scenic Tour of Scottish Literature \* Archaeology \* Architecture \* Discovering Stirling's History \* Scottish Country Houses \* Lives & Landscapes in Central Scotland \* Living in the Past - Scotland's Old Towns \* Roman Scotland \* Scotland on Screen \* Scottish Art \* Scottish Family History Studies (Introductory & Advanced courses) \* The Scottish Experience \*

#### MUSIC & DANCE

Accordion \* Bagpipe \* Cape Breton/Scottish Step Dancing \* Clarsach \* Classical String Ensemble \* Guitar Playing - Scottish Traditional Music \* Highland Dancing \* Scots Fiddle with various tutors \* Scottish Country & Old Time/Ceilidh/Scottish Traditional Dancing \* Scottish Singing

#### 27 & 28 APRIL weekend - Accordion/Scots Fiddle

#### ALSO WEEKEND COURSES IN OCTOBER/NOVEMBER

#### RESIDENTIAL PACKAGES OPTIONAL

Further details as before.



Can you help us identify these champion dancers? Reader Helen Turner from Florida recently sent us this photo which belonged to her late mother, who lived in Lanarkshire from 1905 to 1929, before moving to Canada. Helen's mother thought that they were possibly her cousins, the Steele sisters.

If you have a *very* long memory or can spot any clues in the photo, please get in touch with us at the Stirling office, and we'll pass your information on to Helen.



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