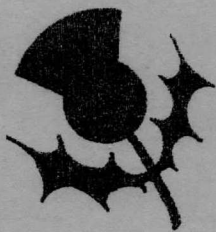


THE THISTLE



Issued by the Thistle Club.

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EDITORIAL.

Editorials cover a multitude of topics and this month we turn to an unromantic but practical one : money. The basic price for The Thistle is \$1.25 Canadian for one year's subscription : four issues. From U.S. readers we will accept either Canadian dollars or U.S. dollars at par. This looks mean, because the U.S. dollar is worth 8% more than the Canadian, but the premium just about equals the extra bank charges on foreign cheques. U.S. readers can, of course, always send us a draft, money order or cheque made out in Canadian funds : it is up to them to balance the charge their bank makes for this service against the 8% on the dollar. But please do NOT say to yourself "\$1.25 Canadian equals \$1.15 U.S." and send us a cheque for \$1.15 in U.S. funds : that leaves us short. (Some out-of-town Canadian readers send us \$1.40, allowing 15¢ for the exchange on an out-of-town cheque. Although we do not insist on this, we appreciate it when we get it).

OUR DANCES NO. 43: THE FLOWERS OF EDINBURGH

The tune "The Flowers of Edinburgh" is one of the oldest, best-known and most attractive Scottish dance-tunes. It can be traced back to the eighteenth century, and has remained popular right up to to-day. It is a hornpipe (or Scottish measure - the two terms mean the same in Scotland) and, indeed, a very typical one.

There are a number of dances of this name. The best-known one is the country-dance contained in the Scottish Country Dance Society's Book no. 1 : it is a very typical nineteenth-century dance : it takes 32 bars, of which the first half is a figure characteristic of the dance (in this case, a chase of the first woman by the first man and then of him by her) and the second half is the standard sequence down-the-middle-and-up-and-pousette. The first known written occurrence of this dance is in the note-book of Kate Hughes, Dundalk, 1867. Later it was printed in David Anderson's guide (the book described by J.F. and T.M. Flett in the Thistle last year) and in a similar but smaller manual by Mozart Allan. (The reference to "The Ballroom, 1827" in the S.C.D.S. Book 1 is incorrect : the dance does not occur there).

There is also a traditional English country-dance of this name (and to this tune) : it is a different dance from the one described above, and was collected in Warwickshire by Cecil Sharp. It starts with the first man dancing a figure-eight round the second couple; then the first woman does as much; then they both dance simultaneous figures-eight (as in the Scottish "Corn rigs") and then the two couples pousette.

Finally, there are solo dances of this name (and to this tune). One is in Frederick Hill's book of quadrilles and country dances, etc., a manuscript notebook dated March 22, 1841. (This notebook contains also "Wilt thou go to the barracks Johnny", "The King of Sweden", "Dusty Miller", and "Scotch measure"). The dance has eight steps which are (like those of "The King of Sweden") of clog-dance type. A second solo "Flowers of Edinburgh", this time with twelve steps, was taught in Nova Scotia at the end of the last century, and is mentioned by Frank Rhodes in his chapter on Nova Scotian dances in J.F. and T.M. Flett's "Traditional dancing in Scotland". A third solo "Flowers of Edinburgh" should not be called "Flowers of Edinburgh" at all, but "Highland laddie". If you know a solo dance called "Flowers of Edinburgh" in which the "break" consists of a leap onto one foot and a pirouette right round; that is the one. We heard the story of how it got its wrong name quite recently. One solo dance called "Highland laddie" has been fairly well known for a long time. In the 1950s several teachers became interested in Hebridean solo step-dances, of which several were not hard to find and others were known to have existed. Those that were found included "Blue bonnets", "First of August", "Over the water" and "Highland laddie" - different from the Highland laddie we mentioned above. Those not found, but known to exist, included "The Flowers of Edinburgh". In those days it was not appreciated how easily two dances could have the same name, if the name were that of a well-known tune; and the two "Highland Laddies" were a problem. Tom Flett suggested to one of the teachers that possibly the Hebridean "Highland Laddie" was really the missing "Flowers of Edinburgh", a reasonable suggestion, as the two tunes are of the same character, and any steps that could be danced to one could equally well be danced to the other. The word "possibly" disappeared, and the dance was eventually taught under the name "Flowers of Edinburgh", and it was under that name that we ourselves first learned it.

OUR DANCES NO. 44: ANNE (Strathspey) by Hugh Foss (From The Castle-deen album).

- 1- 8 1st and 2nd couples wheel right hands across and back with the left hands.
- 9-12 1st couple set and cast off one (2nd move up).
- 13-16 1st couple set, approaching, and turn with both hands once and a quarter to be ready for
- 17-24 Reels of three across the dance: to begin, 1st man passes 2nd woman and 1st woman 3rd man, right shoulder in each case. 1st couple end by turning to face each other up and down the dance.

- 25-28 1st couple approach slightly then turn right about.
 1st man casts off round 2nd woman and 1st woman casts
 up round 3rd man.
- 29-32 All three couples turn partners, 1st couple 1½ times.

Tune: Anne, by Nan Main.

This dance is wildly experimental, though the nature of the experiment will not appear from the reading.

Normally dancing should be gay and a casting-off movement flirtatious. But in Nan Main's lovely 16-bar tune bars 9-12 are sad, in the minor. Then bars 13-16 are joyful, the same phrase being repeated in the major. The castings off, therefore, on 9-12 and 25-28 are meant to represent sorrowful partings followed in the next four bars by joyous reunions.

The experiment is to see what effect these violent alternations of sorrow and joy will have on the emotional equilibrium of 1st couple by the time they reach the bottom (four alternations in about two minutes). Maybe they won't notice anything.

Finding alternative tunes is a difficult problem. Not many 16-bar strathspeys have a sorrowful 9-12 and joyous 13-16. One may have to be content with more normal strathspeys and when these are being played the 1st couples can be gay and flirtatious as usual.

CORRECTION.

In some issues of number 33, on the sixth page, under the heading "Miming or acting dances" occurs the name "Village Maid". This should be deleted. (This dance - whose correct name is "The village flirt" - appeared in some of Mrs. MacNab's programmes, but was composed by Marilyn Ritchie, who performed it).

NEWS FROM SCOTLAND

Last summer the massed pipes and drums of the Scottish regiments beat retreat on Horse Guards' parade, London in the presence of the Queen: the first appearance ever of pipes and drums from all ten regiments in one parade. Over 250 pipers and drummers took part. For the record the ten Scottish regiments are

The Royal Scots Greys	The Cameronians
The Scots Guards	The Black Watch
The Royal Scots	The Queen's own Highlander's
The Royal Highland Fusiliers	The Gordon Highlanders
The King's own Scottish Borderers	The Argyll and Sutherland Highlanders

Did someone ask "where are the Seaforth's"? They have been amalgamated with the Camerons to form the Queen's own Highlanders.

Five of the above regiments had earlier taken part in drumming, dancing and bugling competitions at a regimental week-end in

Fallingbostel, Germany. The Gordon Highlanders won the Foursome reel competition and were reported by The Oban Times as being "very polished and much ahead of the other teams". They also gave a demonstration of the Argyll Broadwords.

-- The country-dances at this year's Argyllshire Gathering were Scottish reform, Hamilton House, The reel of 51st division, The Duke of Perth, and The Duke and Duchess of Edinburgh, with The Duke of Perth as an extra.

LOCAL NEWS

The Seattle Times recently had an illustrated article, occupying most of a page, on "The Scottish Shopper", which they described as the largest supplier of pipe-band equipment in the U.S.A. (Had we been asked where the largest supplier of pipe-band equipment in the U.S.A. was located, we would have guessed San Francisco, or New York. Seattle would never have occurred to us).

RECENT LOCAL EVENTS

Mrs. Mina Corson, who has been on a tournée of the continent, visited Vancouver and Calgary last month to hold a workshop and to examine candidates for R.S.C.D.S. certificates. Margaret Zadworny is to be congratulated on completing her full certificate; Greta Smith, Bob Hutton and Simon Scott, on obtaining their preliminary certificates.

The Annual Calgary workshop was even more enjoyable than before, impossible though that would seem. The Shetland reel seemed to catch everyone's fancy and the three stamps with which the Shetlanders finish each phrase of music resounded enthusiastically through the hall. The Bumpkin also sparked much enthusiasm (and used much energy). Old favorites, like Schiehallion, and more recent favorites, like Cath nan coileach, were reviewed; more work was done on the foursome; some of the simpler traditional dances, like Meg Merrilees, gave a change of pace, and a small group of more experienced dancers perfected "Lucy of Lammermoor" and "Greenwich hill". The Saturday night dance and a couple of gay parties rounded out a memorable weekend.

The Vancouver International Dancers, in collaboration with two of your Editors, held a weekend workshop and Festival in October : Vancouver's first. This is not, of course, primarily a Scottish event : Scotland plays its part along with all the other countries; and one of the six exhibitions was by the B.C. Highland Lassies, who danced The Perth Assembly, The Scottish Lilt, and The Sailors of Harris.

FROM THE TIMES 12:i:1967

The launching of 11 "Canadian tartans" with a fashion show at the Canadian High Commission yesterday was accompanied by the uneasiness that so often goes with incursions into the realm of the kilt. Designed by a Polish-Canadian cloth-manufacturer, the "tartans" are labelled with the names of 10 provinces, the 11th being for all Canada.

ST. ANDREWS SUMMER SCHOOL (Second fortnight - 31 July to 14 August)
By Hugh Foss.

The chief excitement this year was, of course, over the New Book. Dancers all over the world will soon have a chance of forming their own opinions. For my part, I found most of the dances immediately attractive. Others seemed to improve on better acquaintance.

Miss Milligan's introductory talk, which is mainly for the newcomers and therefore contains much of the same material each year, seemed to me to be the best I have heard yet. She thrilled us with the whole romantic adventure of the R.S.C.D.S.

There was a special farewell dinner for Miss Hadden, after which speeches were made by dancers hailing from Australia, Austria, Belgium, Canada, Denmark, France, Germany, Holland, New Zealand, Nigeria South Africa, Sweden and the U.S.A., thanking Miss Hadden and wishing her happiness.

The largest foreign body was a group of 23 Belgians who had already learnt to perform dances from Belgium, France, Greece, Israel, Italy, Portugal and Yugoslavia. They entertained us expertly with Belgian, Israeli and Italian dances. At the rate they were going that fortnight it will not take them long to add Scottish Dances to their repertoire.

The teachers of the various classes showed there was still plenty to be learnt, even by experts. New ideas were put forward. Old ideas were clarified. One of the attractions of the Summer School is the originality of each teacher's contribution. One class is not just a pale imitation of every other class.

Derek Haynes, for instance, intrigued us with his ideas as well as with his technical exercises:-

in any figure involving corners all corners should face diagonally all the time;

a poussette right round shows, as we know, a diagonal on bars 2 and 5: it can also show the other diagonal on bar 4;

dancing at a constant speed is as boring as talking in a monotone: it is not only Miss Mary Douglas that calls for bursts of vigour and periods of relaxation: in rights and lefts, for instance, the crossing is vigorous, the up and down movement relaxed: musicians should help the dancers by putting this light and shade into their music.

And as a relaxation from the vigour of evening social dancing we had, on Sundays, John Drewry's songs-with-pictures show, repeated from last year with additions, and on Fridays the Ceilidhs. The programmes naturally emphasised dancing - American, Belgian, Dutch, Flemish, Irish, Italian (by the Belgians) and Swedish. Derek Haynes and Jennifer Wilson again danced their delightful Highland medleys to mouth music by Bill Ireland. There was a recorder quintet, piano pieces, songs and skits: the Men's Highland Class in a can-can, erstwhile Sylphides and Bunnies as formation dancers (all male) and a test of a candidate for the Fuller-than-Full Certificate - or Third Degree - struggling with a nightmare stable of stooges whose geneity could hardly have been more hetero.

RECORD REVIEW

Dances from the Galloway album, played by Peter White's Scottish dance-band. Gaelfonn SNC 7102.

The Galloway album is a book of country-dances composed by Hugh Foss to music composed or arranged by Peter White. Those who know Hugh Foss's compositions will expect the dances to be good, and will not be disappointed; those who know Peter White's seven-inch record (see The Reel no.30 p.3) will expect the music to be good, and will not be disappointed either. This reviewer finds Peter White's playing of 6/8 tunes particularly attractive, with more lift and life than almost any other band. The strathspeys are slow (31 bars per minute) but lively. Dancers who do not like to dance quite so slowly can use the speed-control on their gramophone. (Another band which plays strathspeys very slowly is Stan Hamilton's, and readers will remember that the record-reviewer of The Reel described them as a trifle "leaden-footed". Peter White shows clearly that slow strathspeys need not be leaden-footed.)

Besides seven dances from the Galloway album, namely The Rhinns of Kells, Curleywee, The new Howford brig, Cairn Edward, John McAlpin, Captain Whiteside and the Black Craig of Dee, the record contains music for The Celtic brooch, a fascinating dance consisting of modified country-dance type figures in theme-and-variations structure.

The blurb on the envelope is unusually well-written and informative. (It explains why the accordion-playing in the hornpipe on the seven-inch record is so outstanding: the lead accordionist has been the Scottish Amateur Champion). We have, however, one criticism: the way in which the dances are described. The Black Craig of Dee, for example is described as a reel. It is not: it is a country-dance. Nor are its tunes reel-tunes: they are marches. They are, in fact, very typical marches, starting with The barren rocks of Aden, and including The black bear. It would be hard to find a tune more unlike a reel than The black bear. However, this can be put right with a few strokes of the pen: the record itself is recommended without reservation.

BOOK REVIEWS

The Rondel Book of Scottish Country Dances, John Drewry, 5/-.

This book of 22 dances will no doubt be rapidly snapped up by all those who enjoyed Dr. Drewry's very successful first book. It shows the same chief virtues - a nice feeling for the way in which one figure should flow into the next and thus hold a dance together as a whole - and it exploits some of the new figures introduced in the earlier book: the rondel, Inveran reels, and the pick-up of a partner part-way through a reel.

Scottish Country Dances: a centennial collection, Deep River Branch, R.S.C.D.S.

This booklet consists of the twenty-one dances which were entered in the competition to select a dance to commemorate Canada's centennial year. They are very varied in style and level. Most,

of course, are based on well-known country-dance figures, or variations thereon. They diverge from traditional style mostly in the large number that try to tell a story or paint a picture: one portrays the Saint John River, with its bridges and waterfall, one represents the 10 provinces, one depicts the Canadian Flag, one takes us through a game of golf, one outlines the fleur-de-lys, and one starts and ends with a potash wheel.

The picts, Isobel Henderson.

It is surprising how much is now known about the picts, and this well-written and well-illustrated book, although it has nothing to do with dancing, should be read by anyone with a general interest in Scottish culture.

NEW DANCES IN THE THISTLE

We are occasionally asked for the instructions for a new dance which has been described in The Thistle. If the dance has not been printed elsewhere, the easiest way to get the instructions is to buy the appropriate back number (see advertisement page for prices). Here is an alphabetical list of such dances: we have starred those that are currently in print elsewhere.

Angus MacLeod	31	*Greenwich hill	25	MacKinnon's rant	12
*Anne	34	Grey daylight	8	Miss Bonny Parker	29
Barley riggs	20	*John McAlpin	28	Port of Vancouver	10
Boriston Ness	16	Kyles of Bute	26	*Rest and be thank-	
Broadswords of		La Flora	30	ful	27
Lochiel	33	Lad with the		Riggs of corn	22
Circassian mixer	32	plaidie	14	*Somebody	24
*Drambuie	2	Lincoln Assembly	4	Strathtummel	18
				White rose of	
				Scotland	6

RECORD LIST (seven-inch records - additions)

Jimmy Blair:

Fontana TE17461

Schottische etc.

TE17475

Jack O'Carron, South Inch House, Haymaking

TE17476

Forteviot jig, Angus MacLeod, Lady Stewart MacPherson

TE17477

The Fykit, West's Hornpipe, Trip to Tobermory

TE17478

The bonspiel, The nut, [Drambuie wrong tune, wrong length],
Scottish lilt

TE17479

The Raking Highlandman, The Kirn, Hieland laddie

Ian Powrie:

Parlophone 45R-4971

The Tartan plaidie

Jimmy Shand jr.:

Parlophone ELP 147

Highland schottische, Strip the willow

RECORD LIST: Long-playing records

Every record listed below was in stock in one shop or another in Vancouver in November: and so are presumably available in any large town.

My Scotland. Jimmy Shand. Capitol T10014 or ST 10014 in stereo

My love she's but a lassie yet The Birks of Invermay

St. Bernard's waltz Teviot Brig

Lord Hume's reel Primrose polka

Cumberland reel Duke of Perth

De'il among the tailors Glasgow highlanders

Waltz Merrily danced the quaker's wife

Scottish ramble. Jimmy Shand. Capitol T 10373

Dundee reel The Isle of Skye

Scottish ramble The Montgomeries' rant

Petronella Madge Wildfire

Flowers of Edinburgh La Russe

O'er the border. Jimmy Shand. PMC 1069

None so pretty The Duke of Atholl's reel

Glasgow highlanders The reel of the 51st division

Hamilton house Strathspey, reel, and reel of

Waltz country dance Tulloch

48-bar hornpipes Eightsome reel

Glasgow Highlanders. Jimmy Shand. London TW 91215

Glasgow Highlanders Flowers of Edinburgh

Pride of Erin Etc.

Awa frae hame. Parlophone PMC 1210. The same as "Scottish Ramble" above.

Scottish country dances vol. I. Jimmy Shand, Capitol T 6032

Bonnie Anne Foursome reel

McDonald of Sleat Waltz country dance (Two)

Eightsome reel Haddo House

Shepherd's crook

Farewell to Scotland. Ian Powrie. Waverley 25011

Middleton medley Medley of reels

Braes of Breadalbane Strathspey and reel

Duke of Perth &c.

Scottish dance party. Jim McLeod. Pye GGL 0348

Bonnie Anne Mairi's wedding

Gay Gordons Lamb skinnet

&c.

Top Scotch pops and standards. Jack Sinclair. Beltona LBA 306

Red House &c.

Dances of Scotland. Ian Powrie. SDL 002
 The Duke and Duchess of Edinburgh The new-rigged ship
 Cadgers in the Canongate Bonnie Anne
 Dalkeith's Strathspey Back of Bennachie
 Gates of Edinburgh Hooper's jig
Jimmy Shand's dance party. ACL 7708
 Canadian Barn-dance Glasgow highlanders
 Waltz Highland schottische
 Flowers of Edinburgh Pride of Erin
 Strip the willow &c.
Gateway to the Forth. Jimmy Shand. Waverley 25014
 Berwick Johnny Kiss me quick
 Duchess of Atholl's slipper New-rigged ship
 Reel of Mey Highland laddie
 Haddington assembly Dashing white sergeant
 Lassies of Dunse
Dram of Scotch. Jimmy Shand junior. Waverley 25012.
 Mucking of Geordie's byre Gay Gordons
 La Va Circassian circle
 Pride of Erin Waltz country dance
 Two medleys of so-called "reels" (each 4 x 32 - good for country
 dancing if a short dance is wanted)
 Medley of jigs &c.
The kilt is my delight. Jim McLeod. NPL 30061
 Maxwell's rant Off she goes in the north
 Earl of Erroll's reel Fairy dance
 &c.
Dancing through Scotland. Jimmy Shand. Parlophone PMC 7030
 Back of Bennachie Lochiel's rant
 Just as I was in the morning Waltz country dance
 Bonnie Anne Angus MacLeod
 Peggy's welcome Dalkeith's strathspey
 De'il among the tailors Two and two
Bobby MacLeod's Highland dance band. London ACL 7715
 Bonnie Dundee Hamilton house
 Glasgow highlanders Flowers of Edinburgh
 Dumbarton's drums Cadgers in the Canongate
 Mrs. MacLeod's reel Etc.
Scottish Country Dances. Archie Duncan Quintet. London ACL 7731
 Highland reel Kitty Campbell
 River Cree Campbell's frolic
 Waltz Glasgow flourish
 Muirland Willie Gay Gordons
Scottish dances. Jimmy Blair. Epic LF 18003
 Jig medley Waltz country dance
 Mairi's wedding Lamb Skinnet
 Road to the Isles Reel of the 51st division
 Gay Gordons
Gay Gordons. Jim Cameron. London TW 91213
 Gay Gordons Green grow the rashes o
 Ladies fancy The punch-bowl
 Waltz country dance

Scottish country dances. Johnstone's band and Dunedin band. Dominion LP 1255

Dashing white sergeant	Madge Wildfire's strathspey
Rouken Glen	Maxwell's rant
Duke of Perth	Strip the willow
Bonnie Anne	Reel medley
	Jig medley

Dances of Scotland. The Atholl players. Dominion 13558

The Duke and Duchess of Edinburgh	Dalkeith's strathspey
The new-rigged ship	Back of Bennachie
Cadgers in the canongate	Gates of Edinburgh
Bonnie Anne	Hooper's jig

Clansmen Records. Stan Hamilton.

Number 1

The Flowers of Edinburgh	The Hamilton Rant
The Machine without horses	The Leith country dance
Lochiel's Rant	Up in the air
The Montgomeries' Rant	General Stuart's Reel

A Scottish Waltz

Number 2

The Duke of Perth	Buchan Eightsome Reel
Deuks Dang Ow're My Daddie	The Lea Rig
The Braes of Breadalbane	The Baldovan Jig
Cadgers in the Canongate	The College hornpipe

Number 3

Jessie's Hornpipe	Mairi's Wedding
The Reel of Mey	Hooper's jig
Cauld Kail	MacPhersons of Edinburgh
The Kingussie Flower	Gates of Edinburgh

Number 4

The Isle	Mrs. McLeod of Raasay
The White Cockade	Duke of Atholl's Reel
Maggie Lauder	Braes of Tulliemet
Reel of 51st Division	Corn Rigs

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CANADIAN F.D.S.

A good selection of 45 rpm records of Scottish dance-music (Fontana EP's are \$2.45 each; 10% discount on 25 or more), as well as sound-equipment etc. is available from Canadian F.D.S., Audio-Visual Aids, 605 King Street W., Toronto 2B, Ontario.

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THE THISTLE

Subscription - \$1.25 per year (4 issues). Most back numbers still available. 25¢ per copy to no. 24, 35¢ thereafter. * (Photographic copies of back numbers out of print can be supplied at 25¢ each exposure). Bulk rates: Six or more subscriptions to the same address: 95¢ per year.

Leaflets available: Schiehallion, Inverness reel - 10¢ each.

Black Ness, Cariboo country dance, Castle Campbell, Far up the Glen, Firth of Clyde, Flying Scotsman, Inverness Gathering, Kilspindie, Last of the lairds, Lylestone House, McLaine's hogmanay, Riverside, Rosslyn Castle, Stirling castle, Suilean donq', Suilean gorma, The ceilidh, The Old sporrán, The provost - 5¢ each
Argyll broadswords - 20¢ each

*N.B. no. 33 - 50¢