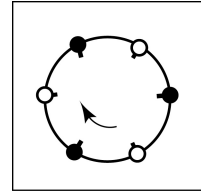


THE DUNEDIN FESTIVAL DANCE (ENGLAND/SCOTLAND)

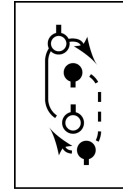
Mixer. Little circles of 3 couples, traditionally woman on partner's R.



The steps (A2 to B2): For a styled performance use the Scottish skip-change-of-step (see *Come to the Ceilidh*, p.12). Otherwise walk or skip as the dancers find most natural with this music.

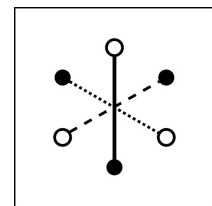
Intro: 8 counts. Stand as a circle, hands joined (properly shoulder high).

A1: All do slip step 8 beats around to L, and back to R for 8.



A2: Drop hands for back-to-back (do-si-do) with partner (8 counts). Then turn with partner, R hands joined (8 counts).

B1: Each dancer takes the R hand of the OPPOSITE dancer, together making the hub of a wheel (star). They turn the wheel to L for 8 counts.



The man with his hand lowest pulls the opposite woman through under the other hands, and they join their L hands as well to make promenade hold.

The next man up does the same, then the last man. (8 counts).

B2: All the new couples promenade at random till the tune is nearly finished (12 counts). On the last 4 beats each couple joins up with another two couples to make a circle, ready for the dance to repeat.

Music: A 32-bar hornpipe is recommended. Our music is in jig-time (6/8), Irish – The Wind That Shakes the Barley, played by Shenanigans of Melbourne, Australia.

ORIGIN:

This dance, devised by Derek Haynes, was originally called *The Borrowdale Exchange*, which he described as “the scottishization of an English country dance”, and first published in 1991 (in his *Second Carnforth Collection of Scottish Country Dances*). With a slight adaptation he presented it, specially re-named, to the Dunedin Dancers of Edinburgh as a mixing dance for their 11th International Folk Dance Festival (also 1991).

Yes, Borrowdale is in the English Lake District, close to where Derek lived, and the original name seems to illustrate the easy relationship in dance traditions between the counties each side of the border. Derek, a famous Scottish dance deviser, was actually a Lancashire man.

This scatter dance for 3 couples illustrates the way dance developments happen for fun. The randomizing of the Sicilian circle may have happened accidentally, e.g. in a hard-to-keep-tidy outdoor situation. Whether deliberately tried out or not, randomizing it introduced the fun of a scramble to claim a fresh couple to partner with. Then why not 3 couples, giving more challenge and laughs in the scramble? And for good measure, it gave inspiration for a novel way of changing partners.