

SCOTTISH Country Dancer


rscds
Dance Scottish

The Members' Magazine of the RSCDS

No 22 April 2016



RSCDS EVENTS

SUMMER SCHOOL 2016

17 JULY - 14 AUGUST 2016
UNIVERSITY HALL, ST ANDREWS
DIRECTOR: JAMES STOTT

- Attend as resident or non-resident, for any 1 or 2 weeks of the four
 - Morning classes at all levels, optional afternoon classes/sessions
 - Social dancing every evening, with a Ceilidh 1 evening each week
 - Unit 2 & Unit 3 in weeks 1 & 2 respectively
 - Unit 5 course in weeks 3 & 4
 - Musicians' course in week 3
 - Young Dancers' Week and Junior Summer School in week 3, when 8 - 15 year olds may attend
- All classes and courses are subject to demand.

Further information and online booking at www.rscds.org/article/summer-school-2016 or book by phoning HQ between 10am - 4pm, Monday to Friday.

YOUTH WORKSHOPS 2016

14 MAY 2016, 10:30AM - 4PM
BOYS BRIGADE HALL, CRIMON PLACE, ABERDEEN

- Teachers - Emma Allsop and Doris Young
- Musician - Ian Thomson
- Evening Dance - Ian Thomson's Band

8 OCTOBER 2016, 10:30AM - 4:30PM
JOSEPH SWAN ACADEMY, GATESHEAD

- Teachers - Paul Plummer and Rachel Shankland
- Musicians - Luke and Adam Brady
- Evening Dance - Luke Brady's Scottish Dance Band, hosted by RSCDS Newcastle Branch

Visit the website for more details when they become available.

TEACHERS' CONFERENCE 2016

4 NOVEMBER 2016, PERTH

Details and booking form available from Moira Thomson at moira.thomson@rscds.org.

87th AGM & CONFERENCE WEEKEND 2016

4 - 6 NOVEMBER 2016
BELL'S SPORTS CENTRE, HAY ST, PERTH

- Friday evening Dance - Marian Anderson's Scottish Dance Band
- Saturday class - Heather Cowan with James Gray
- Saturday evening Ball - Jim Lindsay and his Scottish Dance Band
- Sunday Class - Gary Coull with Ian Muir

Full programme and online booking will be available on our website.

WINTER SCHOOL 2017

23 - 28 FEBRUARY 2017
THE ATHOLL PALACE HOTEL, PITLOCHRY
CO-ORDINATOR: LUKE BRADY

Details will be available on the website and online booking will open in September 2016.

There will be one course, so you are advised to book early!

SPRING FLING 2017

28 - 30 APRIL 2017
BONN, GERMANY

Details of teachers, musicians and classes will be posted on the Bonn Spring Fling website as soon as available.

NEW IN & COMING SOON

BOOK
& CD
50



Our recently launched dance CD, DuK, is now available. Book 50, with its accompanying CD recorded by Scott Band and his Scottish Country Dance Band, will be launched this July at Summer School and contains 12 new dances including 'Spring Fling', the competition winner. Update your RSCDS wardrobe with our new range of T-shirts, polos and elegant silk ties available in 3 different colours. Look out for our new favourite item of 2016: button badges in 6 different designs.

To buy these and many other items, visit www.rscds.org/shop - we also have a Bargain Bin on offer!

BARGAIN BIN!



t-shirts from
£11

In the last issue, I asked members for their views and reactions to *Scottish Country Dancer* but I received very few responses. Some members have told me informally that they read it from cover to cover, while others suggest they read only what interests them! What I have been told is that if the issue arrives late, or a friend receives it sooner, the members want to know why. I view that as a positive response. Following a suggestion that we include a quiz, a first one is on page 6; there are no prizes but the answers are on page 14.

Since becoming editor last July one of the things I have noticed is that the Society is doing much more to promote and encourage SCD in its widest sense than it did only a few years ago. In the last issue we featured the Flash Mob in Aberdeen, a very modern approach to promoting any activity; the 24-hour ceilidh organised by STV (Scottish Television) in partnership with the Society and in this issue we have a report by John Carswell on Celtic Connections which evolved from suggestions by John and others. In the four years since it was formed Youth Services committee have run youth workshops around the country and more are planned. The committee also planned a 'youth week' when dancers, branches and clubs were encouraged to 'bring a younger dancer' to their class or club. Another Global Youth Week is planned again early in 2017 (see Anne McArthur's report on page 9), this time with more advance notice. A report on two of these initiatives appears on page 26 but I know other events took place with this theme, although we did not receive a report.

A recent introduction to the material for teaching young dancers is the *Dance Trad* resource pack, produced for the Society by a small working group of volunteers led by Irene Bennett. As far as I am aware, this is the first time the Society has produced a teaching resource for secondary school teachers and pupils and follows *Jigs & Reels*, published in 2012. Irene's report on the RSCDS stand, taken at the Scottish Learning Festival in Glasgow where *Dance Trad* was launched, is on page 22.

Most of these initiatives are planned and carried out by volunteers but they also have an impact on the staff and their responsibilities. There have been many changes of staff in the past few years and they have been encouraged to introduce themselves and describe their current roles on page 7.

Many of these initiatives are centred around Scotland but branches throughout the world are working to promote our hobby. A report on the multi-cultural celebration of the Metis dancers and members of Edmonton (Canada) Branch appeared in Issue 21 and we have reported regularly on the JAM summer camps in New Zealand and on AWESome, also in New Zealand. But we can only report what we are told about. I would like to encourage branches and clubs to send news of activities to the magazine. This is your magazine and is produced to promote SCD and share ideas between members, branches as well as the Society.

Thank you to everybody who submitted material for this issue and regrets if your contribution has had to be edited or held over.

The largest ever demonstration of SCD

A foul was committed regarding the date and participants in the football match reported on page 16 in the last issue of the magazine. Sandy Stewart, now living in Dorset and (I am reliably informed) 'an avid reader of *Scottish Country Dancer*' was surprised to see himself featured in a photograph taken at Hampden Park, Glasgow. He assures us, however, that the match was not the European Cup Final but part of the annual British Championship between the home nations - the oldest international football fixture in the world - between Scotland and England. It took place in April 1958, two years earlier than we reported. According to Sandy there were eight teams of dancers and they were accompanied by the City of Glasgow Police Pipe Band. Attendance was reportedly 127,874 - 253 spectators more than at the European final two years later, so it is still probably the largest ever demonstration of Scottish country dancing.

Marilyn Healy

A Tribute Dance celebrating the life of Alastair MacFadyen, was held in Glasgow in March. A report will appear in the next issue of *Scottish Country Dancer*.

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Cover photo: 'Dancers in Merrill Hall, Asilomar Weekend, Pacific Grove, California
Photo: Bob Harmon, RSCDS Orange County

The next issue of *Scottish Country Dancer* will be published in October 2016. Please send your contributions and advertisements to the relevant email below no later than 1 August.

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News from Coates Crescent

Mike Greenwood

Results of Elections at the 2015 AGM were as follows:

Management Board:

3 years: Paul Plummer

Members of Education & Training Committee:

3 years: Patricia Houghton, Alison Robertson, Mervyn Short

Membership Services Committee:

3 years: Chris Ronald

Youth Services Committee:

No volunteer

Management Board and Committee vacancies in 2016

Management positions available from November this year are listed below. Nomination forms will be available on the website or from HQ from 22nd April. In addition to completing the form, members must submit a profile outlining their skills and experience. Guidelines on the reverse of the form give an indication of what should be included, but those considering standing for election are advised to read the role descriptions for Board and Committee members available on the website, at www.rscds.org/article/legal-administrative. Nomination forms, profiles and photos should be received by 9th September 2016.

Management Board:

Chairman Elect of the Management Board: to succeed and shadow Helen Russell for 2 years as she takes over as Chairman from Jim Healy. 3 members for 3 years, 2 for 2 years.

Convenor of Education and Training to succeed Sue Porter in November 2016.

Committees:

Education & Training: 3 members for 3 years and 1 for 1 year

Membership Services: 2 members for 3 years and 1 for 2 years

Youth Services: 2 members for 3 years and 2 for 2 years.

Role descriptions and nomination forms for these posts are available on the website (as a News item), or can be requested from **Julia Parr:** julia.parr@rscds.org. The submission date for nominations is 9 September 2016.

Staff changes

We welcome two new members to the staff. Sandra Parish was appointed Finance & Office Manager in November, taking over responsibilities from Alison Horsely who left in September 2015.

Katherine Butler joined us on a temporary basis as Graphic Designer in place of Sara Hyde who is on maternity leave.

Orla O'Brien, who was working temporarily as Archivist has found a permanent position and left in October last year.

To read more about the staff members and their responsibilities see page 7.



New Schools Director

Jim Stott was appointed Schools Director in December 2015 and his preparations for schools in 2016 and 2017 are well in hand. See page 2 for details.

Scrolls of Honour

At the AGM in Perth last November Scrolls of Honour were presented to John & Jennifer Kelly (nominated by San Francisco Branch), Stewart Adam (Edinburgh) and George Meikle (MS Committee). Jim Cook was presented with a Scroll by Chris Harris during the Zurich Dance Weekend. Thank you and congratulations to you all.



Stuart Adam receiving the Society's Scroll of Honour from Chairman, Jim Healy



George Meikle receiving the Society's Scroll of Honour from Chairman, Jim Healy



Recipients receiving the Society's Scroll of Honour from Chairman, Jim Healy. L-R: John & Jennifer Kelly

Subscription fees 2016-17

As agreed at AGM 2015, there will be an increase in the basic full annual membership subscription for the year July 2016 – June 2017, from £18.00 to £20.00. The full range of subscriptions available is as follows (figures rounded where necessary):

The annual fee for affiliated groups is £45, with a reduced fee for Youth groups (50% or more of members aged under 25 or in full-time education) £22.

Category	Sub fee	HQ members
Adult single (25+)	£20.00	£30.00
Adult single (25+), Jan-June 2016, new members only	£10.00	£20.00
Adult joint (both 25+, same branch & address)	£32.00	£48.00
Youth (12-17)	£10.00	£20.00
Young adult (18-24)	£16.00	£26.00

RSCDS-sponsored awards

RSCDS has again sponsored 'Instrumentalist of the Year' at the 2015 **Scots Trad Music Awards** event, held in Dundee in December. RSCDS Executive Officer Gillian Wilson presented the trophy to violinist Mairi Campbell. Congratulations to Mairi, we hope she has continued success and look forward to hearing more from her in the future.

The RSCDS will sponsor 'Instrumentalist of the Year' again in 2016 and we look forward to hearing some of the best live music Scotland has to offer.



Mairi Campbell

Jean Milligan Memorial Fund

The JMMF provides grants generally up to £1,000 to support new initiatives that further the aims of the RSCDS. You are encouraged to apply for support to fund events that foster dancing, encourage new members or just to spread dancing awareness and knowledge. Applicants should outline the proposed financial structure of the event or project. The guidelines for applying to the JMMF along with the application form are available on the website. The JMMF was set up shortly after Miss Milligan's death and is used to support the aims of the Society, so the scope is large. There are three application deadlines for the JMMF:

- 31 May
- 30 September
- 15 November

For more information contact Sandra Parish:
sandra.parish@rscds.org

Dance revisions

Book 49 & Graded Book (Revised) Diagrams

The first print run of *Book 49* and *The Revised Graded Book* omitted the following acknowledgement: "Diagrams by Keith Rose, based upon the notation system developed by F.L. Pilling and successors. The RSCDS thanks F.L. Pilling's successors for their assistance in reviewing the diagrams for the appendix".

Oh, whistle and I'll come tae ye, my Lad (Book 24, No. 6 in Combined Book 19-24)

Correction to Fig. 2. To download the correct figure visit the RSCDS website: www.rscds.org/article/dance-revisions

Loch Ness Monster (Imperial Book 2, No. 9)

Bars 25-32 should read '... All four couples repeat bars 9-16 in reverse, i.e. 1st man, followed by his partner, casts up one place as 4th woman, followed by her partner, casts off one place to finish all in original places, 1st and 3rd couple facing down and 2nd and 4th couples facing up.'

DuK

It was brought to our attention before the Christmas break that on the recent CD '*Miss Milligan's' Miscellany*' by DuK, the dance *The Monifieth Star* (an 8x48 bar reel) was recorded as an 8x32 bar reel. In addition, the dance *Newington Assembly* (an 8x32 reel) was recorded as an 8x48 bar reel.

If you have purchased the CD the re-mastered tracks are available to download via the RSCDS website. Please visit www.rscds.org/article/audiovideo to download these tracks.

The Manual

The updated pages of *The Manual* are now available to download via the RSCDS website. To view these pages, please go to www.rscds.org/article/publication-updates. *The Manual* is available to purchase via the online shop, by telephone or by email.

New products in the shop

We have re-stocked several popular items in the shop and added a few new ones.

A new range of ties in a fine weave with the RSCDS logo embroidered is available in navy, green and black.

Polos and T-shirts have been re-stocked and we have added two colours to the collection: charcoal and burgundy.

Men's and women's polo shirts with the RSCDS logo embroidered on the left-hand side are available in various sizes and colours: white, light graphite, bottle green and navy for men; light pink and burgundy for women. T-shirts are available in a range of sizes and colours: white, navy, charcoal and burgundy for men; purple, charcoal, red and fuchsia for women. RSCDS t-shirts and polos are 100% cotton, ideal for dance classes.

We also have added a range of badges to the shop, one of which is sure to catch your eye!

The Bargain Bin is back! We have added 8 classic CDs to purchase at £6.00 and with a limited stock.

- A Guide to SCD (Collins) Vol. 3
- Graded Book 2
- MMM Vol. 1 & 2 Combined
- MMM Vol. 3
- St. Andrews Step Dances
- A Tribute to Robert Mackay DVD
- Music for The Scotia Centenary
- MacNab Dances Combined Vol. 1 & 2

Membership of Management Board and Committees from November 2015 – November 2016.

Management Board

Chairman & Convenor of MB:	Jim Healy
Chairman Elect:	Helen Russell
Treasurer:	Bill Cant
Convenor, Education & Training:	Sue Porter
Convenor, Membership Services:	Anselm Lingnau
Convenor, Youth Services:	Anne McArthur
Executive Officer & Secretary:	Gillian Wilson
Board Members:	Tom Halpenny, Elizabeth Harry, Bernie Hewitt, Isobel McMillan, Paul Plummer, Richard Austin (appointed)

Education & Training Committee

Convenor:	Sue Porter
Schools Director:	Jim Stott
Committee Members:	Helen Brown, Elaine Cameron, Patricia Houghton, Alison Robertson, Sue Ronald, Mervyn Short, Angela Young

Membership Services Committee

Convenor:	Anselm Lingnau
Music Director:	Ian Muir
Committee Members:	Maureen Daniel, Helen McGinley, Tom McKinley, Chris Ronald, Keith Rose

Youth Services Committee

Convenor:	Anne McArthur
Committee Members:	Emma Allsop, Lindsey Ibbotson, Raphaëlle Orgeret, Rachel Shankland, Marilyn Watson (appointed)

Branch anniversaries in 2016

Congratulations to the following branches, who celebrate significant anniversaries this year. We wish you many more years of happy dancing!

Scotland	Kilmarnock & District	1936	80
Scotland	West Lothian	1936	80
N. Ireland	Belfast	1946	70
England	Birmingham	1946	70
Scotland	Lorn (Argyll)	1956	60
England	Norwich	1956	60
Netherlands	Hague District	1966	50
USA	Los Angeles	1966	50
Canada	Ottawa	1966	50
USA	Atlanta	1976	40
Canada	Calgary	1976	40
Sweden	Gothenburg	1976	40
Canada	Kitchener-Waterloo	1976	40
England	Royal Tunbridge Wells	1976	40
Sweden	Stockholm	1976	40
Australia	Western Australia	1976	40
USA	San Gabriel Valley (Southern California)	1986	30
England	Somerset	1986	30
England	Brighton	1991	25
Canada	St John's (Newfoundland)	1991	25
USA	New Jersey	1996	20
USA	Carolinas	2006	10
Canada	Edmonton Caledonian	2006	10

Quiz

In Issue 21 I asked whether any of our members would like to compile a Scottish country dance or Scottish-related word quiz. Sheila Sergeant of Duns and District, who regularly compiles quizzes for her Branch, submitted the following. The answers to the quiz are on page 14. [Editor]

Here are some clues, the answers are all the names of Scottish country dances, not all of them published by the RSCDS.

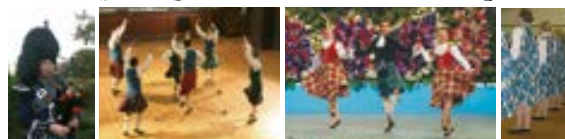
- 1 Joyous assembly (3,5,7)
- 2 A good fatless sponge should be this (5,3,4)
- 3 She may be an optimist or even an Astronomer Royal (3,6,4,6)
- 4 A dance for the Ganges, or possibly the Potomac or Athabasca? (6,5,9)
- 5 Sheilas (3,10,6)
- 6 Satan's wood shed (3,5,6,4)
- 7 A dance for Washington, Tokyo, Paris, London, Edinburgh etc (1,7,3)
- 8 Sad headgear (4,7)
- 9 00.00 could be crude (8,3)
- 10 A bearer of apples, plums or cherries could be described thus, especially in spring (3,6,4)

Corryvrechan

Scottish Dance Display Team
proudly present their new concert for 2016

Creels and Reels

with special guests *Buffalo Gals Stampede*



Sat 9th and Sun 10th July 2016 at 2.15pm
Dundry Village Hall, near Bristol

Tickets £10 (£8 students) incl homemade teas
Call 01275 472634 or Visit <http://www.corryvrechan.org.uk>

**RSCDS San Francisco
Asilomar Weekend
Pacific Grove, CA, USA**

**Come & join us!
October 28-30, 2016**

[Asilomar.rscds-sf.org](http://asilomar.rscds-sf.org)

Who's Who at 12 Coates Crescent

There have been many staff changes at Coates Crescent in the last couple of years and this is an opportunity for staff members to introduce themselves and describe their responsibilities.



Gillian Wilson - My role in the organisation is made up of three main parts – working with, overseeing and reporting from the staff team at HQ and helping to build on the services we deliver to the Society and its members; overseeing the management and reporting of our finances; and lastly enabling the board to meet its governance and legal requirements. I also have a role in helping the Management Board to develop strategic plans, to look for useful partnerships with external agencies and to help diversify the funding base of the organisation.



Mike Greenwood - Born and raised in Toronto, Canada, I moved to Scotland in 2014 and was fortunate enough to be hired by the Society as its Digital Marketing Communications Officer. My Mom was born in Dundee and half my family still resides in the area. My role in the Society is website development, social media strategy, member/branch communication, marketing/publicity and taking photographs (as I am sure some of you have seen.) I am excited to be part of such a wonderful team and am trying my best to get the rest of the staff to cheer for the Blue Jays!



Sandra Parish - My name is Sandra Parish and I am very pleased to be the new Finance and Office Manager at HQ. I began my working life in retail and then went back to college as a mature student where I studied accounting. I have worked in a professional practice and in the private sector. I am sure my knowledge and experience will be of use to the Society.

Outside work I am a very proud granny and when not with my family, I can often be seen making shapes on the dance floor. I have no SCD experience but I have medals in Ballroom and Latin American dancing.



Moira Thomson - As the Society's Events Manager, I organise Summer School, Winter School, Spring Fling, the AGM Conference Weekend, Youth Workshops and internal training and development days. My job is varied, sometimes stressful, frequently eventful – and I love it! Hundreds of dancers enjoying themselves on the dancefloor at one of the Society's events is an awesome sight, and really demonstrates what the Society is all about. I also support the Schools subcommittee, and am secretary to the Membership Services Committee, a job I have held since joining the RSCDS team some eight years ago.



Katherine Butler - As the Graphic Designer for the RSCDS I focus on the visual aspects of the organisation, ensuring that we present ourselves in a professional and attractive way to the outside world. I am most interested in clean, simple, contemporary artwork that gives the RSCDS a current look, whilst still retaining its impressive heritage. As my forte lies in illustration, I like to combine this with much of my design work to make something truly unique. When not at HQ, I freelance as a designer and sometimes get the opportunity to relax by doing a bit of yoga.



Cécile Hascoët - My background is in bookselling, publishing and advertising. I joined the Society in January 2014 as a finance and administrative assistant. My daily tasks involve administering the RSCDS online shop, developing new products and liaising with printers and suppliers to get the best prices. I have recently been put in charge of advertising for the SCD magazine. My favourite part of the job is to see the final work displayed at the shop in the library room at St Andrews!



Julia Parr - My role in the RSCDS is to ensure the efficient administration of the examination process within the Society. This allows me to be in contact with examiners, assessors, branches, candidates and schools from all over the world. I also support the Management Board, Education and Training Committee and Youth Services Committee.

Voting at the AGM

With the increased complexity of voting systems within the CLG structure the Management Board decided to investigate a more efficient way of voting at the AGM and 2015 saw the implementation of a new electronic voting system. Delegates and Proxies were able to cast their vote using a personalized device that was handed out at registration. Before the actual vote took place, we ran a test vote so attendees could try the system out before they voted on the actual motion.

We are pleased to report that there was a 99% accuracy rate for the electronic voting system, with paper votes being counted as a back-up procedure. Thank you to those who made this first year a success.

Branches are allotted at least two delegates, with an additional delegate for every 50 members. The process for delegate/proxy registration will begin this year in April, but we expect this process to be more straightforward as headquarters retains all previous signed delegate/proxy forms.

More information on the delegate/proxy procedures for the 2016 AGM will be available in April on the website, Newsletter and via the Branch Mailing, so please make sure to keep up to date with AGM correspondence.

Mike Greenwood

From the Chairman



Jim Healy

In the last issue of the Magazine, I referred to the changes in the nature of social dancing and how this is affecting membership and the financing of the Society. These changes have been occupying the Management Board. How can we, how should we, rise to the challenge of change and ensure the

continuity of the Society and our hobby in the future? The difficulty is that we do not have one problem that can be identified and fixed but a number of smaller difficulties, not the least of which has been a lack of joined-up thinking as to how those can and should be tackled.

A lengthy debate among the elected members of the Board and Management committees, the staff and many members who attended the Annual General Meeting in November has identified five specific aims:

To promote Scottish Country Dance and related dance forms as inclusive and exciting activities;

To build the number, capacity and networking of branches and other dance groups who share our aims, to help them grow and deliver SCD activity;

To maintain and develop high standards of teaching of Scottish country dance and music, including the development of dance and music for all ages and abilities;

To enable enjoyable and high quality Scottish country dance opportunities for all ages and abilities worldwide;

To strengthen and improve the RSCDS, including its governance and long term financial viability, to enable it to deliver on the above aims.

The next stage is to develop the tactical steps necessary to achieve those aims and a small group has been appointed to do that. In order to achieve this, however, it is agreed that wide-ranging consultation is necessary and the group will be contacting Branches and other stakeholders for input to the deliberations. The overall timetable envisages rolling out a draft plan in good time for discussion at this year's AGM in November with a view to final approval by the Board at its meeting in February 2017. It may seem drawn-out but we are determined that there will be the widest practical consultation and that the final plan will meet the needs and aspirations of current and future members.

Membership Services Committee



Anselm Lingnau, Convenor

Having become Convenor of the Committee last November, this is my first opportunity to tell you what we have been doing. Generally our focus is less on bringing out many new products and more on consolidating, improving, and extending what we have. That does not mean there will be nothing new!

Book 50, the *Spring Fling* book, is being edited and will be published in July; the accompanying CD will be recorded by Scott Band and his band in late April. They will both be available at Summer School or you can order them from the shop online. Another CD with music for dances from *Miss Milligan's Miscellany* played by Luke Brady and his band will also be recorded in April.

If you bought a copy of the DuK CD of *Miscellany* dances, you will have noticed that two of the tracks were inadvertently recorded with a wrong bar count. While these will undoubtedly come in useful for "any good reel" dances, digitally corrected versions of these tracks are available for free download from the RSCDS web site. The downloadable version of the album on iTunes etc. has also been fixed.

Speaking of musical downloads, the music for all the "numbered" books is now available from the usual outlets. The remaining RSCDS recordings will be available soon, and special thanks are due to our Music Director, Ian R Muir, who did most of the work on this huge project.

The date for submission of dances for Book 51, which will include dances for children and inexperienced dancers closed in March and we are looking for dance groups that would like to take part in assessing six to eight dances between April and mid-September please get in touch at book51@rscds.org. The book itself will be published in time for Summer School 2017.

More copies of *The Manual of Scottish Country Dancing* are now available from the shop. There have been a few updates and a PDF file with the amended pages can be downloaded free of charge from the Society's web site.

During Week 3 of Summer School, we will be filming the dances in Book 50, so if you would like to be immortalised on the Society's YouTube channel you may want to keep your eyes peeled then. We are also looking at existing videos for dances from books 32 to 46 with a view towards putting these on YouTube as well.

The favourable reception of the Book 49 teaching tracks – 8-bar and 16-bar snippets of the original tunes to aid teachers without access to live music – means that we will be providing these for Book 50 too. In addition, we are considering producing similar resources for the Unit 2 and DAA dances.

As you can see, we are busy! If you have any comments or suggestions then please do get in touch at info@rscds.org or convenor@msc.rscds.net.

Youth Services Committee



Anne McArthur, Convenor

The new committee has had its first meeting and we welcome Marilyn Watson, a member of Bournemouth Branch whom we appointed to a vacancy on the committee.

Rachel Shankland is leading Spring Fling 2016. She has done a power of work

linking with Edinburgh Branch to ensure a successful event for all. I look forward to seeing young dancers enjoy a great weekend. Spring Fling in 2017 will be in Bonn. Plans are well advanced. Teachers and musicians have been invited and an interesting venue has been chosen. I would be happy to hear from any Branch which would like to work with the Youth Services Committee for Spring Fling 2018.

Lindsey Ibbotson will take the lead in organizing the youth workshops in England. Emma Allsop is organising a workshop in Aberdeen this spring and a date has been set for another in Newcastle in October. Look out for flyers and information on the website and facebook.

Schools are my particular interest. We have excellent resources – *Jigs and Reels* and our recent pack *Dance Trad*. Many schools in Scotland are embracing Scottish country dancing. The accreditation scheme is proving popular. St Leonard's Primary, East Kilbride is our latest Gold School. For those members of school staff

interested in our resources we can offer CPD (Continuing Professional Development). Email info@rscds.org

Schools are the province of Education and Training but I am, however, excited that there is the possibility of a Junior Summer School for 8-12 year olds during week 3. It is seen as a pilot in 2016 to be reviewed for future opportunities. Sign up now and make it a success.

This year we will have a Pudsey Bear initiative for Children in Need to keep our schools engaged. Louise MacDougall, a former member of our committee and the pupils of Abbey School, Darlington devised *Pudsey Bear*, a neat little dance that my own youngsters embraced last year when we piloted it. Anyone who uses the dance for Children in Need will be able to access the dance, Pudsey Bear stickers and hopefully a piece of music to download. Information will go out to Schools and Branches in August.

If you are a Facebook fan you will have seen pictures taken during Global Youth Week. Raphaëlle Orgeret proposed the project towards the end of the year and you will have seen that a number of groups took up the challenge and sent in their pictures. We have had positive feedback on the project and hopefully we can develop it in 2017. We have set aside the 20–30 January 2017 as the likely dates.

I hope that you will join us in at least one of our initiatives.

Education & Training Committee



Sue Porter, Convenor

As I write this, some one hundred and forty plus dancers from as far away as Australia and the western seaboard of North America, are enjoying the teaching and music at this year's Winter School in Pitlochry where Janet Johnston is the director. Disappointingly, we have not had the usual snowfall! Luke Brady

will oversee this event next year when it will be returning to the format of Thursday to Tuesday.

For the first time in some years, we will be running two Unit 5 examination courses at Summer School in St Andrews, and both are nearly full. This is very encouraging for the future of Scottish country dancing. In 2016 in week 3 we will be running a pilot 'Junior Summer School' for 8 - 11 year olds, which is also the family week. Anne McArthur, convenor of Youth Services, will take the morning classes with Marilyn Watson. Both teachers have considerable experience in teaching Scottish country dancing to children. The morning classes are timed so that their guardian can drop off the children at class en route to their own class and then collect them after morning class. The children will be welcome at other activities during the week, but the guardian will be responsible for them at all times, apart from the morning class. I hope that this venture will be successful and become a regular feature of the School.

The committee has reviewed the Core Repertoire of dances last published in 2008. The revision will include dances from more

recent books as well as old favourites. It will be in three sections - Basic, Intermediate and More Experienced. We hope that teachers and social dance programme devisors will find the suggestions useful. Details of the availability of the Core Repertoire will be announced on the website in the summer.

We received a healthy response to the request for dances to be considered for Book 51. This book will include dances suitable for young and less experienced dancers, while being appropriate for inclusion as test pieces for festivals. Membership services will be shortly starting the selection process.

E&T will run a course in May in Bexleyheath, England to prepare RSCDS qualified teachers to be the next generation of Medal Test Assessors. It is hard to believe that it is ten years since the first Medal Test Assessors were trained. They have done sterling work in encouraging young dancers.

The Dancing Achievement Award (DAA) is expanding overseas. Japan had a session in March. Toronto will have one in May and we have also had enquiries from Cape Town, South Africa.

We will be holding the biennial Teachers Conference before the AGM and Conference Weekend in Perth on Friday 4 November. Teachers please send any suggestions for topics that you would like to discuss or hear more about at the meeting, to myself via Julia Parr email julia.parr@rscds.org.

Young Dancers' page



Oxford Youth Workshop participants (photo: T. Ibbotson)

Youth Workshop Oxford

I really enjoyed every part of my third RSCDS youth workshop. My first, in Cambridge, really motivated me to return to Scottish dancing, while the second, in Leeds, did nothing but reinforce my enthusiasm.

Last year's workshop in Oxford continued this trend with two wonderful teachers, Raphaëlle Orgeret and Alice Stainer, supported by a pair of excellent musicians, Jeremy Hill and Chris Oxtoby. I was in the advanced class, which I really enjoy during youth workshops because new teachers will have new methods which can often help you improve, while being in the advanced class means they will really push to improve your dancing. I particularly liked an exercise done by Raphaëlle which was to dance two simple dances but only the women learned the dance beforehand and then only the men. This was an enjoyable method of teaching both men and women how to lead.

After the country dancing classes we had the choice of a birling class or a ladies' step class. I chose the birling class taught by Raphaëlle, which was extremely interesting and enjoyable. We practised not only various different methods of birling but also other ways to spice up diagonal reels of four and circles round and back. All of these I had seen at social dances but having a teacher demonstrate while you practise was very refreshing.

The organisation surrounding the workshop was also excellent with a lunch of chilli with baked potatoes and apple crumble for dessert which was all delicious and plentiful. This continued after the classes had finished with dinner in a local pub, which had lovely ale, food and service. After the pub we went back to the hall for a social dance to the wonderful music by the same musicians from the workshop and a very enjoyable programme.

I feel that youth workshops are a wonderful experience and should be attended by any young dancers who want to meet and dance with other young enthusiastic dancers from around the country in a very sociable atmosphere.

Robert Leonard

Scottish Universities Scottish Country Dance Festival 2015

Last December, it was once again the privilege of Glasgow University Scottish Dance Club (GUSCDC) to host the Scottish University Scottish Country Dance Festival (SUSCDF). Although we were besieged by heavy flooding, strong winds and almost every train to Milngavie having been cancelled, we were able to proceed with a fantastic night of dancing, unlike the previous time that we hosted the event! Perhaps in future Glasgow's SUSCDF should come with weather hazard warnings!

The night itself was a delight. We had representatives from all the major Scottish universities with almost all universities able to perform a demonstration of their own creation. The Màrtainn Skene Highland Dance Band provided us with wonderful music to dance through a challenging yet highly entertaining programme. A mix of traditional dances, such as *The Glasgow Highlanders* and *Duke of Perth*, alongside newer favourites including *Monica's Way* and *Follow Me Home*, provided dancers with challenging figures yet the ability to have fun.

GUSCDC committee did a brilliant job arranging the event. With a Harry Potter Yule Ball as the theme, they decorated the hall with posters, quotes, owls and chocolate frogs turning the Town Hall into the Great Hall and invited everyone to choose a house on arrival with an ingenious use of dance cards.

Overall, the teachers and committee pulled together fantastically, ensuring that all elements of SUSCDF had been overseen and run smoothly to create a flawless evening of high-spirited dancing. Glasgow would like to say a big thank you to all of the universities who travelled down to see us and we look forward to seeing you again soon!

Eilidh Hart & Carol-Ann Knox

'Will you, won't you, won't you join the dance'

These words of the Mock Turtle song from *Alice in Wonderland* certainly didn't apply to Bearsden primary school children on a Friday

last October as there was no suggestion of the uncertainty displayed by the timorous snail in Lewis Carroll's famous tale. In fact, Bearsden Burgh Hall was overflowing with the same enthusiasm as that of the Whiting who was so anxious to join in the Lobster Quadrille. Three hundred and fifty eager little Lobsters and Turtles from all eight Bearsden primary schools advanced and retired, reeled and jigged, to the exhilarating sound of the Màrtainn Skene Band.

The 3rd Bearsden Primary Schools Scottish Country Dance Festival was officially opened by Council Leader Rhondda Geekie who commented on her surprise and delight upon arriving in the middle of a dance to see so many happy smiling faces obviously having such a great time. Rhondda went on to compliment all involved in the organisation of the event and especially the children for turning out so suitably dressed for the occasion - the hall was a sea of tartan. Physical Education is such an important part of the school curriculum, said Rhondda, and what better way than enjoying all the exercise and exhilaration involved in our traditional dancing.



Smiles all round at the 3rd Bearsden Primary Schools Scottish Country Dance Festival (photo: Patrick Murray)

The Festival is organised in conjunction with the New Kilpatrick Scottish Country Dance Club, supported financially by Glasgow Branch, whose members help out on the day and visit the various schools in advance of the festival to teach the dances. Walter Proven from Bearsden, who initiated the event and is the main driving force behind it, said that every year he is more and more impressed with the standard of dancing achieved by the children in such a short time; he hoped they would carry on enjoying the dance and maintain memories of today's happy times.

Patrick Murray



'RSCDS Young Dancers' or visit www.rscds.org/article/young-dancers for the latest news and information.

To include an article about your youth event, please email ysc@rscds.org

From around the World

Our regular correspondents and occasional reporters keep us up to date with SCD activities everywhere. We like to hear from all corners of the SCD world and so please send your reports to the correspondent for your area (email addresses below). If your area does not have a correspondent, you can write directly to Jean Martin at jean.m.martin@googlemail.com and volunteer to become one of our correspondent team.

Asia

Correspondent: Heather Price,
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The Manila St Andrew's Society is the oldest loyal society in the Philippines and possibly Asia, having been founded in 1879. We held our annual St Andrew's Ball on 21 November last year and are proud to say that the Society has held a St Andrews Day celebration most years since its foundation.

My father was Chieftain in the 1950s and it was my privilege to hold that position for three years 1999-2002. I've also been doing my best to lead the dancing here for about 20 years. Although the number of enthusiastic country dancers is dwindling, we still have some stalwarts and can usually get a set together (the footwork may leave something to be desired but we have great fun). I teach a lovely group of local youngsters who dance a demonstration dance at our Ball each year. 2015 was the third year I worked with them and they are a delight to teach, excited to learn and extremely professional in their practice and execution.

Australia

Correspondent: Aidan McElduff
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The **Adelaide Branch** annual ball in September took place in the heritage-listed Burnside Ballroom with Iain McKenzie and Emma Nixon playing. In December, eight Branch members took part in a concert celebrating the Scottish Diaspora Tapestry Exhibition's visit to Adelaide.

Canberra and District Branch dancers participated in a couple of displays in the latter half of 2015, and the Branch was well represented at various SCD events in the Canberra district. In recognition of more than 25 years of involvement in the administration of the Branch and 7 years in office as Chairman, Jack Arthur was presented with a Branch Award at the Branch Annual General Meeting. Other highlights of the latter part of 2015 included visits from overseas guest teachers Tim Wilson (California) and Elinor Vandegrift (Seattle), and the Canberra Ball held in the historic Albert Hall, with music from local band Strathmannan.

A profile of Canberra & District Branch is on page 20.

Melbourne and District Branch started 2016 with an Opening Social on 20th February with music by Matthew Robertson and Julia Arnold. The President's afternoon

tea to welcome new Group Presidents and other Committee members followed on 5th March. One of the Groups, the Deepdene Scottish Society, will celebrate its 60th Anniversary with a Ball on the 9th April. For details of classes and socials see: www.rscdsmelbourne.org.au

The **Mitcham Scottish Society** of Melbourne, affiliated to the RSCDS, held their 60th Anniversary Jubilee Ball on 31 October.

In 2015, the **Western Australia Branch** dinner dance was held in September with fantastic music from Chris Duncan and Catherine Strutt. The year finished with a Christmas Hop with music from our local Heel 'n' Toe Band! This year we look forward to celebrating our 40th Anniversary and are planning several events later in 2016. If anyone is visiting Perth in late August, early September we would love you to join us for the celebrations. Our anniversary ball will be on 3rd September with music from Marian Anderson and Max Ketchin.

The Tasmanians ran a very successful 2nd Annual Winter Ball in the beautiful and historic Hobart Town Hall with music by Chris Duncan and Catherine Strutt. The 2016 Ball, part of a weekend of music and dance, will be held on 6th August in the same location with the same musicians. For more information contact Sally Ord: ord.sally@gmail.com

Sydney Branch will host the Antipodean Winter School in Kiama from 3rd to 10th July. Accommodation is in hotel/motels. We hope that many of you will be able to attend. www.rscds.org.au/attachments/KiamaApplication

The dancing year ended with a well-attended social with music by Iain McKenzie. Lindsay Benaud, an ex-branch president and longtime committee member was presented with a Branch Award. Anne Kennedy read the citation and Aidan McElduff, Branch President, handed over the award. Information about dancing in Australia can be found on www.rscds.org.au.



The Ottawa Branch 50th Anniversary Gala Dance, October, 2015.

Canada East

Correspondent: Elaine Hoag
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In August, Duncan and Maggie Keppie led their annual **Scotch on the Rocks** workshop in Wolfville, Nova Scotia. The workshop combines two of Duncan Keppie's passions: Scottish country dancing and geology. Participants dance each morning and explore the geology of Nova Scotia's Annapolis Valley in the afternoon.

Nova Scotia Branch is currently preparing a book of dances which they plan to issue alongside a CD featuring the music of Muriel Johnstone and Keith Smith. They hope to release both book and CD at TAC Summer School in Sherbrooke, Québec, in July 2016.

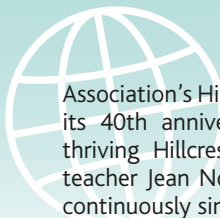
In October, **Windsor (Ontario) Branch** celebrated 50 years of dancing with an Anniversary Ball. Scottish country dancing began in Windsor in 1966 with the White Cockade Scottish Country Dancers, which became the Windsor (Ontario) Branch of the RSCDS in 1981.

Kitchener-Waterloo Branch hosted its 35th Robbie Burns dinner and dance in January. Burns Night festivities have become a highlight of the dancing year.

The **Toronto Association's** annual workshop enjoyed record attendance in November and featured guest teacher Antoine Rousseau from Paris, France. The



Teachers of the Windsor (Ontario) Branch, taken at the celebratory Ball, October, 2015. Left to right: Isobel Hunter, June Dey, Pat Dupuis, Griff Evans.



Association's Hillcrest Social Group marked its 40th anniversary in December. The thriving Hillcrest group was founded by teacher Jean Noble who has taught there continuously since 1975.

Ottawa Branch celebrated its 50th anniversary in October with a "Trivia Night," Gala Dance and Ceilidh, welcoming many former dancers from near and far. Festivities will continue in 2016 with a formal ball in April and dancing on Parliament Hill in May to music played by Canada's Dominion Carillonneur at her noon hour concert.

Europe

Tom Mckinlay
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This European report concentrates on news of dancing activities in France. It is encouraging to report that France's two branches, **Paris** and **Lyon**, continue to show ever growing recruitment of young, enthusiastic dancers. The snowball effect of younger dancers attracting younger dancers is clear and to capitalise on and encourage this trend, Lyon organised a teacher training course with the aim of encouraging experienced young dancers to develop and pass on their love of Scottish country dancing. Fourteen dancers, from all over France, including two dancers from Switzerland, took Units 2 and 3 in February and I am delighted to report that they all passed. Patrick Chamoin tutored the group, with Aymeric Fromhertz as the class musician.

In parallel, to encourage the many musical talents of these young dancers, Paris Branch has organised music courses during the year and was delighted to have Lindsey Ibbotson teaching. These young musicians are encouraged to play for branch dances and at the end of season dance in Paris last June we had the pleasure of dancing to an excellent seven piece band.

In October, **Paris Branch** held the first of its twice yearly weekends for advanced dancers with Margo Priestley, from Edinburgh, teaching and Lindsey Ibbotson and Akiko Kasama Saito as our musicians. These weekends are an excellent opportunity for members of the many smaller dance groups in France, most too

small to organise their own day schools, to participate and be taught by the Society's top teachers. Similarly, for intermediate dancers, Paris Branch organises an annual day school in January, taught in French, while **Lyon Branch** offers a series of "mini-stages" (day schools) throughout the year.

Much work is currently going on to prepare for two important events in the spring calendar. In April, **Lyon Branch** is celebrating 30 years of Scottish country dancing with a weekend of dances, classes, a music course and various social events. There will be the opportunity to participate in Scottish country, highland and ceilidh dancing. The teachers, Fred DeMarse and Roberta Gotfried are coming from California and the musicians, Sharlene Penmann, Lynne Scott and John Roxburgh, from New Zealand! 130 dancers will be present.

A month earlier Paris Branch will host its 4-yearly International Easter Weekend, which this year is being held in the beautiful spa town of Vichy, with dancing in the ballroom of the impressive Palais des Congrès, built by Napoleon III. Not only will participants be able to stroll in the historic surroundings of this 19th century spa town, and appreciate local French cuisine, but they will also enjoy the excellent teaching of Graham Donald and the vibrant music of Muriel Johnstone, Ian Robertson and Jim Lindsay.

With 160 participants attending the Paris Branch International Weekend, including significant numbers from Australia, New Zealand, the States and Canada, it is a positive reflection on the state of Scottish country dancing in France that it can support two large, prestigious events attracting so many people from around the world.

Japan

Correspondent: Kaoru Oyama
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In August we were shocked by the sudden death of Mrs. Sachiko Kondo. She was a founder member of **Tokyo Branch** and devoted herself energetically as a committee member, a teacher and Chairman 2000-2001. She received a Branch Award in 2009. She was also very influential in the folk dance world in Japan

and made every effort to spread SCD. She will be sadly missed by all of us.

Saitama Branch celebrated its 15th anniversary with a Weekend School on 28-29 November at Nikko. 157 participants enjoyed the classes taught by Ian and Helen Russell and the live music at the classes and the ball played by Iain MacPhail and Andrew Knight. Some dancers demonstrated MacNab dances at the ball. The beautiful scenery around the venue in late autumn reminded the guests of Scotland.

To start 2016, **Tokyo, Tokai** and **Saitama Branches** each held a New Year Dance.

In March, **Tokai Branch** held a weekend school at Numazu, on the southern side of Mt. Fuji. Classes were taught by Branch teachers and, for the first time, they ran a DAA (Dancing Achievement Award) course during a weekend.

In April, a party of dancers from various countries led by Katalin Konya will come to Japan for 'Dancing in New Places'. They will go on a sightseeing tour after a dancing weekend at Nikko, which is also one of the sights of Japan. Japanese dancers will join them with Pat Houghton and Yoshiki Oyama teaching and James Gray and Kana Otake as musicians.

Tokyo Branch has invited William Williamson to teach a three-day weekend in May, again at Nikko. At that time the **three Japanese branches** will be busy with examinations for the RSCDS teaching certificate. More than 100 members will be involved in supporting candidates.

New Zealand

Correspondent: Sue Lindsay
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The 59th annual RSCDS New Zealand Branch Summer School was held in Auckland from 28th December 2015 to 5th January 2016. Duncan Laidlaw and his small committee, with helpers from the Auckland Region dancers did a wonderful job. The accommodation and all meals were at the Waipuna Hotel and Conference Centre, where the staff catered for everyone's needs. Dancers came from all parts of the world, with the teachers coming from different parts of New



Some Young musicians from Paris and Lyon Branches



Dancers in Saitama Branch with Helen and Ian Russell

Zealand except for Rebecca Blackhall-Peters from Canada. During the School a new book was launched called Southern Skies. This book has eight previously unpublished dances that were submitted to the New Zealand Branch initially for consideration for book 49. If anyone would like to purchase this book then please contact Sue Pearson at bookshop@dancescottish.org.nz. A fuller report on the School is on page 15.

The 60th Summer School will be held in Christchurch beginning on 28th December 2016 and we hope to see many of you then in Christchurch, a city that is on the road to recovery.

North America West Coast

Correspondent: Roberta Gotfried
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This month we celebrate the past with more anniversary celebrations, and look forward to the future with the next youth weekend.

The **San Diego Branch** was pleased to welcome 48 workshop attendees and 85 ball attendees to their 40th Anniversary celebration on 17 October 2015. All greatly enjoyed the workshop taught by Tim Wilson (San Francisco Branch), and all were thrilled to dance to music played by Judi Nicolson and Muriel Johnstone for both workshop and ball. It was a true celebration of our history with the presentation of the Branch Award to Enid Fowler, a founding member and first fully certificated teacher of the San Diego Branch. Current members and branch alumni were joined by new dancers, and friends from the **Orange Country, Los Angeles, and San Gabriel Valley Branches**. It was a celebration to remember.

The **San Francisco Branch** reports that attendees at the annual Asilomar Weekend came from Denmark, England, France, Germany, Scotland, Canada, and across the USA from sea to shining sea! About 23% of the nearly 250 attendees hailed from outside California, travelling to participate in a spectacular dance event. All renewed old friendships and made new ones, danced till late and discovered what Asilomar and the San Francisco Branch has to offer. 27 members of the International Branch, a group of aficionados known to travel for the best Scottish country dance offerings, also made the Weekend their chosen autumn



Enid Fowler receiving the Branch Award at the workshop taught by Tim Wilson (Bob Harmon)

dance destination. For those who have yet to try reels, jigs and that sort of thing at Asilomar, a renowned national landmark, mark down 28-30 October 2016 on your dance calendar!

Many people don't realize that there is a Scottish country dance weekend for youth every other year on the West Coast. This is a great opportunity for younger dancers from near and far to meet and dance together, embarking on lifelong friendships centred round SCD. Join them in Seattle 20-22 May 2016 for Youth Weekend West! We're looking forward to a great workshop this year. Our teachers are Rachel Pusey from California (formerly a teacher in the **Seattle Branch**) and Katherine Shearman from British Columbia, Canada. Ryan and Cali McKasson will provide the music for the Saturday evening ball. The workshop is open to youth ages 16-35ish, and the ball is open to everyone. More information and registration can be found at www.youthweekendwest.com. Contact wwwseattle@gmail.com with questions.

Youth Weekend was started in 2003 to engage young North Americans in a fun and intense weekend of Scottish dance workshops, and to host a ball to encourage socialization between branches.

Russia

Correspondent: Maria Tsvetoukhina
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Dancers from all over Russia and abroad arrived in Moscow at the St. Andrews Anglican Church on 3 October to celebrate **RSCDS Moscow Branch's** 10th Anniversary. They had much to celebrate and much to recollect: first steps and first teachers (Catherine Finogenova, Olga Ivanova, Mikhail Smagin); Scottish balls and weekends with Helen Russell, Irene Bennett and Malcolm Brown, Patrick Chamoin, Malcolm and Helen Brown, Fiona Grant, Patricia Houghton; three Spring Schools in Voronezh, Vladimir and Nizhny Novgorod organized by the Branch and its dancers; our fellow-dancers and musicians, including the Branch's old friends Anatoly Isaev and Vladimir Volkov, who celebrated that evening with the dancers. We thank everybody for these 10 years and are ready to move forward by involving new dancers and training new teachers (6 teachers in different cities of Russia gained their full certificates in 2015), by opening Moscow Scottish Dance School's site www.scottishdance.ru and by welcoming everybody to the 4th Spring School which takes place in Yaroslavl on 5-9 May 2016. Application forms are available at www.scottishdance.ru/en/school/spring-school-2016#application-form.

New Year 2016 started with Scottish Holidays in Perm. The programme included SCD and Cape Breton Step workshops, Ceilidh and Social Dancing, a Waltz evening event and a trip to Kungur Ice Cave.

Dancers from Russian cities (Perm,



Ceilidh dancing RSCDS style?

Ekaterinburg, Kirov, Nizhny Novgorod, Voronezh, Moscow and Saint-Petersburg), two British cities (Cambridge and Kingston-on-Thames) and Brussels (Belgium) joined the event in the beginning of January.

The traditional Scottish Culture Festival was successfully held in Cheboksary for the seventh time at the end of January, on the eve of Burns' Night. The Festival's programme was rich in the events of all kinds: from poetical evening and storytelling contest to concerts, Scottish country dance workshops and evening dancing.

Many cities in Russia joined the celebration of Burns' Night in January and St. Andrews Day in November with the events in local Scottish dance clubs and schools.

South Africa

Correspondent: Heather Hodgson
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RSCDS **Pretoria Branch** held their annual Spring Social in September. Included on the programme was the dance *The First Rain of Spring* devised by local teacher, Wouter Joubert. Capetonians were delighted to discover that this was one of the dances in Book 49 and promptly downloaded the music, taught the dance and proudly featured it on the club end-of-year party programmes.

Also in September, the SCD club in the village of McGregor hosted a memorable ceilidh - an enjoyable evening's dancing accompanied by delicious food, local wines and the chance to dance *Road to McGregor* in situ.

The last 6 months have been busy for **Cape Town Branch** and clubs who have organized a number of courses, classes, charity events and other initiatives including:

In October a 'master class' taught by Fiona Turnbull, an experienced teacher from the UK, who had been on holiday in Namibia with her husband Richard. The class was primarily for Cape Town's teachers but also included a number of experienced dancers; Fiona's teaching challenged the dancing technique of the class and was greatly appreciated.

Later that month a Crib Diagrams Course was presented by Andrew and Heather Hodgson. The workshop aimed to highlight the value of crib diagrams and included exercises for participants to use the tool themselves. The theory was reinforced during the evening when we donned our dancing shoes and danced with only the cribs to lead us. Introduced



South Africa dancers with Campbell Tyler

in the second half of 2015 were "No Walk, No Talk" evenings where dancers come prepared to dance without either a walk through or a recap! These have been well attended and provided an opportunity to use cribs and diagrams.

November saw dancers performing at the Cape Town Caledonian Society St Andrews Nicht Celebration and Ceilidh and in February dancers met up in the Garden Route town of Knysna for the second Knysna Celtic Festival. The display team who performed there is a truly national effort, drawing dancers from Pretoria, Grahamstown, Port Alfred, Somerset West and Cape Town.

A new year of dancing has already begun in **Pretoria Branch** and the Fish Hoek Club. Planning for 2016 is well underway by the **Cape Town Branch** committee. In addition to regular Introductory and Intermediate Courses the Branch will be offering a DAA course during the year, with final assessment in October. This is an exciting opportunity to improve local dancing technique against a benchmark of international standard.

Campbell Tyler, our Chairman, has managed to have Cape Town Branch recognised as an 'isolated group' by the International Branch and has been granted an award from the Susi Mayr fund. This will assist with expenses for a teacher and a musician to visit Cape Town to conduct a series of workshops which will link into the DAA course.

A reminder if you are visiting South Africa to pack your ghillies and join us on the dance floor. For further news visit our web site: <http://www.scds.za.net> or follow us on Twitter @RSCDSCapeTown and @RSCDSPretoria.

United Kingdom

Correspondent: Marilyn Watson
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In April **Bournemouth Branch** will celebrate its 50th anniversary. Bournemouth Reel Club was accepted as a Branch of the RSCDS in August 1965. Ron Watson and Iain Cameron were the driving force behind the formation. Ron was already an established teacher and Joan Horrocks had just gained her certificate at St Andrews.

Over the next few years the Branch

blossomed and by the 1970's was running classes three times a week: an improvers' class for beginners and a more advanced class for intermediate dancers; both had attendances of 60 to 70 dancers. The other class was for the demonstration team, all young dancers by today's standards. There was also a thriving children's class that was maintained for many years.

The Branch held an annual day school that boasted classes for five different standards, including a Highland class taught by Bobby Munro. All classes were full with over 100 dancers attending.

In more recent years numbers have slowly reduced, with members ageing and not being replaced with younger dancers. We have had great success with children and teenage classes for 25 years and this has produced a number of certificated teachers. One of our teachers is also a musician, having played at Summer School and is in demand for teaching around the world.

On 23 April there will be a Ball to celebrate our 50th anniversary with Marian Anderson and her band providing the music; it promises to be a great evening.

These days we may lack large numbers in our classes, but we make up for it, having much enjoyment and a thirst to learn from very loyal members.

Our survival over all these years, is largely due to the commitment of the office bearers, committee members and teachers, all who contribute to make Bournemouth Branch a happy and welcoming place to come for Scottish country dancing.

USA East Coast

Correspondent Eileen Yates
edyates@gmail.com

A major snow storm hit the East Coast in January causing the cancellation and rescheduling of many Burns' celebrations. The Washington DC area and other cities in the North East were hit with up to 3 feet of snow.

In November the **Carolinas Branch** held its first workshop in conjunction with the Greensboro group's annual St Andrews Day dance. Elaine Brunken taught the workshop to the music of Pete Campbell and Mara Shea. Ted Ehrhard joined them for the evening dance.

2016 welcomes some important anniversary celebrations. In May, **Boston Branch** will host its 60th Annual Highland Ball weekend May 13 -15 with a Black and White theme at Saturday's formal ball as well as a display of historic artefacts and photos. Music for the Welcome Dance will be provided by a local band The Gunns with bandleader Dan Wheatley. Tullochgorum, led by Barbara McOwen, will play for the Ball. The weekend will finish with a pot luck Brunch on Sunday morning and dancing on the lawn. Jerome Fung will lead the band.

Atlanta Branch will celebrate its 30th Spring Workshop returning to their roots where it all began at Unicoi State Park in North Georgia at the end of February. Catherine Shaw from Canada will be the workshop teacher. Dancers will enjoy dancing to the lively music of Nicholas Williams and Laura Risk from Quebec, and Mara Shea from North Carolina.

The Space Coast Scottish Country Dancers will host their 33rd Annual Spring Fling in Cocoa Beach, Florida March 18-20 with Sandy Gallamore teaching. The **Washington Branch** will hold its 25th Capital weekend from April 1-3 with guest teacher Kathy Giacoletti from Pennsylvania. Musicians for the weekend are Elke Baker, Liz Donaldson and Ralph Gordon who make up the group Terpsichore. Also in April is the 23rd Loch Norman Highland Games weekend with dances Friday and Saturday as well as dancing at the field. Dancers will have the opportunity to dance to the exciting and dynamic music of Luke Brady and Martainn Skene from Scotland.

All this shows just how many opportunities dancers have to attend exciting events with great music. Check out the branch sites if you are travelling on the East Coast. Groups love to welcome visitors.

The **Midwest** Scottish Weekend always has an element of surprise to it, and in 2015 it was Tom Senior producing giant soap bubbles as we all gathered for afternoon class! The music was just as bubbly, supplied by Katie McNally on fiddle and Neil Pearlman on piano. Teacher Linda Henderson inspired and improved our dancing in great RSCDS style, while Neil had us step dancing à la Cape Breton in no time at all. The Chicago, Madison & Milwaukee organizers are looking forward to another great weekend in 2016 with teacher Sandy Gallamore and musicians Dave Wiesler and Mara Shea. Join us June 24-26 at picturesque Beloit College in Beloit, Wisconsin: <http://tinyurl.com/msw2016>

Answers to the quiz on page 6

1. The Happy Meeting.
2. Light and Airy
3. The Starry Eyed Lassie.
4. Indian River Strathspey.
5. The Australian Ladies
6. Old Nick's Lumber Room
7. A Capital Jig.
8. Blue Bonnets
9. Midnight Oil.
10. The Bonnie Tree

New Zealand Summer School

Duncan Laidlaw

RSCDS NZ Branch held its 59th Summer School from the 28th of December 2015 to the 5th of January 2016 in the Mount Wellington suburb of Auckland.

In addition to opening and closing social dances we provided variety in the evenings with a concert, Hogmanay, First Foot and Toast to 2016 and the formal President's Ball.

The Youth night held on the 29th of December was a hit. Helen and Claire Wyeth devised the programme and briefed the dances on a night themed around "A Few of My Favourite Things" from *The Sound of Music* and the break featured a popular demonstration from the Ellerslie Youth Group.

A feature of the second half of the school was the Ceilidh night on the 3rd of January, when members from the Musicians Course joined the band, and 28 musicians played for an evening's dancing, interspersed with a variety of acts performed by Summer School attendees.

We were fortunate enough to bring out the eight members of Reel of Seven from California. Their arrival was preceded with excitement and they did not disappoint those attending evening functions or classes. Pairings from Reel of Seven played for dance classes, shared the Musicians and Teachers Class, and ran the afternoon Musicians Course.

With such a number of musicians on stage we hired a professional sound and lighting team and were thrilled with the results. Sam and Amber worked long hours moving and configuring sound and lighting gear for the eight evenings as well as some classes.

We ran ten classes at Summer School this year. For adult dancers there were classes at elementary, intermediate, advanced, very advanced and advanced low impact levels and Junior JAM and Senior JAM classes (Junior Associate Members are dancers up to age 19). In the afternoons we ran a Teachers Preparation class and a Musicians Course.

We ran a new initiative for the NZ Branch – a Teachers and Musicians Class for certificated teachers and musicians in the mornings, with tuition from Debbie Roxburgh and members of Reel of Seven. The focus of the class was to give teachers skills and experience of working with live music, and musicians the skills and experience necessary to play for classes. The class was practical in nature with participants teaching formations, steps and dances, playing for the class and dancing. Reports we have had back have been very positive and we look forward to offering the class again at a Summer School.

I would like to thank all those who helped with Summer School: the teachers, the musicians, our sound and lighting team, all the helpers and the Summer School Committee Liz Hickey, Helen Greenwood and Grant Oldfield.



The Eightsome and Thirtytwosome at the Hogmanay Jig (Photo: Miriam Laidlaw)

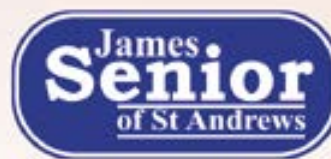


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The World of Scottish Country Dancing



Dancers at the San Diego Branch workshop. L-R: Tim Wilson, Jeanne Moody, John Allen, Kris McGinniss and others.



Malcolm Brown teaching in Russia. A joint explanation – you go that way!



Inclusive dancing in Samara, Russia. (Thanks to Malcolm Brown who sent in these photographs showing the vibrancy of teaching SCD in Russia)



Heather Price with the British Airways Pipe Band who were regularly flown out to play at the Manila St Andrew's Society Ball. One year they arrived with a quantity of kippers for the Chieftain's breakfast! Shortly afterwards BA stopped flying to Manila, much to the regret of local dancers. This photograph is from 2001' (see From around the World, p. 11).



Pat Zschocke of Orange County Branch and Robb Quint of Los Angeles Branch dancing together at the Orange County October monthly dance.



A formal Ball – Russian Style at Tomsk

The AGM 2015



The AGM meeting



Gillian Wilson and Bill Cant take a promenade



A view of the ballroom at the AGM Ball at Bell's Sports Centre



Some of the groups discussing the challenges and possible solutions the Society faces during the AGM weekend in Perth

Winter School 2016



The band for the Winter School Ball with musicians from the musicians' course



Mary and Bill Cant take a promenade at the Ball



Kate Strathdee



David Horsman



A view of the ballroom at the Winter School Ball at Blair Castle
All photographs by Mike Greenwood

Celtic Connections connection

John D Carswell, Linlithgow, Scotland



Dancing Scottish at Celtic Connections

Celtic Connections is a well-established traditional music festival held annually in the second half of January in Glasgow in a wide variety of venues from the Glasgow Concert Hall, downwards. I think it is quite a catch for the Society to have become associated with it – well done those who “fixed” it – but it might not be everyone’s cup of tea! Members outside Scotland should perhaps also realise that in Scotland, there is another world of Scottish Dancing beyond the RSCDS!

I joined the Society to dance and I was

therefore excited and delighted to be dancing at a Society event on 16th January that was part of the Festival, held in the Saint Luke’s Centre in the East End of Glasgow. This is (yet) another interesting, galleried converted church similar to The Oran Mhor and St Andrew’s in the Square. With 150 dancers it was well filled and a little crowded but had a great atmosphere! There were no children but a good range of other ages and, like me, all keen to dance. A few Society members were there, including the Chairman elect, and the

local MSP, John Mason. He was not really a dancer but was proud to be there and wished for more Scottish dancing in the venue and in Scotland.

For want of a better term this was “ceilidh dancing”. As was to be expected it was a basic dance programme with the set country dances such as *The Flying Scotsman* and *Virginia Reel* the most popular, so there is plenty of scope for the Graded Books! Gary Coull did a superb job as MC/Caller: I liked his style, ie out in the middle of the dance floor with his mic (microphone)! The Gary Sutherland Ceilidh Band was lively and competent and would be enjoyed by many although a full drum kit is not to my taste.

I think the Society (i.e. Branches and Members etc.) should gear itself up if it wishes to have bright young things who want to dance but do not wish to attend classes. Having got its foot in the door, I hope the Society will build on it and perhaps even think of a future “Celtic Dance Festival” within Celtic Connections.

I keep thinking of 2023... and where will we be?

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Reflections on a dancing trip to Scotland

Campbell Tyler of Cape Town Branch reports on a trip to Scotland and the differences he found between dancing in South Africa and Scotland

Last year I made my second dancing trip to Scotland. I first went in 2008 when I escorted a group of twenty-one dancers around Scotland; we danced thirteen evenings out of the sixteen we were there. This time, it was less frenetic; we danced eight times in twenty-six evenings. I wonder how many people do this, as opposed to going to a specific weekend or school event. On the assumption that the latter is more popular, I thought I would share some reflections on the dancing scene in Scotland as seen by someone "frae the airts". (A special thank you to John Sturrock, whose list of events in Scotland was key to our being able to plan the trip we did.)

First, and most importantly, is the friendliness and helpfulness of the dancers themselves. They were a little cautious at first perhaps but by the end of the evening they were almost queuing up to dance with us and tell us how happy they were to see us and on the dance floor itself helping us through the dance and forgiving us our lapses. Linda had decided to sit out a number of dances but every time I looked for her she was on the floor dancing with someone new. That they were able to persuade her speaks volumes of the acceptance and friendliness we felt.

I was very surprised that at almost every event we went to at the end of each dance we turned to thank our set, only to find that they were busy thanking their partners and walking off. This was very strange to us. In South Africa it is the "done thing" to thank the other dancers in one's set and on my return I checked *The Manual* and sure enough, we are exhorted to thank the set. In querying this with one of our hostesses, she was quite unconcerned and agreed that not thanking the set was standard practice in Scotland. We missed it and I wonder if this is widespread?

We also discovered that South Africa is way behind in women's dress code. Women in South Africa still wear sashes to parties, something that evidently went out of fashion 10 years ago in Scotland (the white frock even longer ago of course). But most men still wear kilts and often with the Bonnie Prince Charlie jackets. It is unusual for men to be more fashion conscious than women. I miss it.

Ah, and the music! So many live bands, so many good musicians. What a pleasure, what a privilege and seemingly not universally appreciated by the Scots. Yes, always acknowledged at least once during the evening, but even so, I got the impression that for some of the musicians there was very little interaction between them and the dancers. There they were, busily sawing and keying away on the stage, whilst the dancers



Renewing friendships. L-R: Ingrid Gilmour, Isobelle Hodgson, Chris Gilmour, Max Ketchin, Marian Anderson, Linda Oldert, Campbell Tyler

on the floor did their thing. Little eye contact between the two groups, little extra appreciation for a music set particularly well selected and/or performed or for a twiddle and a couple of grace notes at precisely the right moment to lift the dancing just that bit further. I loved being fourth couple and having an opportunity to watch the musicians and sway in time to the music. A fascinating conversation with Iain McPhail at the Atholl Club in Edinburgh during the interval about slow airs and strict-tempo strathspeys led to a number of knowing glances swapped between us in the second half of the programme. You are incredibly fortunate in Scotland to be able to dance to this quality of music, week in, week out! In South Africa we do not have a 'live' band.

At the Atholl Club too we had our funniest moment. We had managed to get programmes beforehand and as soon as the Club published theirs I took a copy and we assiduously prepared for it. Linda and I went on to the floor to dance *Airie Bennan*. We were third couple, we were confident, we strode forth with determination, only to find no one else fitted in with us at all. It took us a few bars to realise that the programme had been changed and everyone else was dancing *Midnight Oil!* Our powers of recovery were put to the test.

And our loveliest dancing moment: certainly the most unexpected. Whilst staying at the Rubha Reidh lighthouse outside Gairloch, the owners, learning that we are dancers, phoned around and presented us with a band of friends, a five-piece makeshift band, eight would-be dancers and the dining room cleared of tables to give us space for an impromptu ceilidh. Just the *Gay Gordons*, *Dashing White* and *Abbotsford Lassies*, but

the sheer improbability of it made it a very special experience. Some of the musicians had travelled more than 45 minutes to get there, at the drop of a hat.

Finally, the programmes. In 2008 despite dancing thirteen times, we had 116 dances to learn. Last year, at only eight events we had even more dances to learn – 123. Of the 123, only 21 were in more than one programme and of that 21 three were danced three times and one four times (*Sands of Morar*). It seems to me that when you are not restricting your dancing to a small geographical area you are at a severe disadvantage in the spread of dances you meet. This is mirrored in the database of programmes that I keep where currently of the 2,232 dances that have appeared in 1750 dance programmes, 913 have only appeared once and only 1,008 have appeared more than twice. More and more clubs seem to be issuing their own book of dances to celebrate one or other anniversary and probably 90% or more of these dances are doomed to extinction. I would like to research the effect of the increasing plethora of dances in circulation and the challenge that presents to those of us teaching beginners. Integrating them into clubs that are forever learning new dances is a daunting task.

Would I rather go to Summer School than do a trip like we have just done? It is a difficult choice, but the time of year is hard to beat, long days in May without the crowds. Thank you Scotland for what you have given us, both in the trip we made but also the enduring gift of SCD. No matter where else it is practised, it is still essentially a Scottish product and that Scottishness is without doubt part of the attraction. Why else would men outside Scotland wear kilts?

A Branch...

Canberra and District Branch – past and present

Canberra and District Branch was formed in 1978 by thirty-five RSCDS (headquarters) members then resident in Canberra, with support from another thirty-eight members in Nowra and Cooma. Miss Milligan's 1974 visit to Australia was the catalyst. Members of the Scottish Country Dance Club of Canberra (SCDCC) had investigated the formation of a Branch about 20 years earlier, shortly after the SCDCC was established, but it foundered on the Society's requirement to have two certificated teachers.

Branch records indicate that Bob and Jean Clark, who arrived in 1950 and Bob and Helen Morrow, who arrived in 1948, began teaching dances to RSCDS instructions after observing the many variations on display at dance events in Canberra. Early dancers faced considerable difficulties. Some of the available halls were very small; recorded music was primitive in comparison with today - 78rpm records were of insufficient length to record a whole strathspey until about 1958, and they had only a single copy of an RSCDS instructional film on loan from the National Library. No YouTube videos in those days! The informal group of SCD enthusiasts in Canberra grew quickly and established SCDCC. For a time, membership of the Society was a condition for joining this group, which is the oldest of the Canberra clubs and still in existence more than 60 years after its foundation.

Jean Conway (one of the four Australian Ladies for whom the dance was written)

was the first secretary of the Branch, which, at its peak, had well over 100 members. Initially, the Branch ran a monthly advanced class and a teacher training program, while the other Canberra clubs held weekly general classes. Since the early 1980s, the Branch has held a weekly general class and a low-impact class on Friday afternoons for 'Gentle Dancers'. Some members of the Cooma and Nowra clubs, and also dancers in Batemans Bay and further south on the NSW coast, remain members of the Branch.

The Branch currently has about 70 members, of whom around half are active dancers resident in Canberra. Only a small proportion are 'younger' dancers. Attracting young people to SCD is a real challenge, but the enthusiasm of the

active members enables us to maintain a lively program of social dance events and displays. With members of other local SCD groups, Canberra dancers have performed regularly in recent years at the National Folk Festival, the National Multicultural Festival and other local events. We maintain a level of awareness of SCD in the local community, but regrettably the long term trend of membership numbers is slightly downward, and the average age of dancers rising. To increase the appeal to festival organisers of our displays, we have used creative themes and fancy dress and our display at the National Folk Festival last year consisted of dances from Ian Boyd's 'Lord of the Rings' collection.

Alan McCulloch, Branch Secretary



Members of the Branch at the annual National Multicultural Festival in Canberra



Dancers at the National Folk Festival held annually at Easter time

...a Club

Chiswick Scottish Country Dance Club



Mike Nolan with microphone

"You could dance somewhere in London almost every night of the week" is an expression one hears around these parts. But when she founded Chiswick Scottish Country Dance Club, Kay Senior did so because she could find nowhere near her home of Chiswick. Not only did she bring Scottish country dancing to an otherwise bereft London W4 but she was bold enough to do so on a Sunday. "We were not sure whether it would work on a Sunday but with no other club filling that evening slot we decided to go ahead, found a hall and the rest is, as they say, history." said Kay, now the President. And so it became true that you could dance every night...even on a Sunday. This happened in 2002 and in January this year Chiswick Scottish, as it is known locally, celebrated its 14th Birthday; in Scottish country dance club terms, a relatively new kid on the block.

The club is lucky to have a bright and cheerful hall to meet in on a Sunday Night – and whenever anyone suggests a move to bigger premises there are concerned rumblings, rather as if you told the children that the family home was up for sale. It meets in St Michael Hall, the upper room of St Michael and All Angels Church, situated in an area known as Bedford Park. It helps too that it's a two minute walk from Turnham Green London Underground station.

The hundred strong membership of this RSCDS Affiliated club comprises dancers of all levels, which dictates a graded Sunday evening's dancing with beginners starting at 6pm, joined by intermediate level at around 7pm ending with biscuits or cake and a cup of English tea just before 8pm. Beginners are welcome to stay and watch, but are expected to leave the last hour free for the more experienced dancers to enjoy more challenging dances. In practice the club is fortunate that many more experienced dancers come early to help the

beginners. Having a pool of qualified dance teachers is an advantage and provides a good learning experience for beginners and experienced dancers alike.

All this prepares us for our special termly Club Night dances when we have local bands as well as those who travel from Scotland. Our Flagship events are "Midsummer Magic" when we are lucky enough to be able to hold a picnic dance on the lawns of Chiswick House, and our December dance named by Kay in the early days as "Kilts and Posh Frocks" (maybe Kay's way of telling us how we were to dress). Last December over eighty Scottish country dancers gathered at Chiswick School for the fourteenth "Kilts and Posh Frocks" event to Dave Hall's Scottish Dance Band. This has become a Christmas tradition that we all look forward to.

One of the Club's aims is to ensure that they encourage a range of dancers both young and old and last April was special in that Chiswick Scottish co-hosted the launch dance of Spring Fling 2015 opened by our local Mayor. She was amazed that so many people had come from all over the world to dance. Above all, however, it is the members and hard-working committee which makes Chiswick Scottish a 'reel' success and we look forward to another year of Scottish country dancing which began last September.

There's more information about Chiswick Scottish at www.chiswickscottish.org.uk, Facebook, Twitter and You Tube.

*Michael Nolan
Chairman Chiswick Scottish Country
Dance Club*



St Michael Hall in St Michael and All Angels Church, Chiswick



Dancers at the Kilts and Posh Frocks dance last December

An Experiment in E-Publishing

Kate Kinnear of the International Branch

It was a dark and stormy night when the Committee made the decision: the Book of Dances for the 10th Anniversary of the International Branch would also be available as an e-publication. After all, we are the International Branch with a widespread membership. As there would also be a physical book, certain decisions came easily: name, artwork for the cover, fonts, etc. We chose to use Lulu.com for both versions. We set up an account, and created the print book following the wizards. The price was set and a few details entered. The book could be ordered from anywhere, with postage being paid only from the nearest print house; there are eleven around the world. Also, anyone needing a supply can order a small batch.

Then the e-book process began. The first task was to strip much of the usual formatting. There were to be no double spaces between sentences, no hanging indents, no tables and no tabs. All of these matter when the text resizes and flows on an e-reader. As pages are not of fixed size, page breaks have to be inserted as necessary, before a new dance, for example. Paragraphs need to be either in block formats or with the first line indented. The dancer's usual format of the bars in one column with the description in a second had to be sacrificed. However, frames or text boxes are allowed, for example, with an illustration. The whole was more of a challenge than the physical book, particularly for first timers. The website offers a lot of assistance. The wizards were

worked through, the cover graphics set to size, and the document uploaded. Their computers convert it to the EPUB format (an international standard), or let you know why it failed. Eventually, all was successful.

At present we have decided to sell only through Lulu.com. We could sell through other channels, such as Kindle and Nook, for a price. An EPUB can be read on many devices but may need to be converted. Check your device requirements. There is plenty of assistance on-line, either on Lulu.com or through a search such as, 'How do I open an EPUB on my Nook?'

The Committee received several queries from people who could not open the e-book. There seemed to be a misconception that an EPUB could be opened with a PDF reader. So, it was decided to offer the book as a PDF also, although this format lacks the functionality of an EPUB. We cannot recommend the e-book option highly enough, even if you need to find a tech wizard to get you started.

Our little book has earned £186 worldwide, including 10 copies in PDF and 17 EPUBs. All the proceeds go into the Susi Mayr Fund, which is used to support dancers in remote locations. There is more about the Fund in the back of the book. We'll leave you to read it there ... once you have bought your copy.

The RSCDS at the SCOTTISH LEARNING FESTIVAL

Irene Bennett

In September 2015 the RSCDS took a stand at the Scottish Learning Festival at the Scottish Exhibition and Conference Centre (SECC) in Glasgow. This annual two-day event is attended by educational professionals from all 32 Scottish Local Authorities and beyond.

We were there to launch the new resource pack, *Dance Trad*, a collection of fourteen ceilidh and sixteen Scottish country dances aimed at secondary school pupils. *Dance Trad* is in the same format as *Jigs & Reels* which has proved to be successful. With the publication of these two packs the RSCDS now has a progressive teaching programme of dances covering all young people from Nursery to S6. The packs are also useful as a starting point for any beginners' classes.

In the *Dance Trad* pack there are two DVDs illustrating all the dances, demonstrated by school pupils: the ceilidh dances by Methlick School in Aberdeenshire and the Scottish country dances by Wallace Hall Academy in Dumfries and Galloway. The formations and progressions occurring in the country dances are walked through with a voice-over.

Our stand was designed by Roy Bain and Sara Hyde, who did a wonderful job of creating posters to cover the walls. There were two TV screens so that we could show the DVDs of both packs and we had 'freebies' (pens, pencils, bags etc.) to give to those who showed interest and stopped to chat. We were well-received and nearly ninety people registered interest. The Youth Services Committee is currently contacting these people with a view to providing more information about our resources.

The stand was 'staffed' by members of the Working Group who produced the content of *Dance Trad*: Roy Bain; Irene Bennett; Rhona Burchick; Pat Harrower; Anne McArthur; Jim Stott.



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Falkirk and Clackmannanshire Joint Dance

Lesley Ross, the secretary of Clackmannanshire branch, tells us about branches working together - to the benefit of both.

In September 2012, a few committee members from Falkirk and Clackmannanshire Branches met to discuss the possibility of running a Joint Branches Dance. We were inspired by the joint dances of East and West Lothian and Edinburgh Branches and the Fife Branches.

Our aim was to pool the resources and encourage friendship between the two neighbouring branches building on our existing relationship. Clackmannanshire Branch members regularly attend the very popular Falkirk Branch Crieff Hydro Weekend in January each year whilst Falkirk members support our Summer Season dancing in Alva.

We agreed some principles for the dance including:

- that the event would be held in a hall that the branches did not already use for their existing dances
- that we would actively encourage branch members to come along, especially those who were a bit wary of going out to social dances

We decided that our first dance would be held in the Dobbie Hall, Larbert on Friday 31 May, 2013. Marian Anderson's Band was booked and a programme compiled using popular dances suggested by the classes of both branches. We printed tickets to hand out at both branches' classes and also contacted neighbouring branches and the wider network of country dancers. As we were unsure how many would attend, we requested on the ticket that dancers brought along "something sweet to share" for the supper table. As everyone was very generous, lots of doggy bags left the hall at the end of the evening. We had a great night dancing to the music of Marian and her band. The Dobbie Hall was well received as a dance venue, adequately coping with the 140 plus dancers and we agreed the last Friday in May was a suitable date for future dances.

One of the dances included on the programme that night was *Miss Frances Martin*, a medley devised by Campbell Hunter. Miss Martin was Falkirk Branch secretary for 55 years and passed away in 2007.

After this initial success it was decided to hold the 2014 dance once again in Larbert. This time we decided that the committee members of both branches would provide the food – Falkirk providing the sandwiches and Clackmannanshire the cakes! James Coutts and his band played for us and again a packed hall enjoyed their evening dancing to a programme of well-known dances.

For the 2015 dance we booked the Devonvale Hall in Tillicoultry. Clackmannanshire Branch had held a few of their summer dances there in the mid/late 1980's before the Cochrane Hall in Alva became the preferred venue. Devonvale Hall has also been used over the years for Take the Floor outside broadcasts. Music this year was provided by Alan Ross and his band on Friday 29 May and another super night of music and dancing passed all too quickly with 150 dancers on the packed floor resulting in a great atmosphere. Yet another excellent supper was provided by the two committees.

Falkirk Branch member, Janet MacDonald came to promote Living It Up's campaign "A Spring in Your Step" which aims to encourage people to be a bit more active. Janet asked for volunteers to wear a pedometer for the duration of the dance with a prize for the dancer who took the most steps. Many of the dancers danced their way through more than 4,000 steps that evening with some managing more than 6,000 steps



demonstrating that Scottish country dancing provides healthy exercise! More information about this can be found at:

<https://flourish.livingitup.org.uk/keeping-active/keeping-active-blog/blogs/scottish-country-dancing>

We will return to the Devonvale Hall for our next Joint Dance on Friday 27 May 2016 with music provided by Frank Thomson. After this we will alternate the venue between the branch areas each year.

We have been very pleased with the success of our three Joint Dances and would encourage other Branches to consider organising similar events.



Save the date!

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Reviews

RSCDS Book 49 and CD

Jim Lindsay and his Scottish Dance Band

Book 49 and its associated CD are among the best published by the Society. The dances are all danceable and the music makes you want to dance them!

The Society's system of submitting and testing dances has evolved to produce an interesting selection from all over the world. This book comprises a well-rounded range of jigs, reels, strathspeys and one medley, in all the common varieties of sets. Of the twelve, we rank eight dances as straightforward but interesting and four as more intricate for those dancers who enjoy a challenge.

We both enjoyed learning the dances in the book at Summer School last year and bringing them back to Hertfordshire to teach at the Berkhamsted Club over two evenings. Now, a few months later we have seen several of them appear on local dance programmes, namely:

Orpington Caledonians (R8x32) by John Brenchley.

Miss Eleanor (S3x32) by Ann Dix. Some dancers find the 3C bourrel easier than the 2C version!

John Cass (J5x32) by Peter Avery, with alternating tandem reels for three pairs is great fun.

Others we think worth considering for your dance programmes are:-

Neil M Grant (J8x32); *Midsummer Common* (S8x32); *Flora's Fancy* (J8x32); *MacDonald of Keppoch* (M:S2x32+R2x32) a lovely medley with interesting changes of direction. The other four dances would make excellent demonstration sets.

So that's the dances in the Book, but the accompanying CD by Jim Lindsay and his Scottish band is fantastic! It would be worth buying and just listening to even if you aren't a dancer. Jim was asked by Membership Services to include two tracks of his own choosing. He chose the *Waltz* from the *Masquerade Suite* by Khachaturian and *Ragtime Pipers*, which are excellent listening tracks. The tempo of the recording for each dance track is perfect, with captivating lift. The arrangements are creative and musical with delightful counter-melodies and colourful instrumentation. The members of his 6-piece band all stand out appropriately with both the violin and percussion having interesting solos. Having listened to the CD many times, it is impossible to find a favourite track – they are all great!

In addition, there are three tracks for dances from *Miss Milligan's Miscellany*. The well known and loved, *Hooper's Jig* and *The British Grenadiers*, for which Jim uses the *Radetzky March* by Johann Strauss

to accompany the original tune. At one of our club nights, the whole hall erupted into loud applause for an encore. The last track is *Bonnie Georgie's Wig*, which is bound to become popular now.

Jane Rose and Ken Martlew, London Branch and Berkhamsted Club

Comments received from the Scottish country dancing group in Hamburg were similar and positive. Experienced and inexperienced dancers enjoyed most of the dances. Hamburg SCD group

Gotta Dance! CD

Reel of Seven

Reel of Seven's new *Gotta Dance!* CD is the ensemble's third recording together. Most of the tracks were recorded live at the 2014 Kim McGarrity Memorial Ball at Asilomar, with all the spirit and little tweaks that go with a live performance.

This is a high-energy band with one foot squarely in the Scottish dance tradition and the other firmly planted in North American musical cultures. There's a little of everything for everyone here – from a set of early 19th century jigs by William Marshall and Robert Mackintosh for Links with *St. Petersburg* to a set of contemporary strathspeys for *Bonnie Stronshiray*.

The sound of four fiddles, a cello, recorder, piano, and percussion is large. It has presence, and complex voices. The arrangements and harmonies are thoroughly enjoyable to listen to. I also like the more subtle sound when individual instruments are showcased. There are some lovely harmonies and varied instrumentation in this large group of musical friends.

The overall feeling is that the musicians are very much enjoying themselves. Many of the arrangements include contemporary tunes from the US and Canada (imagine *Flowers of Edinburgh* with a Québécois accent!). There's a hint of more far-flung lands in some of the tunes, with interesting and inventive rhythms, bass lines, and harmonisations. As an east-coast American dance musician, I confess I am a little biased—personally, I want to hear more bite and grit in some of the strong strathspeys, to hear more "dip" and pulse in the step. I also want to hear jigs played with a lot of lift, to raise the dancers off the floor.

Some may say that they miss the more traditional sound of Scottish country dance bands here. What — no accordions? Four fiddles? Recorders? Nonetheless, it works. It is fun to listen to and it is obvious that the dancers enjoyed the music, too. I look forward to hearing their next CD.

To find out more about Reel of Seven, visit their website at www.reelofseven.com. You can download or purchase *Gotta Dance!* from www.cdbaby.com/cd/reelofseven3.

Mara Shea, Raleigh, North Carolina, USA

Take your Partners for... Vol 5

Luke Brady's Scottish Dance Band

The band begins with *The Flowers of Edinburgh* from *Book 1*, often used as a party dance. Luke has kept the fun element of this dance by his choice of musically challenging alternative tunes.

Another dance from *Book 1* is *The Triumph*, with its original tune; Luke adds his own spin to this with a mix of traditional and modern alternatives. The band gives a rousing rendition of *Red House* from *Book 7*, with its unique tune to make this one of my favourite tracks.

Tunes used for *A Capital Jig* retain the lively feel of this dance. Two jigs worth special mention are *Quarries Jig* and *Gothenburg's Welcome*. There is a lively feel to these well-known jigs. *The Diamond Jubilee* and *Links with St Petersburg* complete the jigs and both give the dancers the lift they need.

The reel, *The Music Makars* with its traditional tune and other "music makars" compositions, keep the excitement of this dance, as is Luke's choice of music for *The College Hornpipe*. A favourite track of mine is *Swiss Lassie* with the original tune by Willie McPherson, and alternate tunes by Gordon Shand and Calum Maclean. No flagging here!

The Birks of Invermay is another golden oldie strathspey and once again the original tune is played with feeling and the whole set makes this a dance to really stretch out in. It always amazes me that modern tunes fit equally well with very old tunes penned by the masters of Scottish music.

Cherrybank Gardens with its tune *Calluna* by Jim Berry, is very enjoyable to listen and dance to. *The Flower of Glasgow*, uses *The Minister of Birse*, a well-known traditional tune by Scott Skinner and one of Luke's own compositions give this dance a smooth feel to it.

Chasing the Eclipse (with dance instructions on the sleeve of the CD) with an original tune by Muriel Johnstone and another alternative by Luke gives this a graceful feel.

Of course I cannot leave the strathspeys without mentioning one of my favourite dances, *Alltshellach* from *Book 23*. The original tune by Violet Palmer is a powerful strathspey and one in which to get that strength in the strathspey step, which I feel is often lacking today.

All the musicians in the band are competent. There is a maturity in this CD and I am sure that Luke and his band will become even more popular and respected nationally and internationally.

Anne Taylor, Banffshire Branch

St Leonard's School Gold Accreditation award



The pupils at St Leonard's say it all

The Primary School Accreditation Programme was introduced in 2012 to encourage schools to participate in Scottish country dancing using the 'Jigs and Reels' teaching pack. Schools are rewarded with certificates at Bronze, Silver and Gold levels, depending on their level of commitment and the pupils all receive a pin badge at the appropriate level. The aim is that schools will then encourage their children to dance regularly, participate in the RSCDS Medal Tests and dance at local events. Further details on the programme are available on the RSCDS web-site.

Amy Ferguson and Katie Nelson, Head Girl and Depute Head Girl at St Leonard's Primary School in South Lanarkshire tell us about the school's participation in Scottish country dancing and the excitement of the pupils when they were advised of their success.

In February there was huge excitement in St Leonard's Primary School in South Lanarkshire as a brown envelope arrived from the RSCDS – it was just what we had been waiting for. Our teacher, Miss Friel, opened the envelope to screams of delight and lots of dancers hugging each other as we realised that St. Leonard's had been awarded Gold Accreditation for which we had worked really hard over the last few months. Miss Friel took photos and videos of us dancing and sent them to people at the RSCDS who thought that we were all brilliant dancers and that we definitely deserved a Gold Accreditation for our exceptionally great dancing.

Some of the children at the school have been dancing for nearly four years and have learned different dances and formations on many different occasions. We all enjoy dancing very much, especially when The Glasgow Music Festival comes up every year. We decided to interview some of the children in our school about their dancing experience and here is what they said:

Katie, P7 said, "I enjoy Scottish Country dancing because of the opportunities it brings me and I can continue to experience for the rest of my life."

Orla, P6, said, "I like Scottish Country Dancing because we always learn new dances and it makes me laugh and smile."

Neve, P5 said, "I enjoy Scottish Country Dancing because it is fun and it makes me smile."

Kayla, P4, said, "I like Scottish Country Dancing because I like to compete against other schools when we go to competitions every year."

Leah, P3, said, "I like Scottish Country Dancing because Miss Friel is a great teacher and is very patient with us when we don't get it right."

The Scottish Country Dancing class in St Leonard's Primary School takes place on a Friday afternoon from 3pm-4pm in the gym hall but we also dance during lunchtime very often so that we are prepared for all the events that we take part in. Miss Friel takes us to all sorts of places to dance. We dance at Showcases throughout South Lanarkshire and at School Coffee Mornings for parents and teachers to see. We dance at celebrations such as The Rabbin Burns Breakfast which was held in the local High School 'St Andrew's and St Bride's,' organised by an English teacher, Mrs Nelson.

We attend the Glasgow Music Festival every year and compete against really good teams.. Our Scottish country dancing team have won two Marion B Hamilton Certificates for being the best Children's Scottish Country Dancing Team in the competition. We also danced spectacularly at the Grand Opening of our brand new school. Everyone thoroughly enjoyed our performance and rose to their feet, clapping with excitement.

Miss Friel always tells us that we are brilliant and that our commitment and enthusiasm are outstanding. We are so glad that this has been recognised by the RSCDS in awarding us a Gold Accreditation Award.

We love our dancing so much and we would love lots of other schools to join us and Dance Scottish!



THE JERSEY CALEDONIA SCOTTISH DANCE GROUP

Scottish Dance Weekend
Fri 11th - Sat 12th Sept 2016

Town Hall, St. Helier, JE4 8PA
Tickets £35 each
Music provided by Ian Robertson
Thursday pre-ball practice £5
Event will coincide with the
International Air Display
Affiliated to the RSCDS

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Global Youth week



Facebook competition

The winning photograph, sent in by Lyon Branch.

Back row (standing): Aymeric Fromherz, Melissa Meunier, Laure Gardelle, Florence Burgy, Nolwenn Rousselot, Aline Falcon, Aliénor Latour, Alizé Besson, Berenice Martin.

In front: Vincent Gauthier, Raphaëlle Orgeret, Corinne Hilpert, Olivier Lecuze

Global Youth Week was an initiative of the Youth Services Committee, the idea being to encourage dancers in branches or groups around the world to bring somebody they consider 'young' to their dance class one week in January. There was no age limit.

What exactly is "young"? Well, it means different things in different circumstances. The suggestion to groups was to consider the average age of the

group and anyone younger than that is 'young' for the group! The aim was to encourage younger people to come to the class that week. If every class member brought someone younger there is a chance young people would not feel out of place, and may stay!

To give the idea a boost, Youth Services organized an optional Facebook photo contest. If any group wished to take part

they were invited to send their favourite photos of the event to the Society, where it would be published on Facebook with the promise that the one with the most 'likes' would be published in this issue of *Scottish Country Dancer* magazine!

The winner of the Facebook competition was Lyon Branch, who organised a 'youth and whisky night' during the week. Anybody taking a young person to the class had the chance to win a bottle of whisky. Ten new young(er) people went to the class that night and had lots of fun! The hope is that some of them will come back, although it is recognised that some won't. The main thing is they all went home with a smile and good memories of what an evening of Scottish country dancing is!

CeilidhKids in Edinburgh ran a school age Family Ceilidh in Portobello, in Edinburgh for their 'graduate families' who have grown out of the preschool sessions but still enjoy dancing together. Over 100 people of all ages came together to enjoy themselves to some excellent music, to get warm on a very cold day and share leftover Christmas nibbles in the interval!

CeilidhKids also ran two family dancing sessions at the National Museum of Scotland as part of 'Burns Unbound'. This was a family event celebrating contemporary and traditional Scottish music and the spoken word of Burns. More families than were expected turned up to skip, jump and twirl in this iconic building – from toddlers to grandparents and all ages in between!

Marilyn Healy



These boots are made for dancing

One of the family dancing sessions at the National Museum of Scotland as part of Burns Unbound (Ruth Armstrong Photography)



Enjoying the family session at the National Museum of Scotland (Ruth Armstrong Photography)

Letters to the editor



Demonstrations

Dear Editor

The April 2015 issue of this magazine contained two excellent articles on demonstrations. I have just one criticism, an important one, which is the quotation "To be in the Dem Team - the high point of a Scottish country dancer's life!" This quotation may be true in many cases, but not necessarily for everyone. We are all different. Scottish country dancing is social dancing in a social setting. There are many of us who dance because that is what we like to do and never have a thought for public displays. To make the assumption I have quoted can have a deleterious effect, in several ways.

For a demonstration team leader it leads them to suppose that they only have to ask a particularly good dancer, and of course he or she will be delighted to join. When the dancer demurs, offence can be taken, thinking he or she objects to the teacher or to the team and this good dancer may become alienated from the group. If the assumption is quoted, in an attempt to get people interested in demonstration work, it can have the effect that those who are not interested can be made to feel isolated. A person may think, "I thought this was social dancing, I didn't realise that it involves demonstrations as well" and become less keen on attending. Again, the quotation can be used to put pressure on a person to take part in a demonstration. A person who is pressured into taking part will not perform well, and their performance will affect the rest of the team. No-one should ever be pressured into taking part. It might be better to make do with a smaller team.

Please don't let anyone reply, "Listen to someone with experience". I am writing from experience. Please don't let anyone reply, "Why would anyone not want to do a demonstration". The answer is breathtakingly simple - we are all different. Please don't let anyone reply, "We should be putting something back into dancing", as if demonstrations were a duty. Anyone who helps with refreshments, or puts the chairs out, or brings the equipment, is putting something back into dancing.

Stephen Brown, Ribble Valley Branch

Terminology

Dear Editor

In response to Frances Wallace's query about readers' views on descriptions given in class and at dances, since I started dancing in 2000 I have always cringed at the instruction given out by perfectly intelligent teachers to cross or reel on the 'wrong' or 'opposite side'. I have always used 'partner's side' or 'own side'. On occasion I have loudly voiced my objection to 'wrong side' and have received little sympathy and even indignation at my rudeness.

My wife, Elizabeth, frequently teaches a class in Spain where it would surely be confusing to a person of that nationality - whose mother tongue is not English - to go to the wrong side. It boils down to disrespect for our language, I couldn't imagine the French accepting such language abuse...

I also try to maintain the difference between dance down (nearer hands) and lead down (right hands joined). I think I might have mentioned the latter point, among others, once before.

Malcolm Serjeant, Sheffield

Dear Editor,

It may help Frances Wallace of Melbourne to know that the English folk dance fraternity may have solved the problem that she was talking about as regards naming the sides of the dancing set.

In English dancing, they keep the same layout as a Scottish set, with the gentleman showing their Rolex to the band. So they refer to the ladies' side and the gents' side. When changing sides, they bring in a slightly lavatorial context; everyone takes care not to go into the wrong toilet, because that would be "improper". And those are the terms they use. 'Proper' or 'Improper'. And it works.

In English longways dance, when the top couple is required to change sides, the instruction is given, "Ones improper". In Scottish, when the set chases round half way, then you are all "improper". When top couple crosses over and casts one place, then Tops are in second place, improper. When they have crossed between the threes, cast up one place, then they are proper again. It is a term which is easy to get the hang of; it makes sense, and, in many cases, can reduce many a long involved instruction down to one word.

Gerry Jones, Liverpool Branch

Slang Descriptions

Dear Editor

Currently, there is a tendency amongst some teachers and MCs to use descriptive slang. For example, one might be asked to dance *banana reels* or *a fish hook*, *a toasted sandwich*, *herringbone reels*, *a lozenge* or *turn quickly* or even *to whiz!* I have even heard SCD described as *haggis jumping* or a corner person as a *standing singleton*.

I have a copy of the current Society Manual but have failed to find these terms in it. There isn't even a reference to dancing a teapot. So, is there a place for non-conventional dance terminology? They say a picture is worth a thousand words; the problem with pictorial terms is that what a figure like a lozenge, cigar or banana may conjure up in one person's mind is something completely different to another hence it being the antithesis of guidance.

To be consistent and hopefully understood I always stick to the well-tried and defined descriptions in the Manual. What do you do and is there a place for more colourful language in SCD?

Stephen Webb, London

Barring

Dear Editor

I don't know if it is becoming universal or just in my area, but I find that too many people nowadays who brief, and even teach, dances, do not give the barring - they just reel off a list of movements with no indication of how they fit into the eight-bar phrasing. I find this confusing, as it is not always clear how much time should be allowed for a movement. I seem to remember that at one time, we were told: "First eight bars, this; second eight, that ..." and so on, thereby making it much easier to grasp the overall picture of the dance as a whole. Neglecting the barring can also lead to pieces of the dance being overlooked and left out, which you discover only when the music starts and it doesn't fit what you've been told!

So perhaps a reminder could please be published for instructors, that the barring is important and should not be omitted?

C.C.Thornburn, Birmingham

Thank you

Dear Editor

My mother, Rosemary Langdon, has danced her whole life, beginning with ballet as a young child. As an RSCDS dancer in the London, Ontario branch since the late 1960's Rosemary has been dancing for over 50 years. For the last decade she has been a permanent member of Catherine Elliot Shaw's beginner class because "they dance the speed that I like to go at my age" she says. After breaking her hip on some slippery ice she was forced to stop dancing. Once the bones had healed she was as determined as ever to participate again. At the tender age of 98 she now uses a walker, when I take her to a class she enjoys a warm friendly welcome and participates in the warm up which is usually a marching tune to incorporate her and her walker... RSCDS London, Ontario THANK YOU for being so supportive of one of your own.

Pamela Ashworth, San Diego, CA

Obituary



The Earl of Mansfield at the AGM in Perth in 2004

William David Mungo James Murray

One of Miss Milligan's last contributions to the Society was to propose the **Earl of Mansfield** for the position of Hon President in 1977. It became a significant and lasting contribution; he held that position for 30 years, and proved to be a very generous and supportive incumbent. No-one has held a senior position in the Royal Scottish Country Dance Society for so many years, continuously, or even by aggregate, throughout its history.

He had inherited the title of the 8th Earl of Mansfield and Mansfield only six years earlier when he also assumed responsibility for Scone Palace and the extensive Scone Estates. Prior to that he studied law at Oxford, was called to the Bar by the Inner Temple in 1958 and practised law in London until his father's death in 1971. He also

served from 1973 to 1975 as a member of the first British delegation to the European Parliament but it was not until 1979 that Margaret Thatcher appointed him Minister of State at the Scottish Office and, subsequently, the Northern Ireland Office.

Lord Mansfield dealt with thirteen different Society Chairmen during his term as President and he is quoted as saying that he got on very well with them all. It is safe to say that they and all the members attending AGMs in that time would agree - as evidenced by the fact that no-one ever responded to his regular invitation to be sure to tell him when it was time for him to leave the stage.

He did not take his duties lightly and would drop in at 12 Coates Crescent in the weeks before an AGM to discuss the Agenda and check that his copy of the Constitution and Rules was up-to-date. He didn't get involved in the setting of the agenda or give any guidance on what decision the members should come to. This absence of emotional involvement in the affairs of the Society is surely what made him such a successful Chairman of the AGM. He probably knew the Constitution better than anyone and he used every freedom afforded to him to speed the business of the day without ever causing any upset.

He did a great deal to raise awareness of the Society in the public eye and to ensure that our Patron was kept informed. In 1998 (our 75th year), he was instrumental in organising a Reception at Edinburgh City Chambers where over 150 members representing most of the Branches of the Society were able to meet Her Majesty. Later that day 25 members of the Executive Council and their partners attended a Royal Garden Party at Holyrood House. In 2002, at his suggestion,

the Society received sixteen invitations to a special Royal Jubilee Garden Party for Voluntary Organisations. On this occasion names were submitted for ballot of ordinary branch members - something which pleased him greatly.

Lord Mansfield's legal experience undoubtedly played a major role in the development of the Society during his time as Honorary President. It has even been said that he taught the Society how to conduct a meeting. If true, it was achieved by precept and example - or by very clear and concise answers when approached for advice. He tended to play down any suggestion that he gave valuable legal advice - mostly common sense he would say. What is important is that it was always wise and helpful and he never charged for it.

In 1980, the dance "*The Earl of Mansfield*", devised by John Drewry, to the tune "*The Earl of Mansfield's March*" was published as a leaflet as, at that time, the Society was still reluctant to publish modern dances, especially one which involved all four couples. While not a dance for the faint-hearted it has proved popular and achieved the status of a classic in the minds of many.

Among the many other positions he held in public life were President of the Scottish Association for the Care and Resettlement of Offenders and President of the Scottish Association of Boys Clubs. Both, surely, reflect an interest and belief in young people and might explain the only unsolicited advice I recall him giving. We were discussing the changes being proposed in the 2001 AGM and, specifically the fact that they would open the opportunity to stand for election to a wider section of the membership. Being only the second Chairman who was of a younger generation I might have expected some warning about the inexperience of youth. Instead he said "Beware of retired people - they have too much time".

In May 2008, to mark his retirement, Lord Mansfield was presented by the Society with a sapling Cedar of Lebanon which was planted in the grounds of Scone Palace. As someone who grew up with an ambition to farm, was a renowned and passionate grower of orchids and a decidedly rural gentleman, he would have appreciated that gift.

Lord Mansfield died on October 6th 2015. St John's Kirk in Perth was filled to capacity for his funeral service on 30th October. Two Past-Chairmen and the current Chairman, Jim Healy, attended.

Alan Mair
Chairman 2000-2002

Editor's note: Lord Mansfield was interviewed by Linda Gaul and Jean Martin in Scottish Country Dancer, Issue No. 5 in 2007. Copies of back issues of the magazine are available on the web-site.



Planting a sapling in the grounds of Scone Palace in 2008 with past RSCDS Chairmen. L-R: Alastair MacFadyen, Linda Gaul, The Earl of Mansfield, Stuart Adam, Irene Bennett, Alex Gray, Jean Martin, Bill Clement

In my Opinion

The Power of Tradition



In 1975 it was decided to record music for all the dances published by the Society. Originally, this was on Long Playing Records, and in order to get everything on to two sides several dances, including *Seann Triubhas Willichan*, were repeated only four times.

This was soon recognised as a mistake and it was decided that in future all recordings should be full length. As a result the 1991 recording for Book 15 has *The Theeket Hoose*, a 48-bar

strathspey, recorded eight times through.

Later, as we moved from L.P.s to cassette tapes and then to CDs it was found that some of the recordings were not of high enough quality to simply be transferred to digital format. To conform to the original decision, some of the books needed to be re-recorded. So in 2005 *Book 15* was recorded again and so we have another recording of *The Theeket House*, again, eight times through. For those who are not familiar with this dance, it is a two-couple 48-bar strathspey, which might well explain why most people will not be familiar with it.

Why was it decided that full length meant eight times through? Obviously because we always dance in four-couple sets – the tradition. But of course this was not actually the traditional way of performing two-couple dances – in the 18th and 19th centuries they were for “as many as will”, and the original top couple continued until they reached the bottom of the room. (This tradition is still continued in some English dancing, 19th century country dancing and contradancing). The decision to specify four-couple sets was made in the early days of the Society. We should think whether two-couple Strathspeys would be better danced in three-couple rather than four-couple sets.

The recent production by the Society of the CD by DuK of the 48 bar dance “*The Monifieth Star*” raises another similar point. The 1st couple dance continuously for 144 bars when they dance in a four-couple set. Even in my younger days I used to try to be the 4th couple when dancing *Wee Cooper of Fife* as I regarded 120 bars of non-stop dancing as too much; 144 bars means that I will never use this music for this dance.

In my opinion it is time we need to think about what dancers want, and not impose what a committee thinks is best for them, or perpetuate the mistakes from earlier years.

Malcolm Brown

Obituaries

We have received several obituaries of members who have given their time and talents generously to the Society and to promoting Scottish country dancing over many years. Regrettably, due to limited space all the tributes have had to be edited. Some branches have included a fuller version on their websites and included the relevant URL in the announcement in the magazine.

Sadly missed...

Ellen Gregory

(May 1925 - September 2014). Ellen Ellen learned to dance at school in Dunblane. A founder member of Newcastle upon Tyne and District Branch (1950) and a Life Member of the Society, With her passing the Branch lost its last link with its roots.

Irene Waters

Christine M Wallace

(May 1939-March 2015) was born in Edinburgh. She came to Canada and founded a fledgling group of Scottish country dancers in Winnipeg, which became Winnipeg Branch in 1963. Christine had been Branch chairman on many occasions and was awarded life membership of the Branch. She received the Society's Scroll in 2010.

Maureen Burnham

Tess Parker-Edelmann

(1941-2015) was a missionary for the RSCDS in Europe. She founded the Clivis group in Turin (Italy) and quickly established close links with other European SCD groups.

She obtained her Full Certificate in 1991 and attended Summer School regularly. She was a faithful friend and fun to be with.

Christiane Orgeret

Margaret Hancock

Joined the North Berwick SCD class in 1967 and was a loyal member of the East Lothian Branch. She joined the Branch Committee in 1980 and was a hardworking and efficient Assistant Secretary for many years. In 2012, she was presented with a Branch Award.

Gina McAuslan

Secretary of Islay Branch from 1994 until her death in August 2015. For many years, including May 2015, Gina organised the popular annual Islay Dancing Weekend. Gina also encouraged dancing in the local schools. In December 2005, she was presented with a Branch Award.

Christine Jones

(August 1945 - October 2015), Christine was introduced to Scottish dancing in 1971 and gained her teaching certificate in 1989. One of the founders of North East Derbyshire Branch in 2001 she ran a weekly class and an annual workshop.

She was presented with a Branch Award in December 2011

Mavis Allen, Chairman

Mrs Margaret Kay

(1931-2016), a member of Wirral Branch, passed away unexpectedly but peacefully at the beginning of January. Margaret was a tireless teacher, keen to pass on her knowledge and enthusiasm for Scottish Country Dancing. Please visit our web site <http://rscds-wirral.org.uk/margaret.html> for a full description of the many activities and roles performed by Margaret.

Hilary Letts, Chairman, Wirral Branch

Margaret Fraser

Margaret was a life member of Inverness & District Branch. She gained her teachers Certificate in 1965 and coached many dancers for their Preliminary and Teacher's Certificate. She became an Adjudicator in 1982 and enjoyed travelling around the country sharing her knowledge with teachers and children alike. For a full appreciation visit: invernessrscds.co.uk

Liz MacKenzie

Day School Diary - dates for April-November 2016

Compiled by John Sturrock. For more information about these events, please refer to branch or club websites. Issue 23 will cover day and residential schools or workshops from November 2016. Please send details to john.m.sturrock@btinternet.com.

April 2016

- 01 - 03 Helensburgh Branch, 38th Weekend School, Helensburgh, Scotland
01 - 03 Leeds Branch, Weekend School, Scarborough, Yorkshire, England
02 Brampton West End Workshop, Brampton, ON, Canada
08 - 10 Lyon Branch, 30th Anniversary Weekend School, Lyon, France
08 - 10 Cornwall Branch, Residential Weekend, Newquay, Cornwall, England
09 TAS Workshop, Forres, Moray, Scotland
14 - 17 10th Music Workshop, Breetz, Germany
15 - 17 RSCDS Spring Fling, Edinburgh, Scotland
See page 2 for details
15 - 17 Dancing in New Places, Weekend School, Nikko, Japan
16 Swilcan Workshop, Utrecht, Netherlands
16 48th Spring Workshop and Ball, Frankfurt, Germany
16 NW Craven Branch, Advanced Workshop, Ingleton, Yorkshire, England
16 - 17 Workshop Weekend, Hude, Germany
22 - 24 SCD Weekend, Oldenburg, Germany
23 Argyll SD Group, Day School, Crowthorne, Berkshire, England
23 Cheltenham Branch, Day School, Cheltenham, England
23 Leeds Branch, Highland Workshop, Leeds, England
23 Intermediate Day School, Denkendorf, Germany
23 Intermediate Day School, Villigen, Germany
30 Brussels Dance Scottish, Day School & Dance, Kraainem, Belgium
30 Vernon SC Dancers, Workshop, Vernon, BC, Canada

May 2016

- 05 - 09 4th Russian Spring Weekend Course, Yaroslavl, Russia
13 - 16 Munich Scottish Association, Whitsun Course, Munich, Germany
20 - 21 Isle of Skye Branch, Skye Weekend, Portree, Skye, Scotland
20 - 22 53rd Pawling Weekend, Hopewell Junction, NY, USA
20 - 22 Duns & District Branch, 62nd May Weekend, Duns, Scotland
21 Tokai Branch, Anniversary Weekend School, Japan
21 Lyon Branch, Technique Workshop, Lyon, France
21 Advanced Fugues Workshop, Frankfurt, Germany
27 - 29 South East France Weekend, Meaudre, Vercors, France
30 May 30th Morland SCD Week, Morland, Cumbria, England
- 3 June

June 2016

- 04 Skua Dubh, 26th Walkthrough & Ball, Bonn, Germany
11 Luxembourg SCD Club, Day School & Ball, Luxembourg
11 - 13 White Nights Weekend Course, St Petersburg, Russia
17 - 18 Peterborough Branch, Weekend School, Peterborough, England
17 - 19 Stockholm Branch, 40th Anniversary Weekend, Stockholm, Sweden
18 Paris Branch, Musicians' Workshop, Paris, France
24 - 26 Beloit Midwest Weekend, Beloit, WI, USA
24 - 30 Prague SCD Week, Prague, Czech Republic

July 2016

- 01 - 03 Scots Bonnet Workshop & Ball, Saint Quay Perros, Brittany, France
03 - 10 41st Australian Winter School, Kiama, NSW, Australia
08 - 16 Boston Branch, Pinewoods Camps I & II, Plymouth, MA, USA
17 July - RSCDS Summer School, St Andrews, Fife, Scotland
14 Aug **See page 2 for details**

- 29 - 31 TAC Teachers' Conference & AGM, Sherbrooke, Quebec, Canada
31 - 07/08 44th TAC Summer School, Sherbrooke, Quebec, Canada

August 2016

- 19 - 21 Dancing in New Places, Weekend School, Ljubljana, Slovenia
27 TAS Workshop, Broxburn, West Lothian, Scotland
27 - 28 Western Australia Branch, Weekend School, Western Australia

September 2016

- 03 Thistle Club, Day & Musicians' School, Wing, Rutland, England
09 - 10 Lochaber Branch, Weekend, Fort William, Scotland
11-12 Jersey Caledonia Scottish Dance Group
See page 25 for more details
16 - 18 SERTA, Weekend School, Bournemouth, Dorset, England
17 Leeds Branch, Day School, Leeds, England
24 Dumfries Branch, Half Day School, Dumfries, Scotland
24 Ribble Valley Branch, Day School, Preston, Lancashire, England
24 Advanced Day School, Denkendorf, Germany
30 Sept Saskatchewan Branch, 35th Workshop & Ball, Saskatoon, SK, Canada
1 Oct

October 2016

- 01 Clivis, 25th Anniversary, Day School, Turin, Italy
07 - 09 Oslo SCD Group, Weekend School, Oslo, Norway
07 - 09 Argyll Weekend School, Dillington House, Ilminster, Somerset, England
07 - 10 Calgary Branch, Scots Gathering, Canmore, AB, Canada
08 Intermediate Day School, Villigen, Germany
13 - 16 Kuckucksnest, October Course, Schlüchtern, Germany
15 Cornwall Branch, Autumn Workshop, Tresillian, Cornwall, England
15 Paris Branch, Musicians' Workshop, Paris, France
15 - 16 Paris Branch, Advanced Weekend School, Paris, France
16 Exeter Branch, Afternoon School, Broadclyst, Exeter, Devon, England
28 - 30 San Francisco Branch, Asilomar Weekend Workshop and Ball, Asilomar, Pacific Grove, CA, USA
See page 6 for details
20 - 23 Kuckucksnest, Autumn Intermediate Course, Schlüchtern, Germany
22 Exeter Branch, ½ Day School & Dance, Broadclyst, Devon, England
28 - 30 'Rechberg' International Weekend, Schwäbisch Gmünd, Germany
28 - 30 San Francisco Weekend Workshop, Asilomar, Pacific Grove, CA, USA
29 Sheffield Branch Day School

November 2016

- 04 - 06 RSCDS AGM Weekend, Bell's Centre, Perth, Scotland
See page 2 for details
04 - 06 North Florida Fall Workshop & Ball, Gainesville, FL, USA
11 - 13 Cote d'Azur Weekend, Mougins, Cannes, France
11 - 13 Croydon Branch, Weekend School, Eastbourne, Sussex, England

SCD Festivals

June 2016

- 25 South Wales Branch, Festival, Brecon, South Wales

July 2016

- 09 62nd White Rose Festival, Harewood, Leeds, Yorkshire, England

Linlithgow Scotch Hop 2016

Scottish Dancing for All - 27th year

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13th July -
10th August
at 7:30pm

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for bad weather



Open air courtyard round the fountain



Dance in the Palace

Mixed programme of called dances - see website



www.facebook.com/LinlithgowScotchHop

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