



rscds
Dance Scottish

Scottish Country Dancer



Forthcoming RSCDS Events

80th Annual General Meeting and Conference Weekend 2009

Dates: 6 – 8 November 2009

Location: Bell's Sports Centre, Hay Street, Perth

- Friday night ball – David Cunningham's Band
- Saturday night dance – Jim Lindsay's Band
- Saturday class – teacher Sue Porter, musician Jennifer Wilson
- Saturday Question Time – discussion with Chairman, Chairman Elect, Committee Convenors and Executive Officer
- Sunday workshop: Forgotten Favourites – teacher Johan MacLean, musician Robert Mackay

Booking forms, programmes and cribs available at www.rscds.org

Winter School 2010

Course 1 Monday 22 – Saturday 27 February 2010

Course 2 Sunday 28 February – Friday 5 March 2010

Location: The Atholl Palace Hotel, Pitlochry

Co-ordinator: George Meikle

- classes at intermediate, advanced and very advanced levels
- ball at Blair Castle
- social dancing in evening

Open to Members only

There is some limited availability; members can complete the online booking form at www.rscds.org or call Craig Jackson at RSCDS Headquarters – 0131 225 3854.

Spring Fling 2010

Dates: 26 – 28 March 2010

Location: Newcastle-upon-Tyne

Co-ordinator: Deb Lees (incoming Youth Director) with a team of young people from the Newcastle area, led by Dora Connolly and Catrina Thomson-O'Connor.

- for people between the ages of 16-35
- classes from beginners through to advanced level

Further information and application forms will be available in December 2009 from RSCDS Headquarters or on the website at www.rscds.org

Summer School 2010

Dates: Sunday 25 July – Sunday 22 August 2010

Location: University Hall, St Andrews

Director: Margo Priestley

- morning classes at all levels, including beginners
- optional afternoon classes
- social dancing every evening and a ceilidh on Friday
- come as resident or non-resident, for any one or two weeks of the four
- Teaching Certificate Part 1 & 2 courses, DPA, Teaching Skills and Tutoring Skills will run subject to demand

Further information and online application forms will be available on www.rscds.org on 14 December 2009. If you do not have internet access, please call RSCDS Headquarters on 0131 225 3854 from 14 December.

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Editorial

You can read about major Scottish country dance events all over the world in this issue: summer schools and winter schools, youth weekends, teachers' courses and conferences. For many members these gatherings are the highlight of the dancing year, and understandably so with top quality teaching and music, ideal locations and the opportunity to forge friendships over several days. Even for members returning for their umpteenth summer or winter school these events are special, a chance to re-charge batteries and a reminder of just how good Scottish country dancing can be. Some members travel thousands of miles to take part, but it is what happens on our own doorstep that will determine the future success of the RSCDS in promoting Scottish country dancing.

The local classes and dances organised by branches, affiliated groups and other clubs are where most people learn to dance, and continue to enjoy their dancing week in week out. It's wonderful that we belong to a worldwide dancing family, but for the most part we dance within a local community. Traditionally that might have been the family, the church or the village, and the modern-day stars of the RSCDS are the teachers, musicians and members who are leading dance projects in schools, community halls and local branches. That's you, the readers of *Scottish Country Dancer*, who through your involvement with the RSCDS are carrying forward the tradition of community dancing.

As well as reporting on the big events, the magazine tries to cover what's happening at local level, so we can all celebrate your successes and learn from your failures. Please share your news, thoughts and opinions with other readers. Letters to the editor (email: mag.editor@rscds.org or write: Mag. Editor c/o 12 Coates Crescent) are always welcome on any subject relating to Scottish dancing or the RSCDS, but please keep them short and to the point: a maximum of 300 words. Articles about your branch or club or any aspect of Scottish country dance are equally welcome, especially if they are accompanied by a couple of good photographs: 700 – 800 words plus pictures, or just send the photographs with a few words of explanation. If you dance outside the UK your regional correspondent (pages 19 – 22) might be able to include something from you in his or her next report. The magazine aims to reflect the full range of Scottish country dancing activity around the world, so you may find that your contribution is shortened so we can include as many items as possible, whilst allowing some topics to be covered in depth.

Every time members get together and discuss the RSCDS the words "image" and "communication" feature prominently. This magazine is about both, so let's use it to remind each other and tell the world about all that Scottish country dancing has to offer.

I look forward to hearing from you. Happy dancing.

The next issue of Scottish Country Dancer will be published in April 2010. Please send your contributions to the editor by 1 February.

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Cover picture: Dancers in the Pacific surf at Asilomar Beach, near Monterey, California

Photograph by R.R. Jones www.reelofseven.com

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News from Coates Crescent

Elsbeth Gray brings you up to date with what is happening at Headquarters.



Elections to Management Posts in 2009

Nominees for management posts this year are listed below; their profiles are available on the website.

Management Board (4 places):

Keith Stacey, Elaine Wilde

Convenor Elect, Education & Training Committee (1 place): Di Rooney

Convenor Elect, GP & Finance Committee (1 place): no nominations

Education & Training Committee

(3 places): Margaret Baker, Gillian Frew, Andrew Nolan, Trish Reid

GP & Finance Committee (2 places): Colin McEwen

Membership Services Committee

(2 places): Jim Healy, Frank Thomson, Sheila West

Communication with Branches

Over the last year or so, we have been gradually offering branches the opportunity either to receive branch mailings by email, or to receive an email alert when the mailings are available on the website, rather than be sent hard copy. Branches in Australia, New Zealand, Canada and USA have already arranged their preference, and by the time this magazine is issued branches in Japan, Europe and Africa will also have had the opportunity to take up one of these options. UK branches will follow before the end of the year. At this stage, it is of course still possible for branches to receive hard copy, if that is their preference, but we hope that most will opt for electronic distribution in order to speed up communication between Headquarters and branch committees – not to mention reducing costs!

Members should be aware that the information in the Branch Secretaries section of the website is now accessible to all members, using the member username

and password. If you are unsure what these are, please contact your branch secretary or Headquarters.

IT and Database

There have been a number of problems with technology at Headquarters over the last year. Following a review of the IT systems, the members' database and the website, we have moved to a new IT provider; equipment and software have been upgraded, and a faster internet connection has been set up. Ultimately, the online database will be integrated with the main website; however, in the short term, the online database has been moved to a temporary site and action has been taken to address the issues regarding stabilisation that have been causing concern to Branches. This short term solution will be in place by the time members receive this magazine.

Dance Scottish – colouring competition

We are again running a colouring competition for Dance Scottish Week 2009, for young people aged 12 and below. The template is available from the website, www.rscds.org, and has been sent to branches. The deadline for submission is 30 November, so please encourage any young dancers you know to get their paints, felt tips or crayons out and get colouring! There are prizes!

Affiliation to the RSCDS

There appear to be some misunderstandings around "affiliation", so a little explanation may be helpful. As the affiliation application form states, "*Firms, Companies, Societies, Clubs, Associations or other bodies interested in the objects of the Royal Scottish Country Dance Society may apply to become Affiliated Groups.*" In reality, most affiliated groups are groups of dancers. Affiliation is to the Society, not to branches – although we always hope that groups and branches in the same area will work together and support each other's activities. There is no minimum number of members for an affiliated group, nor is there any requirement or expectation for the group to have a RSCDS-qualified teacher or teachers. Affiliated groups do not have the right, as branches do under the terms of their Licence Agreement, to use the Society's name, logo etc, and of course they take no part in the decision-making processes of the Society. Groups pay an annual affiliation fee direct to Headquarters; a renewal reminder is sent,

along with an update letter, to every active affiliated group in April each year. Affiliated groups are listed on the RSCDS website, with their secretary's contact details including email address where available; they also receive one copy of each edition of *Scottish Country Dancer* for the group. If you have any queries about affiliation, please feel free to contact me on elsbeth.gray@rscds.org

Branch Awards update

It is a great pleasure to see how many people from around the world have received Branch Awards since the last update in issue 7. Congratulations and thanks to:

Name	Branch
Catherine Bonner	Sydney
Lawrie & Phil Bowlen	Melbourne & District
Terry Chater	Richmond & Leeds (jointly)
Marjorie Coulter	Toronto
Robert Drummond	Aberdeen
Charlie Galloway	London
Catherine Graham	Detroit
Elma Grech	TAC
Thelma Green	Bournemouth
Gordon & Jean Hamilton	Toronto
Florence Hearn	Boston
Myra Hinde	Manchester
Alex Hodgson	York & N Humberstone
Maureen Hood	Vancouver
Helen & Al Hughes	Vancouver
Takashi Kikuchi	Tokyo
Maureen Lyon	Vancouver
Margaret Robson	Bournemouth
Janet Schreiber	London (Ontario)
May Sloan	B/H/S Border
Jessie Stuart	Banffshire
John Trew	Kingston (Ontario)
Sandy Walker	London
Irene Whyte	Inverness & District
Sheila Wilson	New York

Message from June Dick (a former member of HQ staff)

"On behalf of my daughter and son, and of course myself, I would like to thank everyone from the RSCDS who sent cards and letters of condolence after Bill died suddenly at the end of January. I greatly appreciated all your kind words and thoughts. Of course I miss Bill dreadfully, but it's comforting to know that people who have been part of my life for so many years have taken the time to offer their support."

Apology

...to Louise Fordyce for being missed from the list of Education & Training Committee members in the last edition.

From the Chair



Alex Gray, *Chairman*

Since the last issue I have been meeting members from all over the world. It has made me very aware of the wide geographical spread of our membership and the diversity of reasons you have for participating in and enjoying Scottish country dancing, the common ground on which we meet. I have been struck by the goodwill the membership has towards the RSCDS and the encouragement it gives the Management Board as we seek to address the difficulties facing the Society. As most of you are aware the RSCDS is going through a very challenging time, but most of the members I have met support the actions the Board is taking. This encouragement makes me believe we will come through this difficult period as a stronger, more united Society. As always in any organisation, there are many different opinions as to how we can move the Society forward. The Management Board's task is to hear as many opinions as we can and then determine the best way forward to meet members' aspirations.

Three key issues have emerged from last

year's Conference, the members' survey, the Branch survey in May and views expressed to me at regional meetings, the St. Andrews and TAC Summer Schools, Kaleidoscope and branch events. Communication has to be improved. We also need to improve financial control and not be continually asking members for a subscription increase every time we have a financial problem. It is clear that members want to know how subscription money is spent and be reassured that it is mainly used on furthering the aims of the Society across all its geographical areas and not just on projects and events that benefit only a small number of members. The third major concern is the trend of falling membership. The Board must help branches in the battle to retain members and recruit new ones.

These three issues are all hard challenges and will not be solved quickly, but we have to face up to them. Liz Foster, our Executive Officer, and the Management Board are currently updating our strategic plan. This will be available on the website and will be used by the Board to determine priorities. It will be regularly updated so that members can follow progress.

No clear consensus emerged from the Branch survey on the membership

structure. Most branches that responded felt that the status quo was the best option. However a significant minority want us to look further into the membership structure and find ways to address falling membership. We have already asked some branches to set up local groups to discuss this issue and come back to the Board with further ideas.

Improving communication is being addressed. In addition to the replacement of IT equipment, Liz Foster and the HQ team have been working to improve office procedures. The next step will be to develop the website; tenders are currently being considered. These changes on their own will not solve the communication problems, but we must ensure that new equipment and procedures support the Society's work effectively.

Our financial situation is now much healthier as we have managed to end the year with a surplus. However we will need to monitor finances closely if we are to maintain this situation.

On the brighter side it has been great to get out and help our members celebrate special events such as the Dunfermline 80th anniversary, the South Wales 40th anniversary and the Tokyo 25th anniversary. Kate and I have enjoyed meeting members wherever we go and joining you on the dance floor.

From the Management Committees



General Purposes & Finance Committee by William Whyte, Convenor

Last issue I said we were hoping to publish the accounts even earlier than before, to allow members and branches time to study them before the AGM. This we did in July, and even more pleasingly the accounts showed a surplus. Making the schools meet their indirect as well as direct costs, better overall budgeting, various economy measures, increased membership subscriptions and more profitable merchandising all played a part to produce a surplus in the operational activities. The Jean Milligan Memorial Fund spent more

than its income (deliberately and knowingly) but the combined total result was still a surplus of £2,777, compared with the previous year's deficit of £123,867. The Management Board therefore exceeded its target of a break-even result.

Our investments fell in value, as they did almost everywhere, and, as our year-end of 31 March coincided with the worst stage of the present financial crisis, our total net worth fell as measured by the accounts. Since then, however, financial markets have recovered very strongly and much of these 'paper losses'

have now disappeared, leaving the Society's reserves and assets position even more comfortable than it was before. Recently we changed our investment manager, and hope that this change will bring our investment policies and performance more into line with future needs.

After three years of deficits we need to consolidate this improved financial control, and for this reason we are presenting a two-year budget to the AGM. This puts a very evident stake in the ground and allows members to see how the Board is planning our finances over the next two years.

The accounts are accessible to all on the website under "Money Matters" and any questions concerning the accounts may be directed to treasurer@rscds.org



Education & Training Committee by Helen Russell, Convenor

As dancers we are very fortunate to have so many expert musicians playing for RSCDS classes, schools and balls. Playing for Scottish country dancing is a disciplined and rather rigorous undertaking.

Dancers need to have a steady, yet "danceable" tempo, with lift, expression and spirit... not easy for the musician to achieve. Many musicians also spend a lot of time researching and matching alternative tunes. This is a process requiring great skill if there

is not to be a significant mis-match between types of tune. I marvel at the dexterity and fluency of playing and the expression given to the music by many of the musicians who play and record for the RSCDS. To encourage new musicians to play in the SCD style, the RSCDS has decided to sponsor a new class at the National Accordion and

continued on page 6

Fiddle Club (NAAFC) Festival from 2010 onwards. The RSCDS "dance Scottish" trophy will be awarded for the best performance of a selection of tunes for dancing. The 2010 NAAFC Festival will be held on Saturday 13 March at Inchyra Grange Hotel, Polmont, Stirlingshire, and the RSCDS trophy will be presented for the first time at the Festival by the Society's President, Dr Alastair MacFadyen. I wish the organisers and competitors every success.

The Manual

As many of you are aware, the existing edition of *The Manual* has a few typographical errors in it. Some were perpetuated from the previous edition and some escaped the proof reading process. Although many teachers have already noted these and made their own amendments, the RSCDS is now producing a sheet of errata to correct basic errors. A summary of the amendments is as follows:

On p21 - The elbow grip

Amend to say, "If a right turn is followed by a left turn in an eight bar phrase, then in **bar 4** the men can do two high cuts, **springing left and right**, and the women two spring changes, **springing right in front, left in front**".

On p41 - 6.6.5 Ladies' Chain

On p 42 all three diagrams need to have the numbering showing the positions of the 1st and 2nd men exchanged. The diagrams show the men standing beside their own partners on the sidelines. The description in the text is for 2nd couple **at the top on own sides** and 1st couple in **second place on opposite sides**. The numbers 1 and 2 in the circles should be exchanged.

On p42 - 6.6.7 Men's Chain

On p 43 all three diagrams need to have the numbers within the circles showing the positions of 1st and 2nd men exchanged.

On p66 - 6.23.1 The basic reel of three on the sidelines.

Bar 5 currently says , "...while third woman continues the curve to the right and dances down." Amend to read, "...while third woman continues the curve and dances down."

On p78 - 6.35 The tourbillon

Amend to read "**Steps** 6 travelling 2 setting"

Appointments

The Committee would welcome expressions of interest in the following two posts:

1 Summer School Depute-Director

To serve for two years, covering the Summer Schools in 2010 and 2011, working with Margo Priestley, Schools Director.

2 Winter School Co-ordinator

For Winter School 2011, to follow George Meikle.

If you are interested in either post, please contact Headquarters for the job description and information on the application process. The closing date for applications for both posts is **2 November 2009**.

I am pleased to inform members that the new RSCDS Youth Director, with effect from November 2009, will be Deb Lees from Newcastle-upon-Tyne.



Membership Services Committee

by Pam Gillies, Convenor

Thank you to all who submitted dances for consideration for the book of dances with music to be published in 2010. We received around 140 submissions, which will be "anonymised" and circulated in batches to branches around the world to arrange evaluations.

Productions that were ready for Summer School 2009 were the revised compilation of Books 7-12 and the CD of Book 8 recorded by Jim Lindsay's band. The CD of Book 17, recorded by Neil Copland's band, will be available for November 2009; included on the double CD will be *A Capital Jig*, *The Valentine* and *Forty-five Years On*, all three tracks recorded by Keith Smith and James Gray.

Book 7, together with *The Homecoming Dance* and *The Grassmarket Reel*, was scheduled to be recorded by David Cunningham in the spring, but unfortunately

David was ill on the day in question, so it has been rescheduled. We are hoping it will also be ready for November 2009.

The new Graded Book 2 is almost ready, with final wording being re-checked by the devisers. However, it has been decided that a matching double CD will be produced for simultaneous release; the target for both book and CD is Winter School 2010.

Corrections and comment

New Volume of Books 7 – 12

Book 8, page 15: *Peggy's Love*
17 – 20 1st couple dance down below 3rd couple, 1st woman crossing in front of her partner, cast up one place on own sides. 2nd couple step in to form a diagonal line with 1st couple **2nd woman** and **1st man** back to back. 1st and 2nd couples face partners and join both hands.

and a comment:
Green grow the Rashes

In the research for the revisions in the Books 7-12, it was noted that the 1951 and

subsequent editions of Book 12 show, as Fig. 1, that the dance begins with mirror reels and the second couple dancing in different directions. This is not how the dance has always been danced in Scotland, particularly in Festivals. The new book, therefore, has returned to the original instructions with 1st and 2nd couples passing by the right to begin the reels.

Dances for 2009

The Valentine

25-26 3rd, 1st and 2nd couples, giving right hands, turn half way round and remain in the middle **facing partners**.

27-28 3rd, 1st and 2nd couples set to finish **facing up with nearer hands joined**.

Forty-five years on

9-16 All dance tandem reels of three with change of lead on own sides. To begin, 4th woman followed by 1st woman, passes 2nd woman by the right and **1st man, followed by 4th man**, passes 3rd man by the right.

Banffshire Branch visit HM The Queen

by Anne McArthur



The Banffshire Branch group at Balmoral.

Banffshire Branch celebrated its 80th Anniversary with a very important engagement. Thirty nine members of the Branch and eighteen young people from different locations in Banffshire travelled to Balmoral Castle to dance in the presence of Her Majesty The Queen and her granddaughters Princess Beatrice and Princess Eugenie on Tuesday 11 August 2009. Banffshire is one of The Queen's local branches when she is at home in Balmoral.

The adult group performed five dances featured on the Branch CD *A' The Best Fae Banffshire* while the young dancers showed the royal party *The Homecoming Dance* and *Round Reel of Eight*. Colin Dewar and his Scottish Country Dance Band, who had recorded the Branch CD back in 2007, accompanied the dancers. Her Majesty seemed to enjoy the dancing and the music as her foot was tapping throughout. After the performance, Mrs Jean Mair of Portessie, aged 93 and the longest surviving member of the Branch, presented The Queen with copies of the CD and the *Banffshire Book of Dances*. Her Majesty and the Princesses then circulated among the dancers. Commenting on the performance, The Queen was heard to remark that she would have to learn some new dances.



Young dancers from Banffshire prepare to dance Round Reel of Eight in front of Her Majesty who is flanked by Princesses Beatrice and Eugenie with Clare Russell, Lord Lieutenant of Banffshire.

Gary Coull (right) Banffshire Branch Chairman, introduces two of the dancers and Colin Dewar, band leader, to Her Majesty.





Dancers, teachers and musicians from around the world at Kaleidoscope.

Previous editions of *Scottish Country Dancer* alerted members to Kaleidoscope, a world-wide seminar on Scottish country dancing for dancers, teachers and musicians, especially those outside Scotland. The event was sponsored by the RSCDS Management Board and was held in Geneva over the first weekend in July. We asked some of the participants how the seminar came about and what they gained from it.

Where did the idea for Kaleidoscope come from?

Susi Mayr (Austria): The general concept has lurked at the back of my mind ever since I went to a workshop organised by the Scottish Dance Archives in Liverpool in 1978, which turned out to be not the usual kind of weekend school but a unique opportunity to learn more about many aspects of dancing and music, even dance composition, from people such as Ian Hall and Derek Haynes. It was a fascinating experience.

About 25 years later, the RSCDS Management Board Working Group on "Issues Outside Scotland", of which I was a member, was considering ways to support teachers, dancers and musicians outside Scotland, perhaps in isolated locations and without easy (or even any) access to an RSCDS branch or other established dance groups to help with questions and problems.

One suggestion was an event that would allow participants to meet in an informal setting, share their experiences and hear about a variety of topics connected to Scottish country dancing, and – of course – dance, all within the scope of a residential weekend. This concept was developed

further to bring together teachers, dancers and musicians of repute from all over the world and provide an opportunity for informal communication and networking among participants.

What were the main challenges and how did you address them?

Jerry Reinstein (France): We tried to find a venue that would be easy to reach and a date that wouldn't clash with any established events – not an easy thing to do! We were fortunate in having friends in the Geneva area who helped us find the hotel and the hall for the Saturday night dance.

A major challenge was convincing the Management Board of what we were trying to do. We were dealing with a completely new concept and communicating that in an effective way was difficult and time-consuming, and probably added a good six months to the planning. Once we got the backing of the MB things could start to roll.

We had a wish-list of people to speak at the conference, and had to convince them to come even though they would have to pay a large proportion of their own expenses. It turned out that they all bought into the

concept, and convincing them turned out to be less of a problem than the credit crunch, which made travel unaffordable for some. However, several of those who couldn't be at the conference in person agreed to submit written contributions for publication, and in the end the printed programme included a total of 19 papers.

Where did the name 'Kaleidoscope' and the logo come from?

Susi Mayr: One of the ideas behind the event was to take a fresh look at the changing world of Scottish country dancing, and a kaleidoscope (from the Greek *καλός* (kalos), "beautiful" + *εἶδος* (eidos), "shape" + *σκοπέω* (scopeo), "to look at, to examine": "looking at beautiful forms") seemed to convey this rather nicely.

Interestingly, although already known to the ancient Greeks, the kaleidoscope was reinvented and patented in 1817 by Sir David Brewster, a Scottish physicist, mathematician, scientist, inventor, and writer.

I also thought one might be able to turn a photograph of the RSCDS tartan into a kaleidoscopic pattern to use as a logo, which Pia Walker did very successfully.

Finances are always a tricky issue - how did you calculate the budget?

Jerry Reinstein: We looked at what we thought were our most critical expenses and got prices from the hotel, the hall where the ball was to be, coach transport from the hotel to the hall, contribution to the speakers' expenses etc. and calculated our overall fixed costs. We based the individual cost per participant on what we thought would be a realistic attendance, although in the event the number was just slightly below that.

We were also fortunate in being able to attract sponsorship from several RSCDS branches and companies. In addition to being one of the major sponsors, the Società di Danza also organised a trip to Switzerland for 100 of its members, who joined the conference participants at the dance on Saturday night, which made a big difference in the final budget and made the atmosphere of the Ball really delightful.

From the outset we wanted to break even if at all possible, although the Management Board had agreed to cover up to £1000 of loss. In the event, Kaleidoscope was wholly self-financing, thanks to the participants, the sponsors and the personal contributions from all the speakers and the musicians.

Were there any particular problems associated with the event?

Jerry Reinstein: We didn't take into account that some people would have wanted to attend the conference but make their own accommodation arrangements. The package organised by the hotel assumed that everyone would be staying there and it wasn't possible to offer other options.

Susi Mayr: It was always going to be difficult to organise and sell a completely new kind of event, but doing this at a location approximately 500 miles from where the (nearest) organiser lived made the challenge even greater. It wouldn't have been possible at all without the support of the local dancers and the hotel staff.

What did you think of the conference?

Rosemary Coupe (Canada): Kaleidoscope was a brilliant success. I liked the structure, with its movement between the theoretical and the practical sessions including dancing, all of which had more interesting content than a typical workshop class. The Saturday night dance had fabulous music and was enhanced by busloads of young dancers who'd come up from Italy. My only complaint was that the conference was too short. All participants owe a huge debt of gratitude to the organizers.

Carol Blake (UK): Interesting to hear that so many of our concerns were brought to the fore by dancers and teachers from all over the world. There was much food for thought and some helpful solutions offered.

Martin McWilliam (Germany): An amazing experience having so many interesting speakers condensed into the short space of time. Getting impressions from that many teachers would have taken years otherwise.

Pia Walker (UK): I felt that the participants really wanted to talk in depth about various issues, they wanted to share something they felt deeply about. The ingenuity with regards to making people understand their point of view was out of this world. And the good humour from all was lovely. There were people there from all over the world, from 16 countries on 4 continents.

With hindsight, what could be done differently next time?

Bruce Hamilton (USA): I think one of the goals is for HQ to hear what the constituents think. Not much of that seemed to happen, despite Anselm Lingnau and David Hall making the point very clearly. Maybe having the HQ folks present their stuff earlier on, for instance on Friday night, and letting people formulate questions before their panel session would make the discussion more useful.

Kaleidoscope was an outstanding concept, but people are not used to a conference (as opposed to a dance weekend). I imagine that attendees at the next one will be less impatient with non-dancing sessions. My own

belief is that the world has plenty of dance events, and you add the most value per hour of your time by not trying to do another.

Anselm Lingnau (Germany): I thoroughly enjoyed the conference – if only there had been more time! Some presentations would really have benefited from being longer and the discussions had to be curtailed in many cases. Also more breaks for informal conversations would have been nice.

And finally, will there be a 'K2'?

Martina Müller-Franz (Germany): I thoroughly enjoyed this well organized weekend. An excellent venue and lots of interesting topics, but I would have loved more time for discussions. I hope there will be a Kaleidoscope 2.

Deirdre Maccuish Bark (Canada): A fabulous weekend – super to meet people from all over the world who are involved in SCD. We all seem to have the same problems – let's solve them together.

George Flett (UK): I found most of the weekend to be stimulating and interesting. I am all for openness and moving with the times – within the broad framework of the RSCDS.

The committee that organised Kaleidoscope are looking at ways to make the video material recorded at the conference and the papers submitted for publication more widely available. Please visit the Kaleidoscope website at <http://scdkaleidoscope1.strathspey.org> for more information.

Dancers from Italy join conference participants at the Kaleidoscope ball. Photo by Bruce Hamilton.



Teachers' Association (Canada) Summer School 2009

by Deirdre MacCuish Bark



The line-up of teachers and musicians



An evening social at the Summer School.

Shawnigan Lake School, Vancouver Island, British Columbia was the location of this year's TAC Summer School organised by Evelyn Nixon and her local committee, who had been working hard over the previous year to organise this week long event. Over 200 dancers came from far afield to attend the school: Australia, New Zealand, Japan, the UK and Europe, with the vast majority from North America. The weather was beautiful, although very hot, reaching 38C /100F on at least one afternoon. The New Gym was the only air-conditioned facility, the others depending on fans and the airflow between open doors.

Each morning there were five class levels taught expertly by teachers Graham Donald, Bill Zobel, Elaine Brunken, Ruth Jappy and Rebecca Blackhall-Peters. We danced to the music of Muriel Johnstone, Jim Lindsay, Lisa Scott, Mary Ross, Deby Grosjean and Julie Smith. Partway through the week we gathered class by class for photos and a rousing chorus of:

Ibuprofen, Ibuprofen

Tylenol, Tylenol

Aspirin & Advil, Aspirin & Advil

Try them all, try them all.

courtesy of Elaine Brunken and to the tune of *Frere Jacques*. Try it to soothe sore feet!

In the afternoons, those dancers who did not make straight for the lake to try and cool down had a choice of several elective classes, including Highland, Ladies Step, personal technique, formation clinics, Kiwi favourites, music and fiddle. TAC Sound and TAC Books did good business throughout the week with

both teachers and dancers alike browsing through their wares.

There were activities every evening. The Vancouver 2010 Winter Olympics was the theme for the costume evening. Ruth Jappy led an evening of Old Time Dancing and on the Friday we had a ceilidh night. A choir led by Davina Lindsay, a Gaelic song by a Spaniard, Polish dances in national costume by a group of Japanese dancers and other contributions made up a varied programme. A dance devised by Francis Walduck (Australia) to celebrate Graham Donald's

RSCDS Chairman, Alex Gray, presents Pat Coyle with the Society's Scroll of Honour.



50th birthday was demonstrated to music composed and played by Muriel Johnstone.

After every evening dance there was a party open to everyone in the room above the dining hall and of course there were parties in all of the residences going far into the night. TAC takes the social side of SCD very seriously. News of a bear-sighting made most of us cautious about being alone in the grounds at night and if you were too late returning to your residence you had to run the gauntlet of four water sprinklers. On the other hand as it was so hot during the day a cold shower could be quite welcome.

Alex Gray (RSCDS Chair) and Ruth Beattie (Chair-Elect) attended the school and held a Regional RSCDS conference over a couple of evenings. They made a presentation, which was followed by questions and a lively discussion. Those of us who live outside the UK are very interested in the direction in which the RSCDS is going.

The week culminated with a banquet and Ball on the Saturday evening. Alex Gray presented the RSCDS Scroll of Honour to Pat Coyle, a long-time member of TAC. A piper led the dancers from the Dining Hall to the thankfully air-conditioned New Gym, where our feet flew to the music of Muriel Johnstone and Jim Lindsay. This was a fitting end to a week of fun and friendship in the Spirit of the Dance.

On Sunday we said goodbye to old and new friends, many planning to meet again next year at TAC Summer School in Waterloo, Ontario (August 8 to 15 2010).

Come and join us there!

Australian Winter School July 2009

by Bill Unger

169 dancers attended the 34th Australian Winter School hosted by Sydney Branch in Kiama, New South Wales. The headline musicians were David Cunningham, Neil Galloway and Scott Cunningham from Scotland, together with Chris Duncan and Catherine Strutt from Newcastle, NSW. It was fascinating to compare the two groups, with Scottish accordions in one, and local fiddle and piano in the other. I thoroughly enjoyed dancing to both ensembles, and, judging by the feel at socials and the ball, I was not alone.

There were six classes, taught by NSW teachers plus Pat Houghton and Helen Russell from Scotland, who both gave excellent morning classes and afternoon sessions. The format of the morning classes was "technique" (all taught by ladies) before morning tea, with "dances" (all taught by men) afterwards. This format, new to the Australian Winter School, met with general approval from the dancers I spoke with. I took the chance to be student, then teacher, and had a great time.

There were extra dance classes in the afternoons, plus a "Taste of Japan" organized by the Japanese at the school, and any number of possible excursions into Kiama and the surrounding area. Helen Russell's teaching skills were very interesting and useful. In the evenings there were socials, a



The Youth Class performs at the Winter School ball.

formal dinner and ceilidh, the ball, and, on 14 July, a celebration of the Auld Alliance, hilariously executed by Sydney Branch and friends from a script by Margaret Sim. The only extra the ceilidh night needed was the guillotine...

The youth class deserves a special mention. It was supported financially by a grant from the Jean Milligan Memorial Fund and fundraising by Sydney clubs Lower Mountains and Epping. Trish Nichols describes her experience teaching the class: "I had the opportunity to teach a most delightful, talented and cohesive group of young dancers. They brought with them a strong sense of discipline and enthusiasm so that, in spite of the age and height differences and gender imbalance, we were all open to enjoying Scottish country dancing as a social and physical activity. In addition to following the RSCDS teaching procedure in step, transition, formation and

dance development, emphasis was given to posture, body alignment, balance, turn-out and strong feet.

"For me the highlight of Winter School was a demonstration given by the class at the ball on the last night. One of the class members, Oliver Miller, devised the dance which we named *The Kiama Knot*. As each young dancer had one or both parents at the School, we decided that the parents would join in the demonstration after the youth class had danced the initial 64 bars. Judging by the smiles on the faces of the audience and the loud applause, the performance was enjoyed and appreciated by all."

Congratulations to Anne Kennedy and her team for organising a most enjoyable event. The surroundings were beautiful, accommodation excellent, music fantastic, dancing great, closing ball fabulous, weather good, and the tsunami warning came to nothing. What more could one ask?

The Youth Class with Jennifer Foong on piano.



The Grand March is led by the President of Sydney Branch, Anthony Simon, and the Winter School Convenor, Anne Kennedy.



Spring Fling Aberdeen 2009

by Gary Coull



Participants in Spring Fling 2008

The annual dance weekend for young people kicked off in great fashion in Aberdeen last March with a fancy dress ceilidh. There was a great array of costumes from a traffic cone, soldiers, sailors, the witch from *Wicked*, a bumble bee, cow girls and even Bananaman made an appearance! It was an excellent ceilidh. Glasgow based band Rerr Terr provided the music and everyone was in high spirits from the start.

Classes started on the Saturday morning and we were lucky to be taught by Jim Stott from Aberdeen, Jimmie Hill from Edinburgh and Catherine Livsey from Leeds. Each one put us through our paces in a fun and lively manner. We were also fortunate to have three of the top Scottish country dance musicians playing for the classes – Neil Copland and Mo Rutherford from Perth and Aberdeen's own Frank Thomson. No one was deterred by the lack of heating (we think the local council was trying to save money) though Mo had to

play in her jacket and fingerless gloves. Having been brought up in Banffshire she knew how to cope with the cold!

In the afternoon our teachers and musicians showed their versatility. Jimmie taught some Quadrilles, Catherine did some highland while Frank played, Aberdeen Branch member Heather Blair led a walkthrough of the dances on the evening's programme and Mo and Neil took a musician's workshop for a good number of talented dancers who can also play an instrument. The Spring Fling committee felt that as well as promoting dancing to young people, the RSCDS should be promoting the playing of Scottish country dance music among young people.

The dance in the evening with Nicol McLaren and his Scottish Dance Band was well attended by both Spring Flingers and members from local branches. Then came the parties, but it was up and away again on Sunday morning for another class though thankfully the teachers were

sympathetic to the dancers' state of mind and body.

Spring Fling 2009 ended with all three classes coming together for a gentle ceilidh, with music provided by those who had attended the musicians workshop the previous afternoon.

The committee would like to thank everyone who helped in any way to make Spring Fling 2009 such a success and thanks, too, to everyone who came along for the weekend.

Spring Fling 2010 is to be held in Newcastle on 26 – 28 March and preparations are already well under way. For more information contact springfling@rscds.org



Youth Weekend West 2009

by Hannah Strong, Zuriyah Meacham, Milena Schaller, Catherine Berner



Participants at YWW 2009.

The incredible energy of Youth Weekend West 2009 began at the welcome dinner and dance, where participants with ages ranging from 14 to 30ish from the Bay Area, Pacific northwest and Canada met with old friends and new faces to enjoy basic country and ceilidh dances.

Saturday morning started out with challenging and fun classes in country dancing. The rooms were filled with people chatting, putting on ghillies, and running onto the floor for the first dance of the day. Our two exceptional teachers, Bill Zobel and Fred DeMarse, challenged us, teaching energetic and exciting classes that really motivated us to try our hardest. They went through group technique and individual ways to improve. Bill and Fred pointed out details that, when addressed, improved each person's style, and the dancing of the group as a whole. After just a few pointers,

you could see a marked improvement in the flow of the dances, the shape of the figures and the footwork. Local musicians provided great music which supported the energy of the class.

Saturday night's ceilidh had a wonderful dance programme devised entirely by local dancers. Wild Rose provided fabulous live music. Great ceilidh acts included juggling, cello, Irish and Scottish dance, and a humorous item made up by two of the younger dancers titled *Dance for One Couple in a Three-Couple Set*. Overall, the ceilidh was a favourite part of the weekend; everyone was in high spirits and having a great time.

There was one final SCD class on the Sunday morning, where all the dancers combined to do some fun new dances as well as our favourites from the day before.

During the weekend, dancers had also enjoyed elective classes in highland dance, ballroom dance and advanced Scottish country dance.

The weekend concluded with a tea dance, a formal event to raise funds for YWW and supported by local dancers and the RSCDS San Francisco Branch. Almost 150 people danced to the music of Fiddlesticks and Ivory, and enjoyed refreshments on the patio overlooking Lake Merritt on a beautiful, sunny afternoon. The wide variety of ages present helped to make the dance a huge success and a great way to end the weekend. Overall, we had a fantastic time, and we hope to attend YWW next year in Victoria, BC. We left completely exhausted and overjoyed to have been a part of such an amazingly friendly, entertaining and altogether incredible weekend.



In the last issue there was a photograph of Scottish country dancers who reached the Antarctic. Bob Melville of New Jersey went even further. Here he is on New Year's Day 2006 at the South Polar Station.



There was dancing for all at The Gathering in Holyrood Park on 25 July, one of the highlights of The Homecoming year.

Lyon Branch go to Summer School

by Helen Beaney



Members of Lyon Branch entertained a Summer School ceilidh with a song about Madame La Marquise (centre).

Over a year's planning came to fruition when 27 people travelled to St. Andrews from Lyon and neighbouring areas for Week Two of Summer School 2009. During the twenty five years that Scottish Chanterelle (now RSCDS Lyon Branch) had been in existence there had not been any major expenditure, so at the AGM in March 2008 the members voted unanimously to use the funds to help pay for a week at Summer School the following year for any of the regular dancers who chose to go. Such was the enthusiasm that even dancers who joined the group since the meeting were included, and 22 of the 27 branch members attending Week 2 were recipients of the grant. I spoke to some of them at St. Andrews.

Melissa believes that Lyon Branch engenders a family feeling because it consists of men and women of all ages, and this is one of its strengths. Of those who came to St. Andrews this year, there were three mothers with their offspring, and ten dancers aged 25 or under, which bodes well for the future of Scottish country dancing in Europe. In fact one of these youngsters, Raphaëlle, took her teacher's certificate at Summer School last year and is now the main teacher of the class at home. She is one of Branch President Christiane Orgeret's three children to attend Summer School regularly. Axel, who has been coming since he was 16, does not even attend class at home (it's on a Friday night, when most

20-year-olds have other plans!) but still loves Scottish dancing and thoroughly enjoys himself at weekend schools and in St. Andrews. The youngest member to travel, Ronan, is just 16. His mother, Florence, was also in the party. I thought perhaps it was her love of Scottish dancing that had persuaded Ronan to take it up, but no – they started together two years ago on the recommendation of a friend of his.

The dancers I spoke to, both first timers and St. Andrews regulars, were all having a wonderful time and would love to come back. Two even said they wanted to stay! They all struggled to determine what was the best aspect of Summer School because they found everything was so good (except perhaps the food, one said). There was unanimous praise for the teachers and musicians, and great appreciation of the friendliness and helpfulness of fellow dancers. After much racking of brains, two of the younger dancers (independently of each other) decided that the dances in the Younger Hall were perhaps the best part, but the general consensus was that these would be even better if no dances were walked through on the night.

Two of the group had only been dancing since January of this year, and as Melissa had been promoted to the Intermediate class, Sabrina found herself on her own in the Beginners. Despite struggling with the language she was having a brilliant time, learning mainly from watching, which in

any case she does at home as the latter part of the Friday classes is for advanced dancers only. She was full of praise for the very kind, encouraging teacher (Rachel Wilton) taking the beginners for the first half of the week. When I danced with her on the final Saturday night she had had a great time all week and hopes to return next year, to see Scotland with her family as well as dancing at Summer School.

I asked if there were ways in which Summer School could be improved, but all the Lyon Branch members were having such a good time that they struggled to come up with any ideas. However, Lilah suggested a Highland dance course similar in structure to the musicians' course. She is a professional dancer who has been doing Scottish country dancing for ten years, having started because she loves Celtic music and all forms of dance. She says Highland dancing is much harder to find in France than Scottish country dancing, and if there were such a class at Summer School she could still join in with the latter in the evenings.

My thanks go to Christiane for her introductions and her translations. She and some other Branch members did a lot of work in advance to help make the visit such a success: arranging applications, passports, transport, even kilts and English lessons. I enjoyed talking to the dancers from Lyon and I hope to meet you all again on a dance floor somewhere. Until then, *au revoir*.

St. Andrew Society (London) reaches 100



Members of the St. Andrew Society (London) at one of their Burns' Night Dinner Dances.

Alan White, a past Chief of the St. Andrew Society (London) writes about its centenary which is being celebrated with a ball on 20 March 2010. As far as we know the Society, which is also known as the Wimbledon and District Scots' Association, is the first group affiliated to the RSCDS to reach its century.

On 16 March 1910 a group of Scots living in Wimbledon, or nearby in south west London, decided to support Scottish culture by forming a society for that purpose. A constitution was drafted and the Mayor of Wimbledon was invited to fill an honorary position. Meetings were held to "provide opportunity of promoting friendly intercourse" with an aim of "the preservation of some of Scotland's most attractive characteristics", after which it had 60 members and the meetings were reported in newspapers such as *The Oban Times*. In April 1913, the Society was registered as a Friendly Society under the name "Wimbledon & District Scots' Association", but it later changed its name to "St. Andrew Society (London)" with "Wimbledon and District Scots' Association" as a subsidiary title.

The Society has always been interested in dancing. In 1913-14 it had an "honorary dance instructor" and a "dance circle" with a weekly attendance of 150. However, its main activities were based on discussion groups and talks. During World War II activities were sporadic, but the Society was re-launched in 1950. 107 members were enrolled despite an increase in the annual subscription from "3 shillings" (its original 1910 value) to "5 shillings" (25 pence)! On 25 January 1951,

the Society held a Burns Night Dance, which became an annual event. The dancing class was revived in 1955 and attracted a weekly attendance of 50 - 60. Within a few years the class became the main activity of the Society, and it continues to meet on Tuesday evenings in winter at the Wimbledon Community Association. There are monthly informal dances on Saturdays. The Society became an affiliated group of the RSCDS in

1965. At one time, the Society organised an annual ball and it is hoped that the forthcoming special "Centenary Ball" will be a catalyst for the re-incarnation of this event. For many years the Society has exchanged greetings with other "St. Andrew" societies throughout the world in celebration of St. Andrew's Day and we hope this tradition will continue in the second century of our existence.



In June 41 children from Aberdeen Branch Airyhall Children's Class took the RSCDS Tests for Young Dancers. They all passed with 12 of the dancers gaining a distinction and another 26 being awarded a credit. Congratulations to them all and thanks to Margaret Ross, the assessor, for her supportive comments. The photograph shows the Grade 4 candidates.

Interview with Bill and Atsuko Clement



Bill with Atsuko outside Holyrood Palace when he received his MBE for services to Scottish country dancing and piping.

Bill: Before we start, Jimmie, can I correct your pronunciation of 'Atsuko'. English-speakers stress the 'u', but the correct pronunciation is more like 'Atsko'.

I stand corrected! Can I start by congratulating you on your MBE and also on your recent award by the Japanese Government – the Foreign Minister's Award for strengthening ties of friendship between Scotland and Japan.

Bill: Yes, and it was very gratifying that my MBE was for services both to piping and to Scottish country dancing.

What are your earliest memories of country dancing?

Bill: It was in the Life Boys in Perth, where I was born and brought up, when I was about 10 years of age. The leader, Miss Geekie, used to enter teams of dancers for the Music Festival. I was always one of three boys who would sit out in a corner. This pleased me no end as I had no wish to dance! There was no dancing at school, so I didn't dance until I was compelled to do it in the army! I was a piper in the Black Watch, where all the pipers and drummers had to dance. To begin with, I did everything I could to get out of it! Our Pipe Major, however, was determined we were all going to dance – usually half an hour before breakfast in PE kit, mostly highland but also some country dancing.

Had you played the pipes before being called up?

Bill: Oh yes, from the age of 12 in the Boys' Brigade. I became Pipe Major in the Home Guard at 18 – Dad's Army!

When did you get involved in the RSCDS?

Bill: I left the Army in December 1946 and started to train as a teacher of technical subjects in Dundee. While at college I piped for some girls doing highland dancing at a concert. They told me they were going to a dancing summer school at St Andrews, which I knew nothing about. I must have been interested in one of them, so I was persuaded to go along. In the Spring of that year my mother had persuaded me to go along to the Salutation Hotel in Perth to watch a broadcast of country dancing. I was appalled! With my background in highland dancing, I thought it was dreadful. Their feet were never in the same place twice! Well, I went to St Andrews and loved it. I got all the precision in country dancing that I appreciated.

When did you train as a teacher of Scottish country dancing?

Bill: At my first year at Summer School in 1947. Before that, I had been teaching dancing in the army at Redford Barracks.

Atsuko: He was the Senior Instructor in highland and country dancing for all the

Jimmie Hill interviews Bill Clement MBE, and his wife Atsuko. Bill was Chairman of the Society from 1996 – 1998. Both he and Atsuko are distinguished Society teachers.

highland regiments. That was his last job in the army.

Bill: I arrived at University Hall with my suitcase and pipe box, went into the office, and this lady came up to me and asked which branch I belonged to. I said, "I didn't know you had branches." She told me it was ten pounds for a fortnight for members and ten guineas (ten pounds ten shillings – £10.50) for non-members. "You just give me five shillings (25p) and I'll make you a member now. That way you'll save five shillings." That was my first encounter with Jean Milligan. When she discovered I had been teaching in the army, she put me into the Prelim class straightaway.

Did you then start dancing socially in Perth?

Bill: Yes, I used to go to the Scottish Country Dance Club in Perth. It was very wealthy because it met every Tuesday and Thursday night in the Salutation Hotel and it was packed out. To be a member of the club you had to be a member of the branch, so branch membership was very high, but the branch in those days was not active. The St Johnston dancers were very active, led by Innes Russell, Johnny Williamson, and Helen Farquhar. Innes and Johnny had danced in their POW camp in Germany. They devised the St Johnstoun Reel, after the old name for Perth – St John's Toun. Some of these clubs were very important. When I got my Full Certificate, I went to the branch to see if I could start a class in Craigie. They refused, so I then asked the local authority, who told me if I could get 16 names, I could start one. I soon had 40 dancers. After a year I offered it to the branch and it became a branch class. I also started the Gowrie Group along with Elsie Goodall. It was a demonstration group.

Most people associate you with Dumfriesshire – not Perth.

Bill: I was living in Perth but teaching at a school in Dundee, so when a job came up in Wallace Hall Academy in Dumfriesshire I moved. There were no jobs in Perthshire at the time. Wallace Hall was a great challenge as I had to build up the technical department more or less from scratch. And I'm still there! Still teaching piping!

What were the highlights of your involvement with the RSCDS?

Bill: Going with Miss Milligan and the International Team to international folkdance and music festivals in places like Nice, Venice, Holland, Biarritz, Pamplona, and Bergen. It was marvellous. I mostly piped for the team, and sometimes danced highland, and on one occasion I was a member of Miss Milligan's country dance team. All the dancing was done to the pipes. Another highlight, of course, would be teaching at St Andrews from 1948. I taught highland at the same time as doing my Full Certificate. Miss Milligan told me I would have no trouble doing both!

Could you imagine that today?

Bill: No, no. Things are more complicated now. I taught highland from 1948 and country from 1952 till 54 then highland after that with a spell teaching country when Anna Holden was Director.

Did you ever want to become an examiner?

Bill: To become an examiner in those days you were usually invited to be an adjudicator first. Miss Milligan asked me twice to become one. I was not very happy about this because she asked me at social events. I didn't think that was the right way to appoint someone, so I declined. I did end up doing a lot of judging, however.

You were invited to teach abroad, weren't you?

Bill: Oh yes, my first trip was to teach a day school in Washington, DC, and on to Los Angeles for a weekend school. I then returned to teach in America a number of times. I went to Holland for a number of years and taught at a folkdance winter school and I did day schools all over the place.

Atsuko: You went to Canada to the Banff Springs weekend.

Bill: And I taught in Calgary and at the Hamilton Branch Weekend at Niagara Falls.

When did the Japanese connection begin?

Bill: That was when the Society asked me to go in 1975. I will be forever grateful to the RSCDS and particularly to Jean Milligan, who asked me to go. I think she wanted me to go because I could teach highland and country as well as play the pipes – a jack of all trades!

Was there much country dancing in Japan before you went?

Bill: There was some, but not much. I arrived with my lesson plans – simple dances such as *The River Cree*, *The Duke of Atholl's Reel*, *The Rakes of Glasgow*. I was met at Fukuoka airport by a dem team who danced *Bonnie Anne* to a recording of my own piping! I had to rethink my plans. I taught a group of



Bill playing the bagpipes leads the International Team through Biarritz in 1953.

about 60 dancers in Kyushu, the island in the south west. They were very good, all selected by Tony Harada.

And how did Scottish country dancing start in Japan?

Atsuko: When the Americans occupied Japan after WW2, they introduced international folkdancing. Children learned it in school. There was a Scottish officer stationed in Hiroshima called Alexander Barrie. Tony Harada invited him to teach his dance group. We don't know much about Mr Barrie as he was killed in a plane crash on his way to the Phillipines. There was another man called Mr Ikema, a gymnast who had studied in America. He introduced Scottish country dancing in Tokyo. At first, Japanese dancers learned from the books with Jimmy Shand records as part of international folkdancing. I started in 1975 after a background in ballet.

Bill: I remember teaching a class of 100, including many beginners, in Tokyo in the Olympic Centre. As you can imagine, that was not easy. I had no Japanese and they had no English.

Bill: I remember two Japanese professors of dance had come to Summer School in the mid-50s. Miss Milligan and Miss Hadden took them out for a run in the car one Sunday afternoon. The gentlemen could not speak English so they all sang *Annie Laurie*, *Coming through the Rye*, and *Ye Banks and Braes* all afternoon! They knew the tunes and the words in Japanese. Miss Milligan used to laugh about it for years afterwards. I remember that summer a team was going up to dance at the Perth Show and the two professors came along. When they turned up in Black Watch kilts, it was suggested diplomatically they change into their own costumes. It was too soon after the war. It was a problem in those days. I was out in Japan again in 1984 when the Edinburgh Branch team was asked to go out for the British Trade Fair. I then stayed on for the first competitions at the Tokyo Highland Games.

I judged the piping, the country, highland and step dancing and got very sunburnt!

Why do you think Scottish country dancing has become so popular in Japan?

Atsuko: Firstly the music. Both Scottish and Japanese music are pentatonic, so there are some similarities. Secondly, when the Edo Era ended in 1867 some of the first Western music to be introduced was Scottish. That meant that many Japanese had grown up knowing Scottish tunes and songs.

Atsuko: I think the next most important reason for its popularity is the social aspect. In Japan most country dancers are also folkdancers, but they are mostly women as Japanese men work such long hours. Scottish dancing is more acceptable for two women dancing together, compared with ballroom dancing. It is very sociable and the teamwork aspect also contributes to its popularity. I also think that Japanese people appreciate the precision of the steps.

And are there any children's classes in Japan?

Atsuko: I can only think of a few. It is mostly a hobby for women.

Now Bill, you were Society Chairman. What are you most proud of?

Bill: I was Chairman for the 75th Anniversary. I wanted an event where as many members as possible could take part. I had my heart set on a garden party at Holyrood Palace, but, after it had been approved, it was found not to be possible. The main event was the Reception at Edinburgh City Chambers in the presence of Her Majesty. Then, of course, there was the first Strategic Planning Committee.

That was a very brave innovation!

Bill: Yes, I felt it was time for a rethink. I chose people from very different backgrounds and not people who would fight for the status quo. I did it with the very best of intentions. I knew it was time for a breath of fresh air.



Bill and Atsuko at the Japanese Consul General's residence in Edinburgh and holding the Award of the Japanese Foreign Minister for strengthening ties between Japan and Scotland.

Atsuko: I feel that Bill tried to give more people a voice in the running of the Society.

Bill: Yes, that was one of my aims. I knew that people wanted their voices heard at the Executive Council and I was happy for them to speak, but there were others who didn't want that. I feel that today the decisions are in the hands of fewer and fewer people. That is my main concern today.

Atsuko: And Bill also tried to keep a link with branches and with TAC.

Bill: We went out to the TAC AGM because I felt it was important for someone to go out from Scotland and thank them for everything they did for the Society in North America, arranging examination tours.

You knew Miss Milligan. What would you say was her greatest legacy?

Bill: We have to admit she developed a special style of dance, which we all love and it has spread throughout the world. It is not strictly traditional, however. Sir Iain Moncrieff once said to me, "If you cannot dance with a glass of whisky on your head without spilling a drop, you're not a dancer." If you watch the Queen's party at the 50th Anniversary Ball, the heads don't move. It was a different style of dancing. When I joined the Society in the late 40s, the steps were more highland in character. The pas de basque 3rd position was well over the supporting foot; second position was out at right angles; the strathspey was faster and more like a schottische in character. As George Mechan of Dundee used to say, "Can you imagine ploughmen from the farm or fishermen coming off the boats

dancing in the way we do?" I agreed with the three Edinburgh teachers and examiners at a summer school staff meeting in 1950 who suggested that our steps should be danceable in soft pumps and be slightly modified when wearing evening shoes. All those present – including Miss Milligan – agreed. I'm now the only person who was at that meeting. I have always been very conscious that the RSCDS-style of dancing is not the only way to dance. But I feel that is her main legacy.

Why are the pipes not used more for country dancing?

Bill: Country dancers want a clear beat from drums, the piano or double bass. I think that's why they find the pipes more difficult. It has always struck me that the Society should have created the post of official piper. Organisations such as the Bank of Scotland have, but, for some reason, the RSCDS doesn't. That might raise the profile of the pipes among our branches. Jimmy Taylor tried to bring it in when he was chairman, but it was knocked on the head. I see no reason why a piper shouldn't play for a dance at the AGM Ball, for example.

Did you dance much to Jimmy Shand?

Bill: I remember one night he was playing at a charity concert I had taken a team to. I know people considered his playing too fast,

but that night it was perfect, so I went up to congratulate him. He turned to me and said, "I ken how you folk like tae dance, but if I played like that a' the time, I wouldnae sell any records!"

What has Scottish country dancing meant to you both?

Atsuko: The reason I first came to Scotland in '79 was country dancing. It's a very big part of my life – if not the main part! I was very lucky to be taught ladies step by Hope Little. After my first lesson with Hope, I was hooked! I was also taught by Rene Fiddler, Esme Randall, and one lesson from Tibbie Cramb. I hope I am now passing on the style which I was taught by these great teachers.

Bill: Although I greatly enjoyed school-teaching, piping and dancing have been a huge part of my life. I have been very fortunate in the opportunities the RSCDS has given me. It has been wonderful. And of course I met Atsuko at Summer School in 1979 and we married in 1986. Without her support I could not have achieved so much.

Finally, what is your favourite dance?

Atsuko: For me, it has to be *The Thornhill Strathspey* by Roy Goldring. You need good teamwork, good phrasing, good handing, and covering. It is a beautiful strathspey.

Bill: *The Duke of Perth* – What a great dance to finish a programme with!

SCOTTISH BRANCHES CONFERENCE

The third Scottish Branches Conference was held this year in Dunblane. Forty delegates attended, representing 22 branches. The day included a presentation by Alex Gray on the issues currently facing the Management Board, a talk by Jimmie Hill about teaching SCD in schools and group discussions. The conference produced the following priorities for action:

1. Develop strategies to retain the RSCDS as the world authority on SCD
2. Publicise more widely the benefits of being a member of the RSCDS
3. Update the introductory pack for new members.
4. Promote more inter-branch communication especially in geographical areas.
5. Ensure regular updating of the HQ website.
6. Trustees of branches to prepare risk assessments.
7. Provide basic courses to encourage non-certificated children's teachers.
8. Provide press packs and advice on dealing with the media.
9. Provide pre-candidate teaching courses at Summer School and weekend schools.
10. Offer training for M.C.s.
11. Contact the Scottish government regarding teaching in schools.
12. Organise special events involving children in SCD.
13. Develop dialogue with schools to encourage the teaching of SCD.
14. Promote SCD in secondary schools as part of the Higher in Dance Practice.

The next Scottish Branches Conference will be held in Victoria Halls, Dunblane on Saturday 6 February 2010. As in previous years, the agenda will be set by branches. We would very much like branches to be more engaged in the event, and invite volunteers to put their names forward. If you are interested in being involved, please email me on lornao@tiscali.co.uk by 2 November 2009. It is hoped that we will get volunteers from throughout Scotland. Additionally, as delegates requested last year, the Conference will be open to all members; branches may send one representative from their committee, and other interested RSCDS Scottish members may apply on a first come, first served basis. Booking forms for the conference will be issued to branches, and will be on the website, early in October 2009.

Lorna Ogilvie, Chair of the SBC Working Group

From around the world

Thank you to our regular correspondents who provide these regional reports. In this issue they are joined by Keith Bark (Eastern Canada) Pat Charlton and Christine Freeman (Australia) and Anne Scobie (Europe)

Africa

Correspondent: Terry Lynne Harris

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The Pretoria Branch held a Day School in June. Norma Craven, of the 51st Club (Johannesburg Branch), took the beginners' class and retired teacher, Margo Monteith, taught a class of more experienced dancers. It was wonderful to benefit once again from Margo's vast treasure trove of SCD knowledge and experience.

A day of workshops was held in Cape Town in May, with Cathrine Schmid, a visiting teacher from Germany, taking morning and afternoon sessions. Cathrine hails from Pietermaritzburg originally, but has lived in Germany for many years. It was a pleasure to welcome her back here and to benefit from her teaching. Sadly Cathrine's husband passed away very unexpectedly a few days later. We extend our sincere sympathy to her and her family.

The Lynfrae SCD Group in Cape Town decided to try something new this year by holding monthly open club evenings to which members of all the local SCD groups are invited. There are six groups dancing in the Cape Town area and the idea of these evenings is to give dancers an opportunity to dance with those from other groups without the formality of a party.

Last year a group of dancers from Lynfrae SCD went on a dancing tour of Scotland. John Williamson and Kim Mills devised a dance to commemorate a wonderful trip. *Dance Dissection: the Lynfrae SCD Scotland Tour '08* Dance is a 4x64 Jig for 4 couples, with music specially written by James Gray.

In June the Bergvliet group joined the Pinelands Callies for an evening of dancing, piping and singing to welcome Federation Chief, Norma Craven, to Cape Town.

Asia

Correspondent: Liz Hammerton

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As the song says "Summer time and the livin' is easy" – however, things quieten down in Hong Kong in the summer due to it being the typhoon/rainy season and also very hot. Anybody who can goes away, so dancing during the summer is

quite low-key. Notwithstanding our depleted numbers, we were invited to participate in the celebrations to mark the opening of a new feature, the Funicular Railway at Ocean Park – Hong Kong's premier marine theme park. Also invited was the Hong Kong St Andrew's Pipe Band.

Why the Scottish flavour you might ask? The Project Director of Ocean Park just happens to be our very own Fear an Taigh! So it was with great pleasure that we accepted, rounded up enough dancers for a set, planned a short programme, had a couple of run-throughs and turned up on the night raring to go.



Hong Kong dancers perform at Ocean Park

The venue was the summit station of the funicular railway which had a Jules Verne theme. We all enjoyed the air-conditioning in Verne's submarine as it made its official 'maiden trip' but stepping out into roughly 30 degrees of heat was also breath-taking! We were piped to the performing area by the pipe band who then played a selection of well-known tunes. Our dance programme went without a hitch and was greatly appreciated by the audience. The band played a second medley of tunes, there were a few speeches and then refreshments were provided. All in all, a thoroughly enjoyable evening.

Australia

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The Scottish country dance scene is alive and well in Australia. All who came to the

34th Annual Australian Winter School had a wonderful time. After the School, Helen Russell conducted a full-day dance workshop in Sydney, and David Cunningham's Band travelled first to Victoria, to play for Melbourne Branch's 40th Anniversary Ball, an event packed to capacity, and then on to South Australia for the Adelaide Branch Ball. What a feast of music for the dancers!

There are a number of regular events on the Australian dancers' calendar, from Cairns through to Perth.

The North Queensland dancers host a long weekend in Cairns every May, with visiting teachers and musicians. This is a perfect time to visit tropical Queensland and sample the World Heritage Great Barrier Reef and some great dancing. Further south the Maryborough Dancers made visitors most welcome at their weekend of dance at the end of July. The Queensland Branch hosts an annual weekend at Maroon Dam, outside Brisbane, in October; spring in Australia.

Hunter Valley Branch has hosted a weekend in early November for over 20 years, at a stunning country location on the banks of the Karuah River, which has a colony of platypus to keep us company. Sydney Branch holds a residential weekend each March in Katoomba on the crest of the Blue Mountains west of Sydney in the midst of a World Heritage area, with stunning mountain views and walking tracks. The far south coast of New South Wales features a weekend each October in Bermagui, a township renowned for game fishing. Melbourne has held weekend events in Marysville, though this small town suffered in the savage bushfires early this year, so unfortunately is no longer available.

Visitors from overseas are always welcome at such events as well as at local branches and clubs. The seasons are reversed from the northern hemisphere, and many groups take a break over the holiday period. Check out the web site www.rscds.org.au to find out what's on around Australia.

Why not come and join us, particularly at the 35th Australian Winter School to be held in Adelaide 4th - 11th July 2010: email winter_school@npope.net

Australia is great, come and dance with us!



Dancers at the European Commission to mark Dance Scottish Week 2008

Europe

Correspondent: Anne Scobie

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At the beginning of May Vienna Branch celebrated its 20th Anniversary with a weekend in Baden dancing to the wonderful music of Muriel Johnstone and Keith Smith. In late August the Flemish Caledonian Society Dancers (VCS) in Ghent got back to dancing with demonstrations at the 11th Scottish Days event at Ooidonk and then another Scottish event in Alden Biezen on 13 September - two slightly different occasions but both with plenty of things Scottish and in the grounds of lovely castles. You would be amazed at how many of these Scottish events are held in Belgium throughout the year and you would almost think yourself back in Scotland - kilts, pipe bands, Highland games, haggis, whisky tasting - apart from the fact that everyone is speaking French or Flemish. With those events out of the way, VCS will start work on new dances for their next big show in February 2010.

In Brussels we resumed dancing on 3 September. Although its success last year was limited in terms of attracting new members, Dance Scottish Week was a lot of fun, especially for our demo team, and preparations are under way for DSW 2009. This will include a demonstration at the main European Commission building and an open evening with a 12-week beginners' course starting thereafter. A small group of folk dancers in Liège who have become totally enthused about Scottish dancing will also be back to their weekly dance practice and are planning day courses in September and November for beginner and experienced dancers.

The autumn can be quite a dancing frenzy with a few annual day schools and balls taking place within easy reach of Brussels. These are not only a chance to catch up with our friends in neighbouring dance groups but also to enjoy some of our

favourite teachers and musicians. This year, we are spoilt for choice and we even have to make a choice some weekends. There is the Magic Colours Day School and Ball in Cologne on 26 September, Paris Branch Weekend for Advanced Dancers on 10-11 October and the Thistle Club Day School and Ball in Eindhoven on 17 October. Further afield we have the 35th Anniversary Ball Weekend in Berlin on 15-18 October and Scottish Chanterelle, now the newly formed Lyon Branch, are holding day schools on 16-17 October and 13-15 November. I am also looking forward to the next International Branch weekend which will take place in Dunfermline on 2-4 October.

Canada – East

Correspondent: Keith R Bark

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The late spring and summer season sees many end-of-session dances and special activities. In Toronto, apart from social group dances, there is the annual West Toronto Ball – this year its 40th celebration. The West Toronto Ball is different from other local balls in that it is aimed at beginners and new dancers. For many of the 200+ dancers attending, it is their first formal Scottish country dance ball. The Ball has been held in the Rameses Shriners' Temple for several years and after a reception and dinner everybody enjoys dancing to the lively music of Bobby Brown and the Scottish Accent.

Another late spring event for Toronto dancers is Dancing in the Park, held on Tuesday in the picturesque Edwards Gardens and this year we were fortunate to have some lovely spring evenings.

For the second year the Toronto Blue Jays (Baseball team) invited Scottish pipers, highland dancers and Scottish country dancers to perform as part of the opening ceremony for a baseball game. Ninety country dancers performed a spectacular medley of dances for the audience.

Peterborough (Ontario) Scottish Country Dance Society ended its 2008-09 season in May by hosting the 25th anniversary celebration of its Stoney Lake Assembly. More than 70 Canadian and U.S. dancers from over a dozen RSCDS Branches participated in this annual workshop, enjoying the guest teaching of Mel Briscoe of Alexandria, Virginia and the music of Fred Moyes.

In the Kingston area, Picton Scottish Country Dancers held a most successful Tartan Tea Weekend in April with the ever-popular Ruth and Alex Jappy as teachers for SCD and Old Time dancing. Fred Moyes provided the music for the workshops and the dance. The Kingston RSCDS Branch is preparing for the annual workshop and ball in November. This year Kay Munn, Craig and Jody Williams are to be the teachers. The Kingston Group is a busy group and a number of them travelled south to the Cocoa Beach Workshop, Florida in early spring.

Japan

Correspondent: Tom Toriyama

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Tokyo Branch's 25th Anniversary 3-Day Weekend with 119 participants in March was a great success! It was a pity that the weekend was too early for the cherry blossom but the event reached a climax with a ball and ceilidh including *The Canadian Barn Dance*, *The Virginia Reel* and *The Borrowdale Exchange*. The teachers were Alex Gray, Society Chairman, with his wife Kate. Alastair MacFadyen, Society President, was also present. This was the first time that the President's Badge had travelled outwith the UK. We were presented with two dances to mark our Anniversary, a reel devised by Alan Macpherson and a strathspey by Alex Gray. We are delighted with these unexpected gifts and are pleased to say that an accompanying CD is being made. Polo shirts with the 25th Anniversary logo have been sent to Branch members and also to visiting teachers who have conducted Branch weekends and training courses for examinations over past years.

Tokai Branch's 3-Day Weekend was held in Sendai, Northern Japan, in early May. There were 110 dancers with Helen and Ian Russell as teachers. They taught intermediate and very advanced classes, as well as teachers' and potential teachers' classes. All were most enjoyable.

After the Australian Winter School in Kiama in July, fourteen dancers from Tokyo Branch visited Darwin. Following a two-day excursion to Kakadu National Park in the dry season, we joined members of Northern Territory Branch in an evening of social dancing with MCs speaking in Scottish Thistle and Cherry Blossom accents. It was a splendid ending to our Australia visit!



Members of Tokyo Branch with their hosts at Northern Territories Branch, Australia

We are very sad at losing Mrs Yukari Kobayashi who died at the age of 39 at the end of June. She was an excellent piper and a keen dancer. She learned to play with Tokyo Piping Society and danced with Tokai Branch. She was a multi-talented musician who played for Tokai events as well as other occasions.

New Zealand

Correspondent Janet Favel

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Here in New Zealand we have been experiencing an unusually cold winter. But what better way to keep warm than Scottish country dancing – cheaper and much more fun than sitting by the fire at home!

We were saddened at the end of April when Russell Young, husband of our Branch President, Beverley, passed away. Russell had not been well but his passing came as a shock to all of us. Our sympathy and thoughts were extended to Beverley.

Many clubs in New Zealand have a strong youth membership, and one of these is Alexandra in beautiful Central Otago. At the club's annual dance in early May the children danced their own special *Alexandra Kids' Strathspey*, and then the adults had a go – not as successfully as the children!

The two yearly JAM (Junior Association Membership) camp is being held in Masterton, near Wellington, in October. This event is always very popular and very successful, attracting over 200 young dancers. There will be classes, a range of other activities (no doubt including midnight feasts), evening social dances, Junior Medal Tests and, of course, lots of food.

Some organisations in New Zealand took the opportunity to join in Scotland's Homecoming 2009 celebration, including a very successful ceilidh in Dunedin

organised by the Dunedin-Edinburgh Sister City Committee.

This year the NZ Branch will be running Day Schools around the country to provide an "Introduction to Teaching and MC'ing". The day schools are aimed specifically at non-certificated club teachers and dancers who may be considering teaching in the future. This initiative is welcomed and I am sure it will provide confidence and support to all those people who willingly give their time to provide ongoing tuition for their club.

Best wishes from New Zealand to all our dancing friends.

South America

Correspondent: Marcella Galve

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2009 is a very special year indeed for all those who love Scotland and Scottish country dancing. There are celebrations this year to mark the anniversary of Robert Burns's birth and BASC Dancers is no exception in paying tribute to Rabbie. As part of Homecoming Scotland we held a dancing workshop on May 9. This was an occasion not only to dance but also to learn more about the life and work of this remarkable Scottish poet.

Women were not dressed in cutty sarks (old Scottish term for petticoat), yet, we all enjoyed dancing *Weel Done, Cutty Sark* and learned about Tam o'Shanter's mischievous adventures at Alloway's church. The evening went on with *Rabbie's Reel, Burns' Night* and *My Love She's But a Lassie Yet*.

Half way through the celebration we saw a video about Burns' life and work, his poems, his travels and his women. We discovered how all this is remembered in Scotland through sculptures, dances, songs and poems. The event was crowned by *The Homecoming Dance*, selected by RSCDS for the Burns' illuminated concert last January.

This tribute has been for BASCDancers an excellent opportunity to meet old friends as well and rediscover values that testify that A Man's A Man For A' That.

BASCDancers has, yet, a long way to go. It is a great honour to have been asked to carry out a three-day workshop at Rosario, the second biggest city in Argentina. We hope the dancers there find SCD an opportunity to socialize and learn about Scottish culture.

As usual visitors to Buenos Aires are invited to join us at our regular lessons on Fridays. More information at www.bascdancers.com.ar

USA – East Coast

Correspondent: Eilean D Yates

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Most classes take a break during the hot summer months but that certainly does not mean there is no dancing in the Eastern regions of the US.

Thistle School celebrated 29 years of Scottish country dancing at Lees McRae College in the North Carolina mountains. Everyone enjoyed dancing in the cooler mountain air. Further north near Plymouth, Massachusetts the Boston Branch held its ever popular summer sessions at Pinewoods Camp where dancers had classes and evening dances in wooden- floored open-sided pavilions.

Several branches are celebrating significant milestones this year. Boston, the oldest branch in the USA, held its 53rd Anniversary Highland ball in May. New York is planning a 50th anniversary Jeannie Carmichael Ball in November. The Cincinnati Branch has two occasions to celebrate this year – 50 years of Scottish country dancing and 25 years as an RSCDS Branch. They are having a Founder's Ball in memory of Nora Kindness who died last year. Nora was a very popular founding member and received the Society scroll in 2003.

Further south, the calendar is filling up with many upcoming dance and workshop dates in Waynesville, Greensboro and Charlotte in NC, Charleston SC, and Atlanta. Atlanta holds its events at the Stone Mountain Highland Games weekend in October. In addition to the two evening dances those who have enough energy left have the opportunity to dance a request program both Saturday and Sunday at the field. Gainesville Florida will be the venue for the first workshop of the winter in Florida. All our groups would love to have any visitors attend their events.

Continued on page 22

North America – West Coast

Correspondent: Alan Twihigg

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Your correspondent enjoyed fine music, dancing and teaching at the TAC AGM and Summer School, held, respectively, in Vancouver and Shawnigan Lake. The events were marked by record-breaking temperatures, but the weather did not substantially interfere with the dance activities and spirits remained convivial throughout the week despite the heat.

In May the San Francisco Branch youth classes hosted Youth Weekend West for the first time. Previously, this event has rotated between the university dance groups in Bellingham, Washington, Victoria and Vancouver. You can read more about this on page 13 and I can confirm that the music and energy were very positive at the tea dance on Sunday, which was open to all local dancers.

From Los Angeles comes word that longtime SCD teacher Jack Rennie recently received two citations at the city awards function, one from the city of Torrance and the other from L.A. County. Twelve of Jack's dancers performed at the event as the only live entertainment and had an enthusiastic reception. (It being Los Angeles, the other



Jack Rennie

arts recipients made their presentations on film!) Further details are available on the Branch website, at www.rscds-losangeles.org.

Gail Sibley from Salt Spring Island, British Columbia, reports that the island's SCD community held a dance weekend for the first time last June. Entitled Simply Scottish on Salt Spring, the event was deemed a success that they hope to repeat in future. Salt Spring is one of the Gulf Islands located in the strait between Vancouver Island and

the Canadian mainland. It is known as a holiday destination and has a thriving artistic community. In conjunction with the event, the group published a book of dances entitled *Katannuta*, which is available from TACBooks.

Sadly missed...

Robert Beatty, former Chairman Detroit Branch.

Ellenora "Nora" Donaldson, active dancer, mainly in Edinburgh and the Lothians, from the age of 7 to 97.

Betty Fleming, long time teacher and demonstration organiser Detroit Branch.

Mike George, former Chairman and class teacher York & North Humberside Branch.

Jack Gregor, lifelong Scottish country dancer, Chairman of Helensburgh Branch 1977 - 79 and 1985 - 87.

Ian McCallum, founder member of Newcastle Branch, former teacher and President 1960 - 86.



The Archive

by Marilyn Healy



Yehudi Menuhin and Hector MacAndrew playing together.

Mr Menuhin's Welcome to Blair Castle was a television programme first broadcast on BBC Scotland in 1974 and repeated nationwide in November of that year. The Society was given copies of the film in 1978 and a videotape copy was made available for loan to branches.

The programme recorded the meeting of Hector MacAndrew, described as possibly the finest Scots fiddler of his generation and Yehudi Menuhin, one of the twentieth century's greatest violin virtuosi and conductor. Yehudi Menuhin was a great admirer of Scottish fiddle music and the programme records his visit to Blair Castle when Hector MacAndrew introduced him to the intricacies of strathspey bowing.

Menuhin could not quite get the hang of it, became frustrated with himself and eventually said to MacAndrew "Oh, I cannot play it (*The Marquis of Huntly's Farewell*)". Hector MacAndrew looked at him and said "Ah, but you were born to play the Beethoven violin concerto and I cannae". The two men, masters of their own traditions, had mutual respect for each other and Yehudi Menuhin later said "When I met this man and heard him play, I knew I was in the presence of Scottish history".

The film also includes a scene of RSCDS members dancing *Hooper's Jig* and *Madge Wildfire's Strathspey* and Miss Milligan talking to Yehudi Menuhin.

We still have the original 16mm film rolls

at Coates Crescent and as videotape has been replaced by DVD as a viewing format, I asked Fiona Grant whether it would be possible to have the film transferred to digital format. She very generously arranged to have the film reels telecined, colour graded and transferred to DVD.

The result is that we have this delightful programme available in digital format available for loan to Branches and members on condition that the film is used for private viewing purposes only, that no charge is made for showing it and that the film is not used for television transmission or any internet broadcast anywhere in the world. There is an administration charge to cover the costs of production and shipping copies.

Technique Doctor

By Morag Napier



End of Bar 2



Bar 4



End of Bar 6

The Knot

The knots in strathspey for 2 and 3 couples are two of the newer formations which have become popular in the last 40 years, being found in at least 9 of the Society dances and more than 100 dances outside of the Society publications, including some danced in reel or jig time.

As far as I have been able to ascertain, the knot was devised by Mina Corson while travelling to a meeting on a train. Another source suggested that Mina Corson had awakened one morning with the knot formation all devised in her sleep. She presented it to the Publications Committee who liked it and included it in the dance, *Miss Milligan's Strathspey*. Both Mina Corson and John Drewry were on the Publications Committee in 1973 when this dance was devised and published for the Golden Jubilee celebrations of the RSCDS. Later devisors have used this formation of progression with various finishing positions eg *Miss Gibson's Strathspey*.

Description from *The Manual*.

6.16 The Knot.

8 travelling steps in 8 bars.

Bars

- 1-2 1st and 2nd couples, giving right hands, turn partner half-way round to finish in the middle facing down, the women turning clockwise, by the right, under their partner's arm into allemande position.
- 3-4 2nd couple, followed by 1st couple, curve round and dance up the women's side, releasing right hands at the end of bar 4.

5 Both men continue to dance up on the women's side as they pass their partners across in front of them. The women take a long step towards the centre.

6-8 All continue to turn with the left hand to own side, having changed places with the other couple.

Some points to watch when dancing the 2 couple knot.

Bars 1-2. The turn for the two couples is fairly wide and controlled so as just to finish facing down, without the woman having to correct her position back to the left to be facing down. The correct allemande hold should be checked at this point.

Bar 3. The crucial bar for 2nd couple, who must turn to start dancing up the women's side, not dancing down then up. The only bar when couples are not able to cover.

Bar 4. 2nd couple followed by 1st couple dance straight up women's side, with good covering, releasing hands at the end of this bar.

Bar 5. Another important bar; both men continue to dance slightly up the women's side as they pass their partners across in front of them. The ladies should dance a strong step towards the centre so that the formation is now centred.

Bars 6-8. Both couples turn by the left hand, covering on bars 6 and again on 7, just before dancing out to the sidelines in their new positions and facing in.

The variations in finishing positions will occur usually in bars 7-8.

In the 3 couple knot, the timing is different as *The Manual* describes. The main difference is that on bar 3 it is 3rd couple who must curve strongly round and start dancing up the women's side with slightly

longer steps, so that all three couples can be covering at the end of bar 5, when hands are released.

It is bar 6 when the three men continue dancing slightly up the women's side, and women have to dance a strong step towards the centre as there are only two steps left for all three couples to turn strongly by left hands, covering, to their new positions and face in.

In jigs and reels when the knot formation occurs the same rules apply but good handing and eye contact is necessary to ensure this formation retains its shape and spirit of the dance.

With thanks to dancers at the Scots on the Rocks class in Sydney and photographer, Miriam Birkett.

Bar 7



In my opinion

by Graham Berry



For many years, the use of original tunes in Scottish country dancing has provoked much discussion and debate. For my part, I believe that, in general, originals should be played if they are specified, albeit with certain caveats which I'll come to shortly. An original tune is a musical signature that distinguishes one dance from another, and is a feature of Scottish country dancing which is absent from most other forms of dance. Many popular dances have well-known and distinctive tunes. Everyone knows the original for *Duke of Perth*, *The Glasgow Highlanders* or *The Montgomeries' Rant*, to name but three examples. Also, I'm told by dancers that the original tune acts as an aide-memoire when dancing the first turn of a dance. The music will tell you, so they say.

I'm not convinced this is absolutely true though. During a music quiz at the Kaleidoscope conference in July, very few people recognised the tune for the dance *The Music Will Tell You*. The irony of this amused me, as a slightly sceptical, non-dancing musician!

I agree, however, that if a dance uses a 'birly' tune then this must set the style for the other tunes in the set played by the band. Even if the original isn't played, the musicians should use an appropriate replacement which is similar in style. Dancing 8x32 bars of *General Stuart's Reel* to the music of *The Irish Rover* is never going to be satisfactory.

While most originals are good tunes, a problem arises with a number of original tunes which are pretty awful. Musical tastes vary widely of course, but some tunes are so bad that they are almost universally disliked. I know of at least two instances in which bands have recorded dances on CD using alternative original tunes because the musicians felt that the specified tunes were almost entirely devoid of melodic virtue and harmonic variation. This, understandably, can result in disgruntled composers. How do you say to a composer that their tune is so bad that you didn't want to use it? It's a fine balancing act between upsetting the composer by not using the tune, or playing it and offending the aural sensibilities of many others.

It's especially difficult because it's all about personal perception. Several times I have heard an MC announce to the dancers that they'll enjoy the wonderful original tune for the next dance, whereas we band members are sitting looking incredulously at each other, thinking that the tune we're about to play is insipid beyond belief. But I will concede that there are 'dancey' tunes (to quote a word from my mother, a long-time dancer) which have little for musicians to get their teeth into, but which are enjoyable for dancing to. Conversely, some tunes which we enjoy playing may be fun for musicians but will be less appreciated by the dancers. You can't please everyone.

I often wonder if it's really so bad to dance to a tune other than the original. I mentioned above that everyone knows the tune for *The Montgomeries' Rant*, and I'll bet that of those readers who are nodding in agreement and humming the tune to themselves in their heads, over 90% are humming the wrong tune! The 'real' original is difficult to play and really not worth the effort, so nearly all musicians play the (still tricky) alternative tune, *Lady Montgomerie*. This is of course the tune most dancers are used to hearing, but strictly speaking it's not the original.

As in the case of *The Montgomeries' Rant*, musicians may avoid originals because they are too difficult to play, or indeed not possible on some instruments. For example, *The Ceilidh Umbrella*, the excellent original tune for *The Gentleman*, can't be played as

written on a standard violin because it uses a low F, below the range of the instrument. A small modification to the melody is all that's required in this case but sometimes musicians will find a tune so hard to play that either they modify it extensively or just don't bother playing it at all. It's worth remembering that not all musicians are sufficiently skilled to play some of the trickier tunes in the RSCDS publications.

A dance may be devised using an existing tune (although it seems silly to select one which is already an original for a popular dance) or the tune may be written for the dance. Either way, I would like to suggest one golden rule to dance devisers: if you devise a dance which is of a length other than the standard 32 bars, please specify or commission a suitable original tune. Then we won't have situations like in *The White Heather Jig*, where a tune written in 16 and 32 bar sequences has to be adapted in a musically undesirable fashion in order to fit the 40 bar dance. It happens the other way round too: *Mrs Macpherson of Inveran* is a 32 bar dance utilising a 48 bar pipe reel, which requires the musicians either to truncate the tune to 32 bars, or repeat certain parts to fit 64 bars.

Don't get me wrong – I have a gripe about only a minority of original tunes, and as I said earlier, I do think that most popular dances use good tunes which I enjoy playing, and which should be used when possible.

Just don't get me started on *The Wee Cooper of Fife*...



Raphaelle, Claire, Vincent and Sophie did not break the SCD altitude record when they danced a two couple version of *Deil Amang the Tailors* high in the French Alps, but they showed commendable turn-out in snowshoes. Congratulations to Philippe who whistled the tune and took the photograph (who says men cannot multi-task?)

Letters to the Editor



The Peterhead Express

Dear Editor,

I am writing to answer the query raised by Elaine Arthur in *Scottish Country Dancer 8* page 26 regarding the music for *The Peterhead Express*.

I was delighted when, in 1981, Allan Kindness, leader of The Glendaruel SCD Band, presented me with my own tune, *Christian Catto*. Shortly afterwards Andrew Paterson heard the tune and decided that it deserved a dance. He therefore devised *The Peterhead Express*. I hail originally from Peterhead and when asked why he chose this name, Andrew replied that I was always, "racing around like a train!" (I may add that there have been no trains leaving Peterhead since the era of Dr. Beeching.) The dance subsequently appeared in the *Salute to Bath* collection of 1988 and eventually reached New Zealand, where Barry Skelton presumably heard the tune, liked it and wrote *Pelorus Jack* (and I am so glad he did). Between the publication of these two dances, Hector McKinnon, a member of the Perth Branch class at Oakbank, which I have taught for over twenty years, devised the dance *Oakbank's Tribute to Christian* which now appears in *A Book of Perth Dances*.

Yours,

Christian Catto

The Ladies' Chain

Dear Andrew,

Reading the reaction to my article on the ladies' chain in Chris Ronald's "Overheard on the Web" *Scottish Country Dancer 8* I am left wondering how some dancers cope with casting, crossing or dancing figures of eight round end couples or dancing reels on the sides. Dancers are entitled to some space outside the line of dance. Perhaps, if nothing else, this has illustrated the difficulty of describing movements in words. Good demonstration is the answer and I would urge the sceptics to watch *Loch Leven Castle* on the video *How Do You Do It?* This clearly shows the ladies are within the set when starting the left hand turn with the men. I would not be too prescriptive about the position of the hub of the left hand turn but following the natural curvature of the right hand crossing I would say it was on the diagonal.

Jim Healy's letter in the same issue surprised me, particularly as Convener of Membership Services he has recently very successfully initiated a programme to standardise the wording of dance instructions and not without some "changes". It certainly was not my intention to change tradition. One of the founding principles of the Society was to standardise dance instructions so that they could be danced anywhere but certainly over the years there have been subtle changes to a number of formations and dances. *The Manual* is there so that we all sing from the same hymn sheet and, at least in my experience, dancers expect teachers to give definitive answers.

Some friendly debate is healthy but don't let it detract from the enjoyment of Scottish country dancing.

Yours,

Bruce Frazer

Dance Instructions

Dear Editor,

Is the instruction for a dance the same the world over?

Like a lot of people I believe that the Society has good bits and bad bits. One of many good bits is the availability of instructions for Scottish country dances all over the world so that we can travel anywhere and join in to dance, for example, Clutha knowing that it will be the same as you were taught at home. Or is it?

Someone in a class I was teaching suggested an alteration to Clutha which they had danced elsewhere. While 1st and 3rd couples danced rights and lefts, 2nd and 4th couples stood for 2 bars then joined in. When I asked how did they get back to original positions with only 6 bars available for an 8 bar formation, the dancer couldn't remember. (It's okay I can work it out too.) I suggested that this was no longer Clutha.

This is not an isolated event. I have been teaching for 30 years and frequently this question comes up regarding a dance which for some reason people think they can improve upon, without consulting the deviser. I wrote a dance for a specific occasion, tested it out, danced it for the occasion and everyone seemed to enjoy it. When I went to another dance where it was included on the programme I found myself in a set doing a different dance to the rest of the hall due to changes they had decided to make. It looked as though I did not know my own dance!

Why do people always want to change things that work beautifully?

Yours,

Alison Robertson

Dance etiquette

Dear Editor,

I wonder how other people feel about dance etiquette, which in my opinion often seems to be ignored. The reasons for this may include: ignorance; a lack of confidence and copying what others do. Examples I have come across that I consider bad dance etiquette are:

- people getting up and forming sets before dances have been announced
- people pushing in and not joining at the end of the line, even after the first man has started to count the sets
- people booking dances in advance, not just one or two but the whole programme even before the first dance
- people only dancing with the person they arrived with or only swapping with one other couple that they know.

In respect of the last two examples, surely we want to make an evening of dancing enjoyable and welcoming for all and not just the regulars. We all need to make sure that we dance with different and new people not just our own small group of friends, so that no one feels like a wallflower. I believe this is especially important with new dancers, as they often do not have the confidence to ask people they do not know to dance. Unless we help to give them that confidence by asking them to dance ourselves, they will only dance with people they know so reducing the social aspect of Scottish country dancing.

We need to demonstrate good etiquette otherwise these bad habits will become the norm. Do readers have any ideas how to improve good and reduce bad dance etiquette? I am sure that all ideas we can exchange will only help improve the atmosphere at our dances and make them more welcoming to others.

Yours,

Helen Freer

Pas de basque

Dear Sir,

As a linguist, I am frequently irritated by the use of the words "Pas de basque" to describe the pas de basque, and I was particularly surprised to find this solecism on page 24 of *Scottish Country Dancer 8*.

Continued on page 27



Music for Book 8 RSCDS

Jim Lindsay and his
Scottish Dance Band

Book 8 has five strathspeys, including two which are 8x40! Doubtless because of this, no less than seven of the dances on the original LP recording by Jim Macleod were played 4 times through instead of 8 times! Jim Lindsay's CD version solves this problem and offers a very nice set of supporting tunes for each dance. About half of these are traditional or by the old masters, whilst the dances themselves are all traditional, many recovered from 18th or early 19th century collections.

The band line-up – 2 accordions, fiddle, keyboard and drums – produces a pleasing, rounded sound with strict tempo and accurate, sometimes virtuoso, playing, although it would have been nice to have more variety of texture with the main tune taken over by different instruments more often. Also we felt on occasion that the music did not match the moment in the dance, e.g. in *The River Cree* there is no noticeable distinction between bars 17-24 where 1s lead down the middle and up and bars 25-32 where 2s wake up and both couples leap into a lively poussette.

Regarding the pace, the strathspeys are played relatively fast (though not quite as fast as on the LP version!), and the reels and jigs – including *Lassie wi' the Yellow Coatie*, which is played slowly on a well-known Muriel Johnstone recording – are taken medium-pace. The strathspeys also have a very strong, driving beat (so no problem about spotting when to do the "urge"!) and some haunting renderings of the lead tunes. The two jigs are very lively (*The River Cree* set is particularly swinging), and one of them has an 8x16 format, useful e.g. for beginners or children. Likewise the music for *Calver Lodge*, being an 8x24 reel, could be useful for other dances with 24 bars. Of the remaining reels (including one hornpipe), we particularly enjoyed the set for *Jessie's Hornpipe*.

The pace of the music should make the recordings suitable for inexperienced dancers, especially as the quick-time dances include four with very simple figures, *Calver*

Lodge, *The River Cree*, *The Lass o' Livingston*, and *Off She Goes*. Having said that, not a single one of the Book 8 dances is on the RSCDS core list, nor do they appear to include any very popular ones. This new, extremely danceable, recording should change all that, so don't be put off by the plain brown wrapper!

Roger Picken, International Branch, and Sue Willdig, Lisbon Telheiras Group



Diamond Jubilee Dances (Book and CD) Belfast Branch

Marian Anderson's
Scottish Dance Band

When we were first given this book and CD, we were fascinated by the beautiful cover design with the sights of Belfast. It was a pleasure to have both the book and CD at the same time. In Japan there are few class musicians, so we usually dance to recorded music. The book contains six dances, five of which were devised for a competition to celebrate the diamond jubilee of the Branch, and one was presented to the Branch. These six dances are well-balanced, from a simple reel to a medley suitable for demonstration, and can therefore be enjoyed by many dancers. The CD contains ten dances and the music is played lively and rhythmically by Marian Anderson's Scottish Dance Band.

We have danced all the dances in our mixed level classes. Each dance fits the music with good tempo, so we could dance naturally. Our favourite dance is *City of Belfast*. This is a strathspey for a three couple set. It is the first dance in the book and is the winning dance composed by Lucy Mulholland with the score by Marian Anderson. We enjoyed the "light and shade" opportunity that it provided for well-balanced footwork, movements, good covering and phrasing. The last progression, the espagnole, gives a feeling of sociability. The music is melodious and lively, and inspires the sensitivity of Japanese dancers who like strathspeys very much.

Another dance we enjoyed is the reel for four couples, *City Hall Centenary*. Some less experienced dancers can enjoy its simple figures and the tricky little movement in bars 17-24 increased our pleasure.

In *The Lagan Bridges*, a 4 x 48bar jig, as with so many current dances, almost every



Ronnie Barnes, Chairman of Belfast Branch when the *Diamond Jubilee* book was published, presenting the Lord Mayor of Belfast with a copy of the book outside City Hall. Also in the photograph are the devisors of some of the dances featured in the book.

dancer needs to move without rest throughout the sequence and the dancers in our class were exhausted. A four couple 48 bar jig may be suitable for young dancers to blow off steam but we think it is important that a dance highlights the dancing couple, and that there is light and shade of movement.

A Diamond for Belfast, a 3 x 40bar jig, is also danced almost continuously. There is only one movement (set & cast) by one couple on bars 25-28, but 3rd couple dance it. Our dancers asked, 'Who is the dancing couple?' We also danced two other dances on the CD, *The Glens of Antrim* (strathspey) and *The Drumlins of Down* (jig) from the Branch's 40th anniversary book. We wished there had been descriptions of the dances in the CD. They have natural flow and the music fits well, so we understand why these two were chosen.

Yoshiki & Kaoru Oyama, Japan



The Full Set of Basic Scottish Ceilidh Dances

The Occasionals.

www.musicscotland.com

This is a package comprising an audio CD, plus a leaflet and DVD, both of which provide dance instructions for the twelve dances. In addition, the DVD includes a one-hour documentary film about the band. The Occasionals feature very talented and experienced musicians, Freeland Barbour (accordions, midi bass and piano), Ian Hardie (fiddle), Kevin MacLeod (banjo, mandolin and tenor guitar) and Gus Millar (drums).

A presentation of this nature and content will have immediate appeal, as a resource for a variety of clients – dancers, teachers

and people involved in the promotion of Scottish ceilidh dancing. *The Full Set* provides a good selection of very popular ceilidh dances, which could be used at all levels of experience. The content also provides a wide range of style, including round-the-room and set dances. In the CD, tunes have been carefully chosen to provide appropriate stimulus for the dances. For example, the two nineteenth century pipe tunes for the *Eva Three Step* were ideal and really suited the style of the dance. In the *Pride of Erin Waltz*, the suitable choice of tunes really matched the longer dance sequences. Likewise, tunes with good impetus were selected for the *Canadian Barn Dance* and were also very much in the idiom of the dance. Great favourites were chosen for the *Eightsome Reel*, but at times, the tempo seemed a little fast for the dancers to sustain the rhythm and phrasing. The dance leaflet was well constructed, with informative background notes and ideas for progression. The "Home Footage" documentary, though very interesting, was extensively detailed. To assist the teaching and learning process, more time might have been devoted to the actual presentation of the dances, including oral instruction and a build-up of the dance sequences. The actual demonstration of the dances however, was well executed, with the focus on the particular style and dynamic of the whole dance.

In the documentary, it was very valuable to see Scottish ceilidh dances being enjoyed by so many, within a social context throughout Scotland. The documentary also clearly demonstrated the longstanding and extensive contribution of The Occasionals, to Scottish ceilidh dancing.

Johan Maclean, Glasgow Branch



Six of the founder members of Exeter Branch were among eighty dancers at the Branch's Ruby Anniversary Ball in May 2009.

Continued from page 25

I can understand that non-French speakers describe the step as "pas de basque step", not realising that they are actually repeating the word "step" (pas = step) but am I missing something when they ask me to do the "stocking step" (bas = stocking)? Please let's pronounce basque in full.

Yours,

Christine Evans

The Border Reel

Dear Andrew,

In her notes on *The Border Reel in Scottish Country Dancer 8*, Marilyn Healy indicates, "In old manuscripts the mark ?? divides the dance into eight bar phrases." This is slightly inaccurate. If the music is in eight bar phrases it was customary to mark the end of the first eight bars ? and the end of the repeat ?? . However not all dance music is in eight bar phrases. Effectively the mark ? indicates the figures for the first time a phrase is played and the mark ?? indicates the figures for the repeat of that phrase. This slight misunderstanding has affected the reconstruction of many old dances that the Society has republished.

For example; the music for *Oh Whistle and I'll Come Tae Ye My Lad* has a first phrase of ten bars repeated and a second phrase of eight bars repeated. Thus this was originally a 36 bar dance but was reconstructed as a 32 bar dance, which did not fit the original music. Hence the RSCDS version was published with a different tune.

A close study of the original music for some of our dances indicates that the musical phrases were often of different lengths. Several tunes consisted of a 12 bar phrase repeated followed by a four bar phrase repeated; one has a phrase of seven bars repeated. *The Border Reel* appears to be a case in point. From the description in the previous issue it would appear that the original music for this dance was arranged as a twelve bar phrase repeated followed by a sixteen bar phrase repeated.

Regards

John Mitchell

Detroit Demonstration Team

Dear Andrew,

The Detroit Demonstration Team (DDT) is delighted to have been chosen to dance *The Homecoming Dance* in Alistair Smyth's cartoon in *Scottish Country Dancer 8*. It is one of our favourite dances.

As we sometimes have to perform on rickety, elevated and uneven stages accompanied by bagpipes, sometimes in the rain, Alistair is to be congratulated; or has he seen us in action? However I would like to reassure your readers that whenever we demonstrate outside, we don't wear T-shirts, we never use DDT no matter how severe the "bug" situation, and we always take shelter during a thunderstorm.

Yours

Griff Evans (DDT)

News in Pictures



Helen Russell presents John Wilkinson with a painting by Alistair Smyth to mark his final year as Schools Director.

Photo by Stephen Webb

Overheard on the Web



Regular contributor Chris Ronald (New York) shares two hot topics from the Strathspey List with readers of Scottish Country Dancer.

Sharing videos

Most likely you've heard of the phenomenon called YouTube, even if you don't use a computer. YouTube came into existence just four years ago, as a way to post videos on the internet, without cost, so that millions of people can see it within a few minutes, or so that just one's friends can see it. By December 2007, it was being used by Buckingham Palace to broadcast the Queen's Christmas message. Meanwhile, of course, Scottish country dancers have been using it, and there are already some gems out there. All you need do is go to the YouTube site (www.youtube.com) and search for Scottish

country dancing. If you enter 'scottish dance newcastle 2009', for example, you'll see some terrific dancing and brilliant choreography from the Newcastle Festival earlier this year. Another popular item is the 'Sound of Music' performance by the Edinburgh University New Scotland team at the International Varsity Folk Dance Festival in 2007: 'scottish dance ivfdf' will get you there.

The quality of the videos on YouTube does vary a great deal, as they are mostly home videos. Sometimes the music is not quite synchronized with the dancing, which can be disconcerting. But there's undoubtedly educational value in the YouTube postings. One can search for a dance by name, say Polharrow Burn, and see it being performed (not always exactly how the deviser wrote it, however!)

YouTube is no longer the only place videos can be shared on the web. Facebook is another popular place to post videos. On Facebook, videos can be seen by one's friends or friends of friends. (On Facebook, just about anyone you know can be your "friend".) Facebook also has 'groups' so that people with common interests (such as Scottish dancing in general, or the members of a Scottish dance club, or attendees at a summer school) can communicate with each other and share pictures and videos.

Whither the RSCDS?

Now for our regular update on what dancers have been saying on the Strathspey

list. The liveliest discussion in recent months was prompted by a questionnaire from headquarters seeking the branches' views on various RSCDS membership options. This survey, in turn, was in response to a motion at the last annual general meeting put forward by the New Zealand Branch, which would allow Branch members to choose whether to belong to the RSCDS or not. After commenting on the questionnaire itself the discussion turned to whether the Society offers value for money, particularly for dancers in overseas branches. Some people expressed the fear that, were the NZ motion to be approved, the Society's finances would be undermined. It was clear that no-one wished for such an outcome, yet at the same time, the status quo was not felt to be sustainable either.

Several contributions are reflected in the words of one subscriber: "If the Society collects money from all of its members, it should spend it on things that all can identify with. In his view, Scotland had been receiving favoured treatment, not only in terms of the schools and the AGM, which were much more accessible to Scottish members than those farther afield, but also in relation to Homecoming 2009, initiatives in schools and the Scottish Branches Conferences. In response, it was pointed out that the latter events did not receive any financial contribution from the RSCDS.

Another subscriber noted that "dancers with the desire and wherewithal to travel widely to attend SCD events experience the value-added of the RSCDS in providing international standards for SCD. But what is the value for those dancers who don't have the desire or means or both to travel widely to indulge their hobby and are not interested in becoming teachers?" This subscriber felt that the Teacher's Association of Canada (TAC) and their outreach programme, which is publicized on the TAC website, offered something of real value to local SCD groups, while nothing similar could be seen on the RSCDS website.

No-one questioned the extraordinary role that the RSCDS had played in creating SCD as we know it, and bringing about its worldwide popularity. But it had become a victim of its own success. One subscriber

argued passionately that "the Society needs to wake up to the fact that much of the creative buzz in SCD these days originates from outside Scotland. Exciting new musical recordings come from the USA (even though the Society only seems to record Scottish bands), great new dances are invented, dance books published, and tunes written all over the world. Events like SCD Kaleidoscope show us that people all over the world are thinking innovatively about how to practise and teach SCD, and SCD organisations in places as far away as America, Australia, or New Zealand put on residential week-long schools." He continued: "I don't fear for SCD as a pastime - it has been around much longer than the Society, and it will keep going in some form no matter what the Society does, but I like the idea of an organisation like the Society that ties it all together." Yet he was apprehensive about whether the Society could adapt, given the current AGM voting arrangements. Asking for change was, he felt, like asking turkeys to vote for Christmas. Others, however, cited examples to suggest that change was possible.

So, are there things you'd like to change? Will you be the one to make it happen? The future of the RSCDS may depend on it.



Shopping

Buying goods on the web has been popular for some time, of course, and recently it's become possible to purchase Scottish country dance books and CDs on the internet. A major seller of such items is the Teachers Association of Canada (TAC), an affiliate of the RSCDS. You can buy a wide variety of items, produced by the RSCDS and many others, from TACSound or TACBooks over the internet, using a credit card or Paypal. RSCDS headquarters has announced that it will also introduce an on-line payment option in the near future.

www.tac-rscds.org/

Day school diary

Entries for October '09 to July '10

Compiled by John Sturrock. For further information regarding these events please refer to branch or club websites. Issue 10 will cover day and weekend schools, workshops and festivals from April 2010. Please send details to mag.editor@rscds.org

Oct 09

- 10 Ribble Valley Branch, Day School, Chipping, England *Ann Dix*
- 10 – 11 Paris Branch, Weekend Workshop, Paris, France *David Hall*
- 15 – 18 Kuckucksnest, Autumn Course, Schlüchtern, Germany *Anika Lange, Carola Fischer*
- 16 – 18 SCD Society of Berlin, 35th Anniversary Weekend, Berlin, Germany *Fiona McDonald*
- 16 – 18 Hamilton (Ontario) Branch, Weekend School, Burlington (ON), Canada *Allison Russell*
- 17 London Branch, Day & Music School, Parson's Green, London, England *Johan MacLean, David Hall, Deb Lees, Craig Houston, Ian Muir*
- 17 The Thistle Club, Day & Music School, Eindhoven, Netherlands *Helen Russell, Muriel Johnstone, Keith Smith*
- 17 Lyon Branch, Day School, Lyon, France *Patrick Chamoin*
- 17 Kamloops SCD Club, Fall Workshop, Kamloops (BC), Canada *Mary Murray*
- 23 – 25 Rechberg International Weekend, Schwäbisch Gmünd, Germany *Ann Dix*
- 24 RSCDS E&T Committee, 16 – 35 Youth Workshop, Perth, Scotland *Deb Lees*
- 24 Sheffield Branch, Day School, Hope, Derbyshire, England *Pat Houghton*
- 30-01/11 San Francisco Branch, Weekend Workshop, Asilomar (CA), USA *Jean Dodds, Linda Henderson, Pat Houghton, Gail Michener, Charles Ryder, Gary Thomas*

Nov 09

- 06 – 08 Kingston Ontario Branch, Workshop, Kingston, Ontario, Canada *Kay Munn, Craig & Jodie Williams*
- 11 – 15 Legenda Dance, Workshop, Yekaterinburg, Russia *Patrick Chamoin*
- 13 – 15 Alexandria Argyle, Weekend, Alexandria (VA), USA *Ann Dix, Geoffrey Selling*
- 13 – 15 Lyon Branch, Weekend School, Lyon, France *Alex and Kate Gray*
- 13 – 15 Croydon Branch, Weekend School, Eastbourne, England *Pat Davoll*
- 14 Toronto Branch, Workshop, Ontario, Canada *Angela Young, Robin Lynch, Jean Noble*
- 18 – 22 Kuckucksnest, November Course, Schlüchtern, Germany *Deb Malton*

- 21 Strasbourg SC Dancers, Day School, Hindisheim, France *Jim Cook*
- 21 Norwich Branch, ½ Day School, Wymondham, Norfolk, England *Jean Martin, Eric Finley*
- 22 Frankfurt SCD Club, Fugues Day School, Frankfurt, Germany *Anselm Lingnau*
- 27 – 29 Leeds Branch, Weekend, Newfield Hall, Yorkshire Dales, England *Peter & Pat Clark*
- 28 – 29 Zurich SCD Club, Weekend, Zurich, Switzerland *Eric Finley*

Dec 09

- 27-04/01 New Year Course, Gemünd, Germany *Rudi Spägele, Carola Fischer*
- 28-05/01 New Zealand Branch, Summer School, Akoranga, Auckland, New Zealand *Marjorie Crawford, Elizabeth Ferguson, Lois McEwan, Helen Russell, Ann Dix, Wendy Jaeger, Jo Reed*

Jan 10

- 16 – 17 EMO Dancers, Day School, Essen, Germany *David Queen*
- 23 Lyon Branch, Day School, Lyon, France *Patrick Chamoin*
- 29 – 31 Edinburgh Branch, Weekend Away, Fairmont Hotel, St Andrews, Scotland *Graham Donald*
- 30 – 31 Associazione Culturale 8cento, SCD Weekend, Bologna, Italy *Helen Russell*

Feb 10

- 05 – 07 York & North Humberside Branch, Weekend School, Harrogate, England *Duncan Brown*
- 06 Freiburg Scottish Country Dancers, Day School, Freiburg, Germany *Jim Cook*
- 06 – 07 Swilcan Scottish Country Dancers, Weekend, Nunspeet, Netherlands *Eric Finley, Margaret Lambourne*
- 12 – 14 Hawaii Branch, Aloha Weekend, Honolulu, Hawaii *Bruce Herbold, David Newitt, Patti Cobb*
- 13 Paris Branch, Day School, Paris, France *Fabienne Tardivon*
- 19 – 21 Edmonton Caledonian Branch, Weekend, Edmonton (AB), Canada *Pat Coyle, Mary Murray, Elinor Vandegrift, Ron Wallace*
- 20 Perth Branch, Day School, Bankfoot, Perthshire, Scotland
- 20 Oxfordshire Branch, Day School, Headington, Oxford, England
- 22 – 27 RSCDS Winter School, Course 1, Pitlochry, Perthshire, Scotland
- 28-05/03 RSCDS Winter School, Course 2, Pitlochry, Perthshire, Scotland

Mar 10

- 6 Birmingham Branch, Day School, Birmingham, England *Anne Smyth*
- 6 Somerset Branch, Day & Music School, Keinton Mandeville, England *Mervyn Short, Catherine Frazer, Duncan Smith*
- 12 – 13 Lorn (Argyll) Branch, Weekend, Oban, Scotland *Margo Priestley*
- 12 – 14 Lyon Branch, International Weekend, Chateau de Montchat, Lyon, France *David and Ian Hall*
- 13 NW Craven Branch 'Beginners' Day School, Kirby Lonsdale, England
- 13 Berks/Hants/Surrey Border Branch, Day & Music School, Fleet, England *John & Ruby Wilkinson, Maureen Campbell, Ian Muir, Keith Anderson*
- 13 North East Derbyshire Branch, Day School, England *Eric Finley*
- 13 Leicester Branch, Day School, Leicester, England *Helen Russell, Doris Buchanan*
- 13 Swilcan SCD Group, Day School, Utrecht, Netherlands *Margaret Lambourne*
- 13 – 14 Oldenburg, Weekend Workshop, Oldenburg, Germany *Eric Finley, Andrea Kaufmann, Judith Kowalczyk*
- 20 Tunbridge Wells Branch, Day School, Sevenoaks, England *Rachel Wilton, Angela Young*
- 20 Newcastle Branch, Day School, Gosforth, England *Atsuko Clement, David Hall*
- 26 – 28 RSCDS, Spring Fling, Newcastle, England
- 26 – 28 Leeds Branch, Weekend School, Scarborough, England *Pat Houghton*
- 27 St Andrews Branch, ½ Day School, St Andrews, Fife *Andrew McConnell*
- 27 Lyon Branch, ½ Day School, Lyon, France *Raphaëlle Orgeret*

Apr 10

- 03 – 05 Easter Weekend, Ross-on-Wye, Herefordshire, England *Mary Murray, Muriel Johnstone, Keith Smith*
- 10 Swilcan SCD Group, Day School, Utrecht, Netherlands *Sjoerd van Leersum*
- 17 NW Craven Branch 'Improvers' Day School, Ingleton, England
- 17 St Andrews SCD Group, Day School, Brussels, Belgium *Mervyn Short*
- 24 Cheltenham Branch, Day School, Cheltenham, England *Mervyn Short*

Continued on page 30

Continued from page 29

Apr 10 *continued*

- 24 South Wales Branch, Day School, Bridgend, Wales
Graham Donald
- 30-01/05 Portrush Branch, Weekend School, Portrush,
Northern Ireland *Craig Houston*
- 30-02/05 East Lothian Branch, Weekend, Atholl Palace Hotel,
Pitlochry, Scotland *Graeme Davie*
- 30 – 02/05 Avalon, Weekend Workshop, Catalina Island (CA),
USA
Elaine Brunken, Eric Finley, Marjorie McLaughlin

May 10

- 07 – 09 London Branch, 80th Anniversary Weekend,
Swanwick, Derbyshire
Graham Donald
- 07 – 09 Cumbrae SCD Association, Weekend, Millport, Gt
Cumbrae, Scotland *Helen Frame*
- 13- 16 Munich Scottish Association, Weekend School, nr
Munich, Germany *David Queen*
- 21 – 22 Isle of Skye Branch, Weekend, Portree, Isle of Skye,
Scotland
Maureen Haynes
- 21 – 23 Duns and District Branch, Weekend, Duns, Scotland
Janet Johnston, Craig Houston
- 21 – 24 Scottish Dance Weekend, Szeged, Southern Hungary
Eric Finley, Bill Zobel, Muriel Johnstone, Keith Smith

Jun 10

- 5 Lyon Branch, Advanced Day School, Lyon, France *Patrick
Chamois*
- 5 Swilcan Scottish Country Dancers, ½ Day School,
Utrecht, Netherlands
- 10 – 13 Central Germany Branch, Teachers' Weekend,
Schlüchtern, Germany *Graham Donald*

Jul 10

- 28-01/08 Nova Scotia Branch, International School, Windsor,
Nova Scotia *Ron Wallace,
Gary Thomas, Norah Link, Merrill Heubach, Keith Smith*

SCD FESTIVALS

Feb 10

- 13 Newcastle Festival, Gateshead, England

Mar 10

- 20 Dundee Festival, Dundee, Scotland

Jun 10

- 26 South Wales Festival, Raglan Castle, Wales

Jul 10

- 10 56th White Rose Festival, Harewood, Leeds, England



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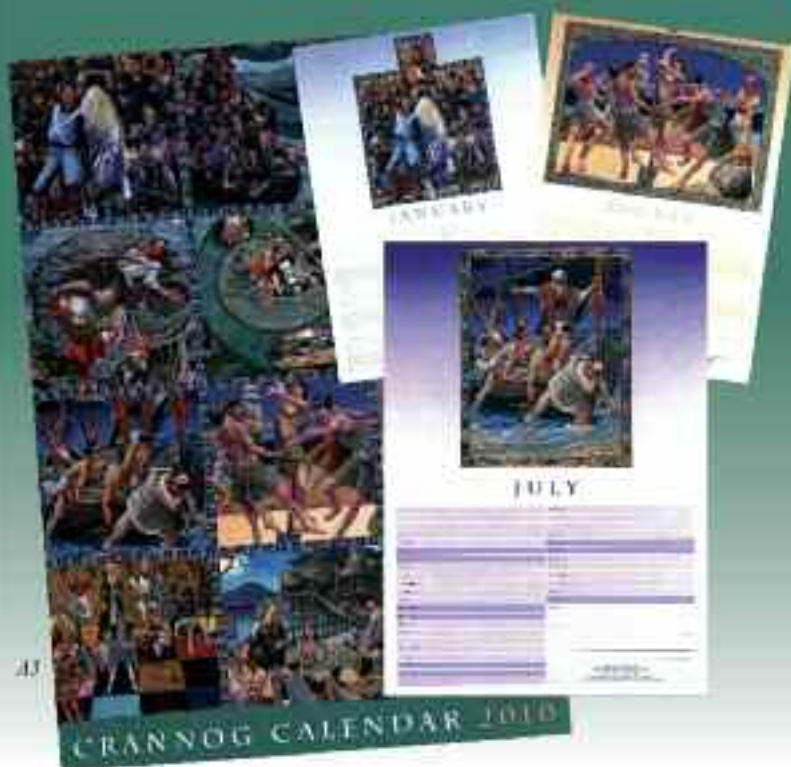
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Find all London Branch events in The Reel - subscription available to all or via the London Branch website - www.rscdslondon.org.uk



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Perth and Perthshire Branch

A BOOK OF PERTH DANCES

RSCDS Perth and Perthshire Branch have published 'A Book of Perth Dances' with an accompanying CD '12 Perth Dances' with music by James Coutts SCD Band. The dances and music have local connections, written by or for people in the Perthshire area. The book is £5.00 and CD £12, or bought together for £15.

For further information or to order please contact:

Allana Creighton 1 Mapledene Road Scone PH2 6NX
Telephone: 01738 551148 e-mail: allanacreighton@btinternet.com



**St Andrew Society (London)
Wimbledon and District Scots' Association**

Centenary Ball

Saturday 20 March 2010.

Wimbledon High School, Mansel Road, SW19

David Hall and his Band

6.30pm for 7.00pm Carriages at 11pm

Tickets inc. buffet supper: £27 (spectators £18) in advance only.
Highland or evening dress preferred.

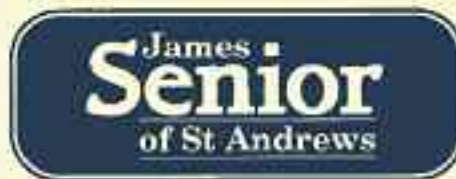
Enquiries to Elizabeth Bennett Tel: 020-8715 3564

Email: lizbennett@blueyonder.co.uk

Profits from this event will be donated to St Raphael's Hospice in memory of our Honorary Piper and Past Chief, Norris Haugh.



MANUFACTURER OF



SCOTTISH COUNTRY,
IRISH AND
HIGHLAND DANCE
FOOTWEAR



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