

rooms), separate bathrooms and a communal restaurant for breakfast. The other meals were provide in the dance centre, about 5 minutes drive from the accommodation.

The dance centre, which was spacious and with good acoustics, was a large community hall, with restaurant facilities, common in France, to cater for local arts, sporting and community activities.

Given my interest in French dancing and many recent years at Castletown, which is supported by so many French visitors, there were a number of people there I already knew. But it was very obvious that if you were a complete stranger you would be made very welcome. The atmosphere was very welcoming and whilst I tried to continue to profit by inflicting my French on all and sundry, there were many excellent English speakers, so if you decide to give this weekend a try next year don't worry about the language. Micheal Lalor and Gerry Ryan, from the Half Door Club in Castletown, were there too, so don't just take my word for it all, ask them.

In the Saturday afternoon, we were taught two sets. Marie-Claude Carbonnel from Lannion took us through the Templebeg and then Jean-Luc Bequignon from Rennes (creator of Kavaneg reel set) continued to keep us entertained with the Metal Bridge Lancers. Both are Pat Murphy's new sets and both gave us plenty of fun and some challenges.



It was great to see Pat's hard work being promoted and it was delightful to see the commitment of so many French set dancing enthusiasts, both hungry to learn, but also totally at one with the whole ethos of set dancing which, for me anyway, is to maximise the combination of music and dance with others to produce face splitting smiles and endless fun. Just watching the fun that 10 sets plus of dancers were having (the vast majority of whom were French and from relatively nearby) was an indication of what total enjoyment set dancing can provide. Truly set dancing is international in its appeal. Taking in the commitment and enjoyment radiating from those in the hall at Piriac-sur-Mer, it was obvious to me that the future of set dancing is healthy and secure.

After a break for some relaxation, we all returned to the Centre in the early evening for an aperitif and dinner prior to the first ceili. We were treated to an excellent meal, which included a main course of delicious lamb and chicken, with couscous, followed by cheese and dessert and, for those with large appetites there were generous second helpings as well.



Swallows Tail were the invited band and they gave us some great music. So together with lovely music and an excellent selection of old and new sets, put together by the organisers, those lucky to be at this very well attended ceili (up to some 15 sets at times) had an excellent night of dancing.



Returning to my theme about the health of set dancing it was great to see that some 11 sets took to the floor to dance the Mazurka, Kilfenora, Borlin Polka, Labasheeda, Antrim Square, Ballyvourney Jig, Claddagh, Newmarket Meserts, Plain, Merchant and Hurry The Jug.



Hurry The Jug called by Eric Daoudal

Apart from 2 occasions during post ceili sessions at Castletown, I don't recall seeing Hurry The Jug danced at ceilis that I have attended, and over the last 20 years I have certainly plenty of ceili miles under my belt. The fact that so many sets danced Hurry The Jug, with only one or two sets having the odd blip, is, in itself, very encouraging. Vive La France!

It is important that readers appreciate the efforts taken to ensure that all dancers, debutants and experienced dancers alike, could get the most from the ceilis. Before