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Welcome to this issue of *Scottish Country Dancer*. Putting the finishing touches to the magazine highlighted for me the number of members who have contributed to its pages. Thank you to all of you. With articles and photographs from all over the globe, covering dancers of all ages and experience, from the President and Chairman to the newest members, *Scottish Country Dancer* brings home to us the reach and diversity of the RSCDS. If you feel that your branch or your corner of the Scottish country dancing world is under-represented in these pages, please get in touch. I shall be interested in what you have to say and I shall try to include something from you in the next issue. I am particularly pleased to see the return of a letters page this time. The Society is changing and the pages of *Scottish Country Dancer* is one forum where you can air your views about what is happening and where we should be going.

On the subject of change I have written elsewhere about the Society AGM. It was a good deal less cosy than we have come to expect. There was real edge to some of the debates. Yet the Conference weekend as a whole was remarkably friendly and everyone seemed to be having a great time, especially on the dance floor. Serious challenges lie ahead, most obviously financial, and key to resolving them are underlying questions about the Society's role, the relationship between HQ and branches, what we as members expect from the Society and indeed what the Society can reasonably ask of us. From my experience of the Conference I am confident that the social spirit, co-operation and friendliness that characterise Scottish country dancing will see us through the difficult decisions we must take so the Society can continue to thrive in future.

What will you be doing in Dance Scottish Week in September? Considering it was our first attempt, DSW 2007 was very successful. The more branches and members that get involved next time the better it will be. High profile events generate the most publicity, but you don't have to think big. If you are not organising something yourself, join in with someone else. If you cannot get to a dance recruit a new member or just send a donation to HQ, your branch or club. Whatever you do will have a positive impact.

For most readers summer is just round the corner, but whatever season it is dancers are packing their bags and heading off to exotic locations for holidays that often involve a reel or two. I have heard about members who claim to have performed the highest, the lowest, the biggest or just the silliest Scottish country dance. I hope to run a feature next time on dancing in unusual places and circumstances. If you think your group might qualify do, please, let me know. Photographic evidence will be much appreciated.

Happy dancing, wherever you are.

The next issue of Scottish Country Dancer will be published in October 2008. Please send your contribution to the editor by 1 August.

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Cover picture: Dancers at the RSCDS Conference Ball
Photograph by Fraser Band, www.fraserband.co.uk

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News from Coates Crescent

Elsbeth Gray brings you up to date with some highlights from Headquarters

Distribution and Database

The online database was rolled out to Branches in October. There have inevitably been a few teething problems, but these have mostly been ironed out. What this means for Branch members is that their Branch Secretary has password-protected, secure access to the names and addresses of their Branch members only, and can amend and update them online. Changes made then synchronise with the database held here at Headquarters. So, if there is anything that needs to be changed – this can include choosing to have only one magazine delivered to your address if you have more than one member in the household – please let your Branch Secretary know. The Editor would be grateful not to receive emails about distribution, as it is not his responsibility: your Branch Secretary, or Headquarters, should be your points of contact.

Branch Secretaries – please don't hesitate to let us know if you have any queries!

Branch anniversaries

Happy anniversary to the following Branches, all of whom have reached major "milestones" this year. Congratulations to all, and we hope you have lots more years of happy dancing ahead!

25th Cincinnati, Mid-Argyll, Orange County, South Argyll, Wirral

50th Cheltenham, Montreal

60th Bath, Kirkcudbright, North Ayrshire, Stonehaven

75th Ayr

Branches and communication with the Management Board (MB)

Since January 2006, each Branch has been given the name and email address of one of the Management Board members, as a point of contact for raising any issues of particular importance. This means of communication is in addition to existing channels via Headquarters. The MB member's role is to facilitate communication between the Board and Branches – it is not to act as a representative of the Branch. Board members will be glad to listen to any concerns, suggestions or ideas that may be passed to them and, if appropriate, pass them to the



Piper Jurgen Munz outside Headquarters during Dance Scottish Week

Board or the relevant Committee.

Given that each Board member may have up to twelve Branches for whom they act as "liaison" – and many of them also have full time jobs – it is clearly not possible for each of them to enter into extensive dialogue with each Branch. However, we hope that when Branches receive the Reports of the MB meetings (the schedule for mailing these was sent to Branch Secretaries at the end of February) Branch Committees will consider the Reports and pass any comments back – either via Headquarters or to their MB contact.

Members should be aware that the MB meeting Reports are also available on the website. Let your Branch Committee know if there is anything in them that you have strong feelings about!

Subscription fees 2008-09

At the AGM in November 2007, it was agreed to increase the member's subscription fee. For information, here are the rates that will apply with effect from 1 July 2008:

Branch members	£
Basic subscription	15.00
Half year subscription (new members only)	7.50
Under 25s (20% discount)	12.00
<i>HQ members</i>	
Basic sub (£15+£10 administration)	25.00
Half year subscription (£7.50+£10)	17.50
Under 25s (£12+£10)	22.00
Affiliation fee	35.00

Elections to management posts

Opposite are the results of the management elections at the AGM, and a full list of the Board and Committee members for the current year. It was disappointing that we had so few nominations last year, and members are strongly encouraged to consider putting themselves forward for election – see the Chairman's remarks in this edition for some encouragement!

Posts available for election this year are:

- *Chairman Elect (for two years, followed by two as Chairman)*
- *Management Board members: 4 vacancies for 3 years, 2 vacancies for 2 years*
- *GP & Finance Committee members: 2 vacancies for 3 years*
- *Education & Training Committee members: 3 vacancies for 3 years, 2 vacancies for 2 years*
- *Membership Services Committee members: 2 vacancies for 3 years, 1 vacancy for 2 years*

Nomination forms will be available on the website on 11 April. You need: a proposer, seconder and 10 additional signatories; a short profile outlining your experience and what you would bring to the post you are applying for; and a photograph! Applicants for Management Board posts, who become trustees of the Society, will be required to sign a disclaimer, confirming that there is no reason why they should not be charity trustees. Forms are to be returned to Headquarters by 12 September; candidate profiles and voting papers will be sent to Branches on 26 September, and the profiles are also made available on the website. And in November 2008, it could be your name on the "elected this year" list!

AGM delegates

At the AGM last November, there were 55 Branches who were not represented by delegates and did not send apologies. This is disappointing – and worrying. The AGM is where the major decisions of the Society are made, and we need to have Branch delegates there, contributing to the debate. Some overseas Branches may have been unable to find UK-based members to act as their delegates. For that reason, we would encourage any Branch that would like to find regular delegates to let us know at Headquarters, and we would ask any UK or Europe-based members who would be prepared to volunteer as delegates for an overseas Branch to let us know. We will do our best to match you up.

Election Results, and Management Board & Management Committee Membership

Election results

The results of the management elections at AGM 2007 were as follows:

Members of Management Board

Roderick McLachlan3 years
Andrew Smith3 years

Convenor of Education & Training Committee

Helen Russell3 years

Members of Education & Training Committee

No nominations were received. The following people were co-opted following the AGM:

Ann Dix (examiner)1 year
Lucy Smallwood1 year

Convenor of General Purposes & Finance Committee

William Whyte3 years

Members of General Purposes & Finance Committee

Sue Duckett3 years
Aad Boode3 years
Peter Wright2 years

Convenor Elect of Membership Services Committee

Pam Gillies1 year, then 3 as Convenor

Members of Membership Services Committee

Jacquie Riddell3 years

The following person was co-opted following the AGM:

Anne Carter1 year

Full Management Board and Management Committee membership for Nov 2007 – Nov 2008 is therefore as follows:

Management Board (Secretary Elspeth Gray)	
Irene Bennett (Chairman & Convenor of MB)	
Alex Gray (Chairman Elect)	
Jim Healy (Convenor, MS)	
Helen Russell (Convenor, E&T)	
William Whyte (Convenor, GP&F)	
Roy Bain	Pat Houghton
Wilma Brown	Craig Houston
Alan Carr	Roderick McLachlan
Neil Copland	Jeff Robertson
Allana Creighton	Roz Scott-Huxley
Christina France	Andrew Smith
Jimmie Hill	Pia Walker

General Purposes & Finance Committee

(Secretary Shona Coyle)
William Whyte (Convenor)
Aad Boode Nigel Nicholson
Sue Duckett Ross Robertson
George Flett Peter Wright

Education & Training Committee

(secretary Craig Jackson)
Helen Russell (Convenor)
John Wilkinson (Schools Director)
Jayne Brown (Youth Director)
Ann Dix Deb Lees
Louise Fordyce David Queen
Bruce Frazer Di Rooney
Janet Johnston Lucy Smallwood

Membership Services Committee

(secretary Jill Petri)
Jim Healy (Convenor)
Pam Gillies (Convenor Elect)
Marilyn Healy (Archivist)
Mo Rutherford (Music Director)
Luke Brady Jean Martin
Anne Carter George Meikle
Rhona Chalmers Jacquie Riddell

(Note: The Chairman and Chairman Elect may attend any Committee or other meeting, without a vote)



Craig Jackson, HQ staff member, dancing with Irene Bennett, RSCDS Chairman, at the ball to launch Dance Scottish Week

Annual Conference Weekend and AGM 2008

Just a reminder that the Conference Weekend dates for this year are 7-9 November. Booking forms will be downloadable from the website on 11 April, or can be requested from Headquarters any time after that date.

RSCDS Shop Prices

The last price review took place several years ago, and resulted in many prices being decreased. Economic reality dictates that now is the time to bring our prices more into line with current market conditions. For that reason, a number of prices will be going up

with effect from 1 April 2008. New prices will be displayed on the website on that date, and of course members can check any changes with Headquarters.

Could you help?

The next issue of the magazine will contain a questionnaire which we hope as many members as possible will complete and return. We would like to hear from any members with professional skills in market research who would be willing to assist in either/both design of the questionnaire and evaluation of replies. Please contact Elspeth Gray at Headquarters if you are interested in offering your help – thank you.



East Angus Branch has been awarded £3,800 from the National Lottery Fund to help run Scottish country dance festivals for local primary school children in March 2009. Branch Chairman, Mark Noble, said, "This is a great boost for our efforts to pass on

traditional Scottish culture coupled with healthy physical activity to the next generation." The photograph shows dancers from Southesk Primary School, members of the Active Schools team from the local council and members of the Branch Committee.

From the Chair



Irene Bennett, *Chairman*

Dance Scottish Week

As soon as Summer School 2007 was over, many of us were involved in preparations for the first Dance Scottish Week last September. I didn't know what to expect but I was not disappointed by the variety of events and activities which many Branches held. My hope is that this will become an annual event and Branches will share ideas and learn from each others' successes and failures. It was pleasing to meet some members who had travelled from far off places to join in events in Scotland. The colouring competition for children engendered a lot of enthusiasm (see page 19). I had hoped more people would take the opportunity of visiting Coates Crescent during the Open Days as this was the first chance members had been given to drop in. Information about Dance Scottish Week 2008 is on page 11.

Management Board and Committees

The current management structure of the Society was agreed at the 2001 Annual General Meeting in Perth. The new structure was designed to enable any member of the Society to stand for election to the Management Board or any Committee. Members have not risen to this challenge since, at the AGM last November, there was an election for only one committee and a shortage of members standing for the other committees and the board.

If the reason for this is an apprehension about not knowing whether your talents match the work of a committee, do talk to present members and find out what is involved. One certain way of discovering how the Society really works is to join a committee. This can be a rewarding experience.

Please consider making a contribution to the work of the Society by putting your name forward at the next elections. I am certain you would find it worthwhile.

An Appeal for Donations

At the 2005 AGM the Convenor of Finance observed that it would become "increasingly difficult to cover annual expenditure with annual income." Since then our current expenditure has exceeded our annual income. We need to consider alternative ways of raising income and cutting costs. It will take time for the Society to benefit from the increased annual subscription, agreed at the 2007 AGM.

Our present position has heightened my awareness of the content of the literature circulated by other charitable organisations to which I subscribe. Most of them ask, annually, for donations in addition to the subscription.

I would like to think that many of you would be prepared to make a donation at this challenging time. I know many members have great affection for our Society and it would be gratifying if you were prepared to give a little extra this year. As a registered charity the Society can reclaim tax on a donation made by Gift Aid provided the donor is a UK taxpayer. The form and information regarding Gift Aid is on our website under "Money Matters".

News from the Management Board

by Irene Bennett (*Chairman*) and Alex Gray (*Chairman Elect*)

The Management Board has met twice since the AGM, in November and February. We are pleased to report that progress has been made, as outlined below, in the areas causing concern at the AGM. Additionally, two working groups have been formed, and comments are invited from members on the topics they will be considering (see below).

Update on AGM

Annual Budget: The projected loss for this financial year (2007-08) was about £150,000 and that for 2008-09 around £120,000. The Board has carefully reviewed the projections and taken into account the partial effect of the increase in subscription in 2008-09.

2007-08: Only minor changes could be achieved as it was over half way through the financial year. We have identified some measures to reduce the loss slightly.

2008-09: We have discussed many possible measures at the two meetings, and decided to concentrate on measures that could be implemented relatively quickly. With the

increased subscription income and cost saving measures identified, we believe that it is possible to achieve a break-even operational budget. At the April meeting the updated budget position will be reviewed and consideration given to further possible measures.

Governance: The Society's lawyers have reviewed the Society's compliance with the Office of the Scottish Charity Regulator (OSCR) requirements and no major tasks need to be undertaken immediately. Work on documenting procedures is on-going. The first batch has been approved, effective March 2008. The second batch will be presented for review in April for approval at the June Board Meeting.

Central Registered Body in Scotland (CRBS): Contact has at last been made with appropriate people in the CRBS and a meeting has been held to clarify how the process has recently changed and to identify how to make the process of registration of those working with children in Scotland effective in future. Our new draft procedures

have been tested by one Branch and are with CRBS for approval.

Members' Forum 2007

Issues raised at the Members' Forum are being addressed by the relevant committees. We will be reporting progress and responses on the website.

Working Groups

Membership: Since the AGM, a number of Branches have sent comments on the membership structure. A working group has been set up and will be pleased to receive views from members and Branches. Please address any comments to 'Membership Working Group'.

Branches Conference: The Scottish Branches conference has been a successful innovation and a working group has been set up to consider whether this can be extended into regional conferences worldwide. Views on this are also welcome from members and Branches. Please address any comments to 'Branches Conference Working Group'.

From the Management Committees



Education and Training

Helen Russell, Convenor, provides an update from her Committee.

Winter School

Winter School 2008 in Pitlochry was most enjoyable. Thanks are due to Johan Maclean and her team. The Winter School Co-ordinator for 2009 is George Meikle, who comes with many innovative ideas. The success of Winter School has opened a debate about how we can enhance it or extend it. I would like to hear your ideas or views. My e mail is russell3@russell3.karoo.co.uk or you can write to me at HQ.

I do receive letters and other communications about Winter School applications and the waiting list, in particular. No system is perfect, but we do try to ensure that the process for application is fair and transparent. Applications are dealt with on a strictly "first come, first served" basis. Because of the popularity of the event, even a delay of 24 hours in returning your application may result in your being put on the waiting list. Despite this, many overseas dancers do attend the course every year and there is a significant turn-over in dancers, with several "first-timers" each year.

Winter School 2009

26th February – 3rd March 2009

If you wish to be sent an application form for Winter School 2009, please send a stamped addressed envelope to Headquarters in May 2008, if you have not already done so. Obviously no stamp required for overseas members.

Application forms will be posted to overseas members on Monday 16th June and to UK and European members on Friday 20th June. The forms will also be available to download from the RSCDS website at midday on Monday 23rd June.

Applications will close on Friday 18th July, but will not be processed until September. Please note that applications will be handled at Headquarters only, they will not be accepted at Summer School.

If your application is unsuccessful, you may choose to be placed on the waiting list.

Did you know you could...

Apply to be assessed as a teacher or as a

musician to join the staff list for Summer and Winter Schools?

Apply to be Depute Director of Summer School?

Apply to be Co-ordinator of Winter School?

Why not...

think about standing for election for the Education and Training Committee? If you have the skills, time and commitment and you are interested in the work of the committee, which covers Examinations, Schools, Youth and Teacher Development, why not consider standing?

The Dancing Proficiency Assessment

In a previous issue I wrote about the revised Dancing Proficiency Assessment Level 1. Levels 2 and 3 of the Dancing Proficiency Assessment are now also available. Further details and the complete syllabus are available on the RSCDS web site or can be requested by contacting Headquarters.

I would urge branches and individual dancers to participate in this scheme, as it is an excellent opportunity to analyse and improve your standard of dancing.

Summer School Classes



John Wilkinson, Schools Director, announces some changes at Summer School this year.

Traditionally, with the exception of Introductory and Intermediate classes,

the pattern for the whole week has been to attend a chosen class for the first lesson (9.30 to 10.45) then change to a different venue and different teacher for the second lesson (11.30 to 12.30).

In 2008 dancers will attend both first and second lessons with the same teacher and in the same venue from Monday to Wednesday inclusive. Dancers then move to a new venue and have a new teacher for first and second lessons from Thursday to Saturday inclusive.

Advantages

Better continuity for the teacher and the class

Better opportunity to monitor progress and to review individual performance with a midweek change where appropriate.

Fewer conflicts with fellow teachers

Less movement between venues

By reintroducing Highland and Step classes in the second of the morning sessions

(where numbers permit – see below) numbers in the other classes are likely to drop in the second lesson. Whilst this is the case at present, it will seem more obvious in future because those classes will be in the same venue for both sessions.

At the time this issue of *Scottish Country Dancer* goes to press there are insufficient numbers to be able to run Advanced Highland and Advanced Step classes in some weeks.

Core Dances



Jim Healy, Convenor of Membership Services, reports that following his announcement at the AGM in Perth in November a selection of core dances

has been compiled. As it says in the forward to the booklet:

The selection of dances has been made with a number of objectives in mind. Among them are:

to provide inexperienced dancers with a manageable repertoire of dances which appear on dance programmes;

to provide teachers and dancers with a structured list of dances containing the principal formations of Scottish country dancing;

to provide programme devisors with a common base from which a part of any dance or ball programme can be developed in order to encourage inexperienced dancers.

The full list is available on the website and a booklet of the selection will be included in the pack given to new members

Money Matters



William Whyte, the new Convenor of General Purposes & Finance, is aware that the very large deficit forecast for 2007-08 came as a surprise

to many members and branches. He told *Scottish Country Dancer* that the management team recognises that it must improve the flow of financial information in future by, among other measures, making the accounts more user-friendly and providing them earlier. The Society does a great many more things today than it did some ten years ago, and it is vital that we are serious about making and adhering to budgets. Branches and members will be kept up to date on the financial position via the Management Board reports (which appear on the website) and there will be a detailed article on the financial situation in the next issue.

Young Dancers

by Jayne Brown, Youth Director

You can read about Spring Fling 2008, which has just been held in Glasgow, in the next issue. I am now looking at options for Spring Fling 2009 at a venue in Scotland.

Another in the series of workshops for young dancers (16 - 35) will be held in Hexham, Northumberland on 17 May 2008 and there are plans for further workshops in Edinburgh and London later in the year. Details are available through Headquarters.

I am also looking for volunteers, especially young adults, to help write and put together a youth newsletter.



Dance Scottish Youth Demonstration Team in Glasgow.



Seven teams from Aberdeen, Aylth and Perth took part in the annual David Findlay Rosebowl Competition for junior dancers organised by Dundee Branch and held in February 2008 at the Blyth Hall, Newport, Fife. The Adjudicator, Anne Taylor from Aviemore, commented on how well all the children danced and how nice they all looked.



The Lochvale Dancers, one of the successful teams at the Edinburgh Festival in February 2008

Dance Scottish Week Colouring Competition



One successful feature of Dance Scottish Week 2007, which most adult dancers will not have been aware of, was the colouring competition, aimed at raising awareness of country dancing and the RSCDS among children of 12 years and below. The picture was sent to all branch secretaries for copying to children's classes and local schools. 460 children took part with prizes for the four winners and certificates of commendation to 16 more.

Large number of entries

Although all branches had been circulated, the majority of the 460 entries came from Scotland with significant numbers from Ireland, England, France and Canada. The entries split into two groups: children who attend SCD classes and children whose sole contact with SCD is through their primary school.

Boys versus girls

One interesting phenomenon was the complex cultural association between kilts, tartan and football in the minds of the many Scottish children, particularly boys. Many show football team loyalties, all in green, or blue, or red and black. Two Glasgow primary schools sent in 83 entries. Of these 32 children depicted the dancers in team colours – green and red; green and yellow; green and orange; green and purple. With green being the dominant colour, we assume they were Celtic supporters!

Interpretations

What was fascinating about the entries was the very wide range of interpretation. Children from SCD classes normally coloured the tartan sashes and kilts in a conventional way, while other children coloured them in one colour or in rainbow patterns. Some children coloured boys' hose in a single colour while others coloured them as diced hose with different colours for the flashes.

Lessons learned

The original picture was designed as an idealised view of a children's dance. The black and white picture served as a template, onto which children could project their own ideas. The most revealing entries show children adding details of their own and contextualising the dancers within their own world. The use of brilliant colour and careful detailing express a fundamentally positive engagement with the picture, with some children clearly placing themselves within the dance. The confident depiction of tartans and Highland dress show an easy familiarity with these symbols of Scottish cultural identity, while the imaginative crossovers with football give an insight into the cultural nuances of specific areas of modern Scotland.

The winners

Congratulations go to Francesca Hall (aged 7) from Berwick upon Tweed, Sophie Alexander (aged 8) from Newcastle upon Tyne, Beth Ross (aged 9) from Forres, and Charlotte Craw (aged 11) from Aberdeen. Special mention must be made of some of the excellent efforts from some of the schools: Pitcorthie Primary School in Dunfermline; Ecole Elementaire in Méaudre, France; Monreagh National School in County Donegal; St Bride's Primary, Garrowhill Primary, and Chirnside Primary in Glasgow.

Dance Scottish Week 2008

This year details of the competition will be available from HQ in good time for Dance Scottish Week. It will be available via branch secretaries and will be available on the website.

Winners from top to bottom: Francesca Hall, Sophie Alexander, Beth Ross and Charlotte Craw

RSCDS AGM and Conference Weekend

The Editor reports on an eventful weekend. *Photographs by Fraser Band.*



The Conference Ball.



Irene Bennett, RSCDS Chairman, with Councillor Willie Wilson, Depute Convenor of Perth & Kinross Council, who welcomed members to the Conference Ball.

"Extraordinary" was the word most frequently on the lips of delegates at the conclusion of the Society's AGM in November 2007. Indeed it was. No one could remember an attack quite like the one launched by Lawrence Boyd, the outgoing Convenor of General Purposes and Finance, on his fellow members of the Management Board. He reported that the RSCDS was heading for a £150,000 loss at the end of the year, and he warned that unless urgent steps are taken to rectify the position "insolvency looms". He blamed the Board's inability to deliver on risk management, poor governance and an absence of leadership. The meeting listened in stunned silence. This was not the sort of language delegates had come to expect at the usually ever so polite gatherings of the Society. The meeting could only guess at what the rest of the top management team, sharing the platform with Lawrence, thought about these stinging criticisms as the agenda didn't give them the opportunity to reply.

A few minutes later Lawrence was back on side with his Board colleagues and was joined by Jim Healy, Convenor of Membership Services, and Alex Gray, Chairman Elect, in proposing a £5 increase in the subscription. They argued this was necessary because of inflation and improved services, but many delegates especially among those speaking on behalf of Branches outside the UK, were not convinced. The strength of sterling, the distance from Scotland, the difficulty of recruiting members and concerns over budgeting were cited as reasons for a more modest increase but, with the Board promising a coherent strategic plan and a reliable cost base, the motion was carried by 175 votes to 62.

This was heady stuff, but the remainder of the AGM held at the Bell's Sports Centre in Perth followed a much more traditional script. Scrolls of Honour were presented to very worthy recipients, the Society gave a standing ovation to its outgoing President,

Recipients of the Society Scroll of Honour 2007 (left to right) Masako Okada Naitoh (Tokai) Elinor Vandegrift (Seattle) David Cunningham Snr. (Membership Services) Kathleen McAdam (San Francisco) Fiona Turnbull (Richmond) Helen Frame (Ayr). May Macfarlane (Toronto) was also awarded a Scroll, which was presented locally (see page 21).



The Earl of Mansfield, and welcomed Dr Alastair MacFadyen into the office, appreciation was extended to our Headquarters' staff and election results were announced. In fact there was only one election as most of the Committees had more places than candidates. There was one more motion to debate: Glasgow Branch winning the support of the meeting in demanding that the Management Board takes action to speed up the processing of disclosure certificates, a matter of great importance to Scottish Branches with children's classes.

Of course the Conference Weekend is far more than an AGM. It's an exciting cocktail of dance and discussion, a chance to meet up with friends at almost anytime of the day or night and a motivating experience, when you realise, once again, just how many members all over the world are giving up so much time to make the Society a success. As usual the dancing was tremendous fun from the opening Ball with David Cunningham and his Band, through the informal dance with Marian Anderson and her Band, the meticulous class under the tuition of Mervyn Short and an entertaining workshop led by Malcolm Brown. The Members' Forum, carefully choreographed by Bristol Branch, attracted over 120 participants keen to share views on RSCDS schools, publications, publicity, finance and vision. There was more constructive chat on the Sunday morning with specialist groups on music and youth, plus a meeting for the International Branch. There was even an excursion to Scone Palace.

The entire weekend was a triumph of organisation, and congratulations from one tired but elated member to everyone who helped to make it a success.

Dance Scottish Week 2007



Tasting Scottish country dancing in Guildford during Dance Scottish Week 07

Conceived at the Scottish Branches Conference in 2006, Dance Scottish Week burst into life in September 2007. Its aims were to promote greater awareness of Scottish country dancing, to provide a publicity platform for branches, to encourage new dancers and to increase membership of the Society. Many branches seized the opportunity with enthusiasm and imagination that ensured the success of the project. The week was endorsed by Linda Fabiani, Scottish Minister for Culture, "It's important that this aspect of our culture and heritage is accessible and appealing to all ages and to people from all backgrounds. Scottish country dancing is something that anyone can take part in and enjoy."

DSW 07 was timed to coincide with the start of the dancing season in the Northern Hemisphere. It opened with a high profile, formal reception and ball in the splendid surroundings of the Surgeons' Hall, Edinburgh, but most of the events were definitely informal and targeted at first timers. Thanks to careful planning and commitment by the organising branches, newcomers were surprised how quickly they got into the swing of things and some enrolled in classes on the spot. There was dancing in shopping centres, parks, village halls and schools. There were come and try sessions, taster sessions, trial evenings, open classes, beginners classes, workshops, ceilidhs, family nights, bring-a-friend nights, welcome dances, joint dances with local clubs and with English and International dancers, plus charity events, coffee mornings and exhibitions. Headquarters threw open its doors, and the week was rounded off with a dance in the impressive setting of St Andrews in the Square, Glasgow. Over forty Scottish branches were involved in the week,

together with others in the UK and some further afield, including Houston (Texas) New Haven (Connecticut) Ottawa and Hawaii.



Headquarters in party mood for Dance Scottish Week

Dance Scottish Week 12 - 20 September 2008

Ruth Beattie (Glasgow Branch) has told *Scottish Country Dancer* that preparations are underway to make the next Dance Scottish Week even bigger and better. Receptions have been arranged at HQ from 6.30 - 7.30 p.m. on Tuesday and Wednesday, and at 7.30 p.m. on Wednesday you are welcome to go along to Edinburgh Branch's "Come and Try" night at South Side Community Centre or to the Dunedin Dancers evening at Morningside Parish Church. On the first Saturday of the week Glasgow Branch is holding a memorial dance for George Lawson and Duncan Maclean, and on the second Saturday the Branch is inviting members and non-members to an afternoon of dancing at the magnificent Kelvingrove Art Gallery and Museum. What has your branch planned? Together we can make a real impact.

Typical of the week was the experience of Berks/Hants/Surrey Border Branch in the south of England who combined with Guildford SCD Club in holding a taster afternoon. Catherine Smith writes:-

"We wanted to give people of all ages the opportunity to find out what we enjoy about Scottish country dancing without first having to sign up for classes or brave visiting an established group. We made good use of the publicity material from HQ, which we thought was first class, by adding our own details. On the day the hall was filled with about twenty newcomers of all ages, including several children and some young adults, and a willing band of more experienced dancers from throughout the Branch and the Guildford Club. They formed a happy mix, who coped admirably with the varied selection of dances and enjoyed the whole afternoon. Material about Scottish country dancing and information about all the clubs in the area was available, and several new dancers have been enthused to give it a go. Preparation was hard work and, at times, daunting but the result made it worthwhile. Without a doubt we have put ourselves a bit more on the map in our area and this has led to a noticeable increase in membership for the local club. So, thanks for the idea, we would certainly encourage other groups to take the opportunity to fly the flag and good luck with DSW 08."

"Scottish country dancing is something that anyone can take part in and enjoy"

Linda Fabiani, Scottish Minister for Culture

The Archive



Marilyn Healy has been delving into the archives at Coates Crescent and (left) at Blair Castle, ancestral home of the Dukes of Atholl.

The last issue of *Scottish Country Dancer* included an interview with Lord Mansfield, who stepped down as President of the Society last November after 30 years. Lord Mansfield was the Society's sixth President. The first was Lord James Stewart Murray, who became the Duke of Atholl in 1942, followed by the Countess of Elgin, Major General Lord Thurlow, Lord Macdonald and Jean Milligan as 'caretaker' President for one year from 1976 until the appointment of Lord Mansfield

Lord James Stewart Murray was President of the Scottish Country Dance Society from 1924 until his death in 1957. At the first Annual General Meeting he was also elected Chairman, a post he held until 1927 and again in 1933-36. He represented the Society at the meetings of the Scottish Official Board of Highland Dancing until a few months before his death. He was also Chairman and President of Perth Branch c.1932-38.

Although he sent his apologies to the inaugural meeting in Glasgow on 26 November 1923, Lord James was very active in the early days of the Society. With his sister, Lady Dorothea Ruggles Brice, he was a member of the first

Research Committee. Whilst not officially on the Music Committee in the early days, he attended some of its meetings and was influential in the selection of music. In October 1924 he was one of the examiners at the first Teacher's Examination, held in Glasgow: the others were Miss Milligan and Mrs Stewart. He was assiduous in attending meetings and chaired almost every AGM until the year before his death.

Lord James was the third son of the 7th Duke of Atholl. His father was a fluent Gaelic speaker who ensured that all his children were brought up with a good knowledge of that language. The family were patrons of traditional Scottish music and dance and were steeped in highland culture, history and dress. He danced all his life, having been taught highland dancing by "Dancie" James Neill of Forfar, who had also been dancing master to H.M. Queen Elizabeth, the Queen Mother and was knowledgeable about the history of Scottish country dances. He once recounted to Bill Clement that, as a child, he had come down from his bedroom and hid in the minstrel's gallery at Blair Castle to watch his father teaching country dancing to his guests. It was at a similar house party during a shooting season in the early 1870s that the Eightsome Reel evolved and was dedicated to the Atholl Highlanders, the only private army in Europe.

The Duke of Atholl (Lord James Stewart Murray) dancing at the Royal Caledonian Ball in London in 1954. (Photograph courtesy of Jane Anderson, Archivist at Blair Castle)



Alastair Aitkenhead and Robert Mackay lead a sing-along at Winter School



"Swing low, sweet chariot"



"Coming for to carry me home"



"I looked over Jordan and what did I see?"



"A band of angels"

Celebrating the life and work of Dr Jean Milligan

Peter Clark reports on a fitting tribute to Miss Milligan held last year in Glasgow.



*Irene Caithness and Irene Bennett with one of the dancers from Garscadden Primary in front of the plaque commemorating the life and work of Jean Milligan.
(photograph by Brian Lochrin, University of Strathclyde)*

On 14 September 2007, within Dance Scottish Week, The Faculty of Education at the University of Strathclyde in Glasgow organised a gathering to commemorate the life of Jean Milligan, co-founder of the RSCDS. About sixty Branch representatives attended along with past Chairmen of the Society. Professor Andrew Hamnett, Principal and Vice-Chancellor, welcomed everyone to the Crawford Teaching Complex at Jordanhill where Miss Milligan had been a lecturer in physical education.

The opening address was given by our present Chairman, Irene Bennett, who recalled some of the major landmarks in Jean Milligan's life. Women had dominated the Society in its early years, but to the delight of Miss Milligan the situation changed partly as a result of the introduction of Scottish country dancing to male students at Jordanhill PE College in the 1930s. Her inspiration, drive and enthusiasm for this form of dance led to an ever-increasing membership of the Society and the formation of Branches throughout the world. In the 1950s and 60s visits by the International Team to festivals spread the popularity of Scottish country dancing even further. What had been a tradition in the doldrums became a flourishing activity. Miss Milligan was honoured with an honorary degree in law from the University of Aberdeen in 1977, the year prior to her death.

Dr Milligan was a very close friend of the Caithness family and visited them each

year during Summer School, so it was fitting that Mrs Irene Caithness was invited to unveil a commemorative plaque that was mounted on a stand on the stage. The Jordanhill site is due to close next year, and the plaque will be re-located to a permanent home on the John Anderson Campus of the University. The stage curtains opened to reveal a team of young dancers from Garscadden Primary School. They danced *The Reel of the 51st Division* and *Lady Catherine Bruce's Reel* beautifully to the fiddle music of Gordon Simpson. This was followed by a demonstration from the Glasgow Branch team who delighted the audience with a medley of *The Earl of Mansfield*, *Miss Milligan's Strathspey* and *The New Virginia Reel*.

Robert MacKay then spoke of Jean Milligan's love for Scottish music and her association with the pianists Susan Inglis and Winnie Carnie in selecting tunes for dances. The revival of Scottish country dancing did much for the promotion of Scottish traditional music. For many of us the phrases, "The music is the stimulus of the dance" and "Dance with your soul" encapsulate Dr Milligan's vision to see Scottish country dancing performed well in the ballroom.

The event concluded with a vote of thanks from Dorothy Paterson, Glasgow Branch. Everyone agreed it had been a memorable occasion at which to recall the achievements of such an important figure in the development of our Society.

2008 New Year's Honours

Congratulations to two long serving and dedicated members of the Society who received the MBE in the New Year's Honours List.



Bill Clement of Thornhill, Dumfries-shire was recognised for services to piping and Scottish country dancing. He joined the RSCDS in 1947 and was on the Summer School staff teaching country and Highland dancing for over forty years. He piped and danced for the International Team throughout Europe and later taught piping and dancing in Japan, Australia and North America. He was RSCDS Chairman from 1996 to 1998 and masterminded the Society's 75th Anniversary celebrations. The award came as a complete surprise. He told *Scottish Country Dancer*, "I was delighted to receive this great honour especially as I have had so much pleasure from all my teaching, and piping and dancing have been so much part of my life. Many pipers have received an MBE over the years, but I think this is the first time that an Honour has been given specifically for services to Scottish country dancing."



Peggy Spouse of Duns, Berwickshire was recognised for services to the community. She received news of the MBE award on her birthday prompting double celebrations. Peggy was a founder

member of Duns and District RSCDS Branch in 1953 and her work for the Society was recognised by the award of a scroll in 2004. Over many years Peggy has been deeply involved in her local community and, in addition to her regular teaching, has given dancing lessons for Hunt and Reivers Balls. As an adjudicator at children's festivals her gentle manner encouraged and fostered a love of dancing in many. All those who have been privileged to have been in one of her classes either at Branch level or at Summer school benefited from her great knowledge and love of Scottish history, tradition, language and dancing. Her clear instructions were often sung to the tune and rhythm of the dance. Peggy is a regular and popular reader for the Borders Talking Newspaper and has actively participated in the work of Chest, Heart and Stroke – Scotland.

In my opinion



by Ian Brockbank
(Edinburgh)

Alan Paterson's DanceData database (at 17th February) contains 13,408 dances. This is far more than anyone can ever get through in a lifetime, and yet people keep on writing more (you will find some along with this magazine). Do we really need more dances? What is the purpose of a new dance? Well, there is always the hope of crafting the next *Mairi's Wedding* or *Montgomeries' Rant*. More prosaically, many dances are written to mark a significant occasion: weddings most frequently, but also birthdays, anniversaries, and other gatherings (two of the dances with this magazine were written for the Festival Interceltique in Lorient, France last year). In similar vein, dances are written for special people, either renowned (*The Inimitable Derek*, *Miss Johnstone of Ardrassan*) or personal friends. If these become popular, it's a lasting tribute. If not, at least it makes someone feel wanted.

Then there is the moment of inspiration: the figure that goes wrong on the dance floor, suggesting an interesting variation; a lyrical/driving/uplifting tune that's begging to be danced to; a sudden thought of "what if...?" Several of my dances are the result of sitting in the dark with a sleepless child. The intellectual challenge of fitting movements together into a complementary whole passes the time like a sort of dancing crossword puzzle.

After attending folk festivals across Europe, I have come to the conclusion that it is this process of experimentation, trial and error, and continual evolution which distinguishes Scottish country dancing from many of the folk dance forms on the continent. Other dance styles are more a type of historical re-enactment, with little or no change over time, whereas Scottish country dancing is a living tradition, still developing. It may not resemble the Scottish dancing of the nineteenth century (as historians like to point out periodically), but 84 years of tradition still seems pretty good to me. Anyway, I dance because I enjoy it, not because it's traditional. So new dances are a "good thing". However, the sheer number of dances out there now makes it hard to find the gems among the mediocre, the unremarkable, the downright undanceable dances. No-one has time to try



The author dancing with Linda Fabiani, Scottish Minister for Culture.

every dance in the catalogue (even if they can get hold of the instructions). How do you find the best?

Some of the responsibility lies in the hands of the devisors. Once crafted, a dance needs to be tried out on real dancers, and honed to perfection (or quietly abandoned). Only the best should be distributed more widely. If there's no particular spark, it won't catch on anyway, and it will steal attention from the unknown delights that dancers should be finding. If a devisor publishes just their best, innovative work, dancers will start to look for other examples of their work. Roy Goldring's name is always a hallmark of quality; he must have been particularly good at filtering. Either that, or he was an absolute genius whose every dance was perfect.

We could restrict ourselves to dances published by the RSCDS. There are arguments in favour of this approach: the dances are readily available, known around the world and have been through a vetting process. However it's no longer guaranteed that everyone knows every RSCDS dance, and despite the best efforts of the Publications Committees through the years, not every dance in an RSCDS book is a winner – when did you last dance *Sally's Fancy*, for example? On the other hand, there are many popular dances which haven't been published by the RSCDS. The aforementioned *Mairi's Wedding*, of course. *The Irish Rover*, *The Highland Rambler*, *Peat Fire Flame*; the list goes on. There are excellent less well known dances: *The Cuckoo Clock*, *Reel of the Puffins*, *The*

Salmonfield Poacher and many, many others. By the way, *The Minister on the Loch* (along with this issue) exemplifies the paradox of restricting ourselves to the RSCDS-published canon. For a programme I recently helped compile, we were stuck for a strathspey, so I proposed it. No joy: we already had our self-assigned quota of two non-RSCDS dances. I would be allowed it now.

I am delighted to see Membership Services republishing dances like this that have stood the test of time. I'd love to see this extended. Rather than publishing new dances, how about collecting the most popular existing dances and republishing them to give them the benefits of accessibility and universality mentioned earlier? Maybe this way "published by the RSCDS" would come to be the gold standard which meant a dance was liked, not just by a single committee on a single dance-through, but by thousands of dancers around the world over a period of years.

So how would the committee decide which dances are most deserving of republishing? They would need access to a central clearing house to track what people were dancing and what they thought of each dance. This could expand to capture new dances; if instructions were also available, dancers could use the recommendations to find new dances to try, and feed back their comments in turn.

There are elements of this out there already. Dianna Shipman collected ball programmes and collated the popularity; these ratings are available on the Grand Chain web site. She stopped in 2000; Campbell Tyler from South Africa has recently started collecting programmes to update the listings. Lara Friedman-Shedlov runs the Eight by Thirty-Two web site where devisors can submit new dances for sharing and comment. The Donalds have obtained permission to publish many of the dances in their collection on the Scottish Dance Archives web site. There are various sources of cribs, Paul Bond's CardCribs and Charles Upton's Minicrib being possibly the best known. DanceData lists every dance known to Alan (along with tunes, recordings, publications, figures and links to the instructions where available). The Grand Chain events listing allows dance programmes to be submitted. We just need a central point to tie it all together.

Addendum: just as I was putting the finishing touches to this column, exactly the same proposal came up on the Strathspey mailing list. Maybe an idea whose moment has come?

RSCDS International Branch Weekend in Tallinn

by Bernie Hewitt



James Gray combines the role of musician with making up the set.

Nearly eighteen months of hard work and planning came to fruition over the last weekend in September 2007 when the International Branch held its first ever weekend of Scottish country dancing in Tallinn, Estonia. Over one hundred and fifty dancers and musicians took part, travelling to Estonia from seventeen different countries.

Even before the dancing started on the Friday evening, many of the participants had taken full advantage of their trip to spend a few days sightseeing, all superbly orchestrated and run by our Estonian hosts. One team of dancers and a couple of the musicians also performed at the annual event of the Tallinn Scottish club (a slightly odd institution as it has no Scottish members) with a demonstration of *Schiehallion*, and then got most of the guests (including the British Ambassador and his wife) up for some simple ceilidh dances with a bit of help and advice from Jessie Stuart. The following morning saw another small group of dancers performing live on Estonian breakfast TV, and being accosted in the street on their way back to the hotel by people who had seen the broadcast and wanted to say how much they had enjoyed it.

The weekend proper kicked off with a guided tour and a meal in the Old Town section of Tallinn. We then moved to a dance in the Matkamaja Hall. The programme was based almost entirely on requests from branch members, (as was that on the following

evening). MCs Margaret Lambourne and Stephanie Robertson did a superb job of controlling both two separate line-ups of musicians (one for each half of the dance) and a hall full of eager dancers. The following morning saw the usual collection of stiff legs and red eyes, but after a short walk to Tallinn University classes got underway with teachers Jessie Stuart, Susi Mayr and Patrick Chamoin, and musicians Keith Smith, James Gray, Andrew Lyon, John White and Bernie Hewitt. A different teacher/musician combination was used for each class to expose the dancers to as many different styles as possible.



Six of the seven IB committee members. Left to right: William White, Stephanie Robertson, Susi Mayr, Bernie Hewitt, Margaret Lambourne (Chairman) and Pia Walker.

The Saturday evening dance was held in the main hall of the University. Very different styles of music were used for the first and

second half of the dance. Keith Smith and James Gray showed just how effective a fiddle/piano duo can be and then, for the second half, all the musicians played together under the leadership of John White. Another TV station recorded some scenes and a couple of interviews which appeared on the Tallinn evening news the following day. Sunday morning had all the survivors back into the main university hall for another class. All three teachers took turns, and the musicians rotated in and out as required. And that was it, apart from yet another ceilidh that evening which was thrown open to anyone who wished to come along.

This, the IB's first foray in to the world of organised events was a spectacular success. There are many reasons for this: hard work, foresight and planning, excellent teachers and musicians, good publicity ensuring maximum attendance by enthusiastic dancers, the venue, with its relatively cheap accommodation and transport links, and the sheer hard work of the very energetic local group superbly orchestrated by Eike Albert-Unt. It was most definitely not like running a normal branch event, in known territory with known venues and personnel. There was also the problem of keeping on top of the finances with three different currencies being used. Apart from a couple of short visits by IB committee members relatively early on in the planning stages, this was all set up by email, with the occasional frantic international phone call as the time got closer and closer. IB committee members arriving well before the weekend proper got underway was also a major factor in ensuring its success.

The Estonian hosts deserve a special vote of thanks from all IB members who took part in this event. Their hard work really paid off – meeting everyone individually at the airport, organising (and leading) the sightseeing trips, the welcome packs everyone received, helping out with the Estonian language – all these are the little details which made this weekend so successful. Someone, somewhere in (maybe) two years will have to pull out all the stops to reach the same standards. It is also worth noting the interest in all things Scottish the IB visit raised in Tallinn, and there are at least five new members of the local SCD group as a direct result of the media coverage the weekend generated.

Dr Alastair MacFadyen



Dr Alastair MacFadyen

Did you grow up here in Newton?

I was actually born six and a half miles over the border in Cumberland – a product of the diaspora! My grandparents left Newton and decided to settle in Cumberland. My grandfather was Gaelic-speaking, so I grew up hearing a lot of Gaelic music. My family were members of the Carlisle and Borders Branch of An Comunn Gàidhealach. My grandfather actually taught their Gaelic class.

What is your earliest memory of dancing?

Well, I have a very vague memory of my grandfather coming to the house when I was about six. I knew I was going to be sent to something. I wasn't very aware of it at the time, but he showed me something that I think must have been the pas de basque. There were other adults there and I think they were showing me the formation of a set. What they were doing was preparing me for the children's class run by the Carlisle Branch of An Comunn. There were hundreds of children. We were taught by Mrs Ethel Double. She enthused us and some of my classmates are still dancing today. Two of us were in this year's Senior Class at St Andrews! Her daughter, June, is still a regular at Summer School. Mrs Double's own dancing pre-dated the formation of the Society. When she taught me in the 50s, she also taught step dances and some of the basic Highland dances. That was my introduction to the richness of Scottish dance. And at An Comunn's annual Highland Ball, I danced with many dancers whose dancing pre-dated 1923. As I got older, I was very lucky to be taught by another great teacher, the late Jack Johnstone of the Carlisle and Borders Branch of the RSCDS.

Jimmie Hill made the 200-mile round trip from Edinburgh to interview Dr Alastair MacFadyen in his home in the village of Newton on the shores of Loch Fyne in Argyllshire. Alastair has filled many roles within the Society with great distinction: teacher, tutor, examiner, adjudicator, committee convenor, Archivist, Summer School Director, Chairman, and now Honorary President.

Can you remember any difference in dance style between these older dancers and RSCDS-taught dancers?

I do remember that the ladies particularly danced in a much easier and more relaxed style - lower on their feet. They didn't skip around in the same way that we skipped around. We all seemed to get along quite happily together. Of course the country dance repertoire was more limited as we were only up to about Books 16 or 17.

So does this mean you went to school in Carlisle?

Yes, and then to university in Liverpool. I went there because I had an interest in Spanish history. One of the history lecturers from Liverpool had come to the grammar school and talked to us about his speciality, which was Spanish diplomatic history. That appealed to me. So I went to Liverpool to study history and in the first year I took Spanish as well. After my BA, I did my MA, and then I was invited to do my PhD. I had several years in Spain, working in the diplomatic archives at Simancas near Valladolid. After that I taught at a Boys' Grammar School in Leicester, before coming up to Jordanhill.

You must have known people there before you came.

Oh yes, I came to Jordanhill in 1966, and had already met many of the Glasgow people. I had been going to Summer School since 1955. That was my last year at school, so you can imagine how nervous I was arriving for the first time, but I had a whale of a time. People were so kind to me – particularly the folks from London. As a young man, the whole Summer School experience was absolutely tremendous. There was such joy about the music, the dancing and the company.

Did you dance when you were in Spain?

No. I actually thought at that point that my country dancing days were behind me. I remember being invited to the Anglican chaplaincy in Madrid and, of course, at that time it was the only non-conforming church allowed. There was a policeman outside who asked you who you were and why you were there. When I was there I

heard dance music in the distance. That reminded me of the fun I had had and so I went back to Summer School. But I well remember something that happened to me in Spain. I was in Barcelona on my way to a country dance event in Cannes. I was up early in the morning having a look around the city. I remember standing outside the Cathedral as Mass was ending. The people coming out got into a circle and began to dance the Sardana, the traditional dance of Catalunya. Everybody joined in, but the police were watching. At that time it was illegal to congregate in the street and the police dispersed any crowd, but they left the dancers alone. It was the first time I realised just how significant music and dance and song can be in keeping alive a sense of national identity – precisely what we're doing in the RSCDS.

When did you take your teacher's certificates?

I think it was sometime in the early 60s. I did my Preliminary Certificate with Florence Adams and my Full Certificate with Mina Corson. Many years later Florence Adams told me that when Miss Milligan was examining me for my Preliminary Certificate she suggested to her that they just give me both certificates! Florence Adams told her she could not do that!

How involved were you in Glasgow Branch?

I knew so many people there that it was more like coming home. I settled in very quickly. I became involved in the Branch committee. I taught for about 30 years in the branch – every class except the certificate class. I enjoyed teaching the dem group enormously. We put on concerts and had trips abroad.

When did you start teaching at Summer School?

It was still in Jean Milligan's time, so it must have been the early 70s. I had a lot of help, especially from the musicians. I was greatly encouraged recently when I was down at the Dunoon group. They had a dozen fiddlers playing for them. As dancers, we don't realise the huge amount of work to get all the sets ready to play for an

evening's dancing. I'm just back from Winter School where they had some excellent musicians. It was such a pleasure in Glasgow working with Muriel More as pianist. When Muriel played for a class, she never took her eyes off the dancers. She was a dancer herself. I've seen her standing up at the piano and directing a set that was in trouble at the same time! Absolutely incredible!

What highlights can you remember from your years as a Summer School teacher?

I think it would be the certificate class. For me it's the one that brings the most pleasure and joy in that you see the results at the end of the two weeks – both from your own teaching and their efforts. The other high points were the years when we were celebrating our jubilees. The ceilidhs were always something to look forward to. And when I was there first, there were different ceilidhs in the different halls. There was no one big ceilidh. Naturally, you invited people from other halls to your ceilidh. When I became Director of Summer School, I felt it was very important to make sure that new people got a warm welcome. Of course there are a lot fewer rules and regulations now than there were when I first attended – a good thing!

What do you remember most about your time as an examiner and adjudicator?

I think it was turning up in some very remote part of, for example, Australia, and realising how much my visit was appreciated. I was most aware of this if I had to present someone with the Society's Scroll of Honour. It was the fact that their work over many years had been recognised. This very often gave as much pleasure to the group as to the Scroll recipient. On the other hand, the reception could be rather cool! Maybe the feeling was, "Why do we need this guy to come all the way from Scotland?" I well remember one evening – in a place which shall be nameless. I announced that I would be teaching that year's new book, whereupon the Branch chairman took it out of my hand, waved it about and announced, "He tells me he's going to be teaching this new book! I just hope it's better than the ones we've had in recent years!"

Many country dance teachers and examiners seem to start a second career when they retire from their day job and go on the international circuit. You didn't. Is there a reason for that?

There are two reasons. In about 1994 I was afflicted with the very painful problem of a heel spur which made dancing very difficult. I felt that I could no longer teach, adjudicate or examine as effectively as I wished to do. That has now resolved itself, thankfully. The

other reason is that I had a very personal conviction that after more than thirty years of teaching, it was an appropriate time to make way for younger teachers. I have always been very grateful to my early teachers. Although I do miss the teaching, I am very well compensated by the enormous pleasure I derive from attending classes now taught by those whom I have taught and encouraged.

Many people associate you very much with the Archive.

Yes. Jean Milligan died in July, 1978 and that autumn I was asked to start organising the archives. It's something that is very close to my heart. The historical dimension of our dancing has always intrigued me. But the work I've done which I value most was my teaching. It's through our teaching that we ensure the future of the Scottish country dance. But I am very proud of my work on the Archive. I still think there is more that could be done to make it more widely accessible. It would be good to get it on to the official 'Arcon' list of archives – the standard reference list.

You are also known for your biographies of Mrs Stewart and Miss Milligan.

Yes, I wrote the two biographies, the first with Florence Adams. That was very interesting because some of Miss Milligan's students who had been members of her after-college class were still alive at the time – the class she used to try out the dances in Book 1. It was interesting to hear their comments on how that went and who was there. Both Mrs Stewart and Lord James were there. One lady mentioned that it seemed that Miss Milligan always deferred to them. She always recognised their dancing background – particularly Mrs Stewart's.

So you must have known Miss Milligan for a number of years?

Yes, she called me 'the boy'. She could never remember my name. She often forgot names and would just refer to a man by the name of his tartan. Mine mystified her – Maclean of Loch Buie! It still intrigues me how this organisation got going – 27 people turning up and suddenly ending up with thousands. When I was chairman we peaked at about 30,000 members.

Moving on to country dancing itself, was the country/ceilidh split always there?

Oh, yes. I was a country dancer, who came up here to Argyll on holiday. If I had gone to a local dance with my pumps, they would have thought I was mad! I never thought much about it at the time. But, of course, the RSCDS never had a monopoly of the country dance. For example, we never included the gentry. They continued with

their own dancing. Today the Old Tyme dancers are doing their own thing, but now they are adding more long-wise country dances to their repertoire. They will now dance couple dances for half the evening, and set dances for the rest. There is a great variety of dancing going on in Scotland today, much of it outside the RSCDS.

Do you think that country dancing would have died out if the Society had not been formed?

It's impossible to know, but we do know that there were fewer country dances appearing on dance programmes in the early years of the century. By the 1920s there was only a handful left. The only strathspey was *The Glasgow Highlanders*. There were still people keeping them going – the professional dance teachers, some of whom were not pleased at all when the Society was formed. Their families had been teaching country dances for generations, so they wondered why we needed Miss Milligan? But some of them came and joined us – John 'dancie' Reid for example. There is a story that Miss Milligan was adjudicating at the Arbroath Musical Festival. She gave 99% to the professional dance teacher's team. He was outraged that Miss Milligan should come and deprive him of 1%!

Is our current repertoire sustainable?

The simple answer is that it is the dancers who will decide! They always have. Dancers wanted slow airs and we have responded. At the end of the 18th century the dancing masters wanted to keep the Minuet going but the dancers said "No, we want the country dances." So the Minuet disappeared. That is what is happening to the strathspey today. The dancers will decide. If a branch puts on more slow airs than strathspeys on a programme, they are responding to their dancers. The strathspey that we know today had a very short life at the end of the 18th century, but, again, it was the dancers who decided they didn't want it! You see it today towards the end of a dance when time is running out. The MC will announce that "We'll only do the strathspeys in 3-couple sets once and to the bottom to get them over quickly"! History is repeating itself!

You were involved in the Scottish Traditions of Dance Trust, weren't you?

The Trust developed out of two conferences organised by the Arts Council. There was a feeling that traditional dance should be promoted. The objectives of the STD were quite clear: to promote all forms of Scottish traditional dance; to foster research and conservation of materials; and to found a national dance archive and research centre. What interested me was the research and

continued on page 18

Interview with

Dr Alastair MacFadyen

archival side because there never had been that much interest within the RSCDS in research. I had had a hard time persuading the Society of the importance of an archive – and longer to get them to agree on a budget. In the STDT I saw an opportunity to do something very worthwhile to bring to people's attention that in this wee country of never more than 5 million we had this rich, rich heritage of traditional dance. One day I hope there will be some kind of national dance archive centre. It wouldn't need any of us to give up our collections, but it would involve some kind of internet access to them all.

Thinking of your legacy to country dancing, how do you see The Manual?

I Well, I feel it was a worthwhile thing to do. We have to think of the people who are miles from anywhere, struggling to teach our dances. The Manual does give them some help. But of course I invariably get a question from someone who says they looked in The Manual and it said nothing about it! If The Manual says nothing about a particular issue it is because we couldn't agree! Sometimes I wonder if we have not become too technically demanding, putting people off by the demands we make of them. I know that when I trained I was never expected to follow a set pattern of teaching, but today there is a danger that lessons can be too predictable.

Have you found the Presidency onerous?

So far, not at all! I'm just doing what I have always done – dance with people; sit and listen to people; talk to them! And when I was Chairman I had to chair the AGM because that was when Lord Mansfield was a government minister in Northern Ireland. My main constitutional duty is to chair the AGM so until there is a constitutional change, I may still have to do it! I first came into contact with the Society at the age of 6, so to be asked to be its President was a great honour.

You have given a lot to country dancing. What has it given you?

It is the simple enjoyment of dancing to music – the heavenly partnership of music and dance.

From around the world

Alan Twhigg has joined our team of correspondents to represent North America - West Coast, taking over from Rosemary Coupe. Thank you Rosemary and thanks too to Elaine Arthur for co-ordinating the contribution from Australia in this issue.

Africa

Correspondent: Terry Lynne Harris
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Pretoria Branch's 35th anniversary ball in October last year was a rip-roaring success! The constant rain that evening did nothing to dampen the dancing spirit. The live music provided by Muriel Johnstone, Keith Smith and Bill Clement added to the success and enjoyment of the event.



The Reel of the 51st Division at the Pretoria Branch Ball

Many Happy Hours, Pretoria Branch's illustrated 35th anniversary book of dances, is now available. It contains 39 dance, including dances by Iain Boyd, Malcolm Brown, Duncan Brown, the late Roy Goldring and Pretoria Branch members. Each dance has music, mostly original tunes, arranged for piano. Muriel Johnstone and Ken Martlew composed some of the music, with branch member and teacher Wouter Joubert providing the rest. For more information about the book, look on the branch's website www.rscdspretoria.za.org/

Campbell Tyler (Cape Town) is taking a group of dancers to Scotland in May. They'll be dancing at various venues around the country and will end their trip by hosting a ball in an 18th century country estate with its own private ballroom, in the vicinity of Coldstream on 23 May. Marian Anderson and her band, who played at the Cape Town ball in 2006, will provide the music for the ball.

Asia

Correspondent: Arthur McNeill
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The social events of Hong Kong's winter season (St. Andrews Night, Hogmanay, Burns, etc.) have proved to be almost as popular as ever. After years of witnessing

a "dumbing down" of the St. Andrews Ball programme, ostensibly to attract more participants, the dance programme appears to have returned to its previous glory, thanks to the courageous efforts of dancing Chieftain, Richard McKeown. There are hopes that the ball might return to the splendid ballroom of the Inter-Continental Hotel, following its brief exile in the multi-purpose room of the Hong Kong Football Club!

Finding suitable venues for dance events amidst some of the most expensive real estate in the world remains a challenge. Fortunately, some hidden gems still remain. The Aviation Club, which sits at the edge of the former Kai Tak Airport, has survived the airport's redevelopment and its clubhouse has provided a wonderful combination of dance floor, clubby hospitality and nostalgia. And if you feel like a breath of air between dances, you can spill out onto the old runway without worrying about passing 747s!

Studies of global English estimate that there will soon be more people using English as a second language than as their native language. On the face of it, this trend sounds like good news for Scottish country dancing. Yet in some parts of the world, many of the local population are interested in learning about international dance traditions, but would prefer to use their mother tongue. During the Christmas break, local dancer Stephen Li, fresh from his teacher's certificate course in St. Andrews, held a Scottish country dance workshop in Cantonese, where he introduced a group of Hong Kong Chinese dancers to the delights of Scottish country dancing. Workshops in the local language could prove to be a step in the right direction as far as attracting new dancers is concerned.

Australia

Correspondent: Elaine Arthur (on this occasion)
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The 32nd Australian Winter School was held in Canberra from 30 September to 7 October with 180 participants. Our teachers were from far and wide: Marjorie McLaughlin, San Diego; Eric Finley, Scotland; Doug Mills, Christchurch; Susie Pugh and



The junior class at the Australian Winter School. Photograph courtesy of www.Morrisonphoto.com

Trish Nicholls, Sydney; Sandra Carroll, Canberra; and Denice Walter from Tasmania. We had a great line up of musicians, all from Australia, Chris Duncan and Catherine Strutt from Newcastle, Kate Scott, Niall Howe and Tony Hill, Bob McInnes and Polly Garland.

Denice Walter reports:

LEOPARDS AND TIGERS IN CANBERRA!

I had no idea that Australia, let alone Canberra, had leopards and tigers, but on Monday 1 October 2007 at 9.00am there was a room with ten very eager but perhaps unsure leopards and tigers. Of course what I am really talking about is the 32nd Australian Winter School where each dance class was named after native orchids of Black Mountain in Canberra. The juniors' class had ten young girls and was named after the Leopard and Tiger native orchids.

At the Ceilidh the children performed an original item named *SCD Teacher's Lament*. when they enjoyed showing what could be done with literal translations of some of our formations. On the following nights the children excelled and showed what they really had been learning. Wednesday night was fancy dress and had the theme of Aussie Icons, Myths and Legends and the girls danced *Ian Powrie's Welcome to Canberra* which had been devised 30 years ago when Ian Powrie visited the city. They also did an Australian Bush dance, called *Ned Kelly*. It fitted in so well with the theme of the night that it had to be shown. On Thursday night the girls danced a circle dance *Dianne Murdoch's Promenade* and then to show something different again the girls did a five-person dance *Noughts & Crosses*.

Devising a dance was a great team activity and learning experience for the children, especially as the dance had to be for five couples to suit class numbers. This was challenging, but they came up with a wonderful dance with great formations and imaginative ways of having five couples dancing most of the time. The dance was titled *The Tigard Orchid Reel*.

If you think about it, you can see how the title came about!

Correction

In Issue 5 page 6, a statement was made that Adelaide would be hosting the Australian Winter School in 2009. This is an error. Sydney will be hosting the Australian Winter School in 2009 and Adelaide in 2010.



Last year's Spring Ball in Frankfurt

Europe

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Most European groups seem to fall into the same pattern: a weekly or fortnightly class, the melting pot in which the matter of SCD takes form; the more experienced members meet for classes at advanced level, social dancing or a dem team, often once a month.

Special events, week-ends, day schools, balls, etc... are attended not only by the local members, but also by their "neighbours": the nearest group or branch is usually about a 2-hour drive away, so the few who get involved in this visiting exchange soon realize that whether they go to Zurich, Turin or Monaco, they meet familiar faces in the dancing-hall: some become quite addicted to travelling!

Large-scale celebrations draw more people from afar, as do well-established annual events, especially when they involve live music, a rare treat for us. The limitations of time, money and distance thus draw a kind of map: the geography of SC dancing in Europe could be seen as a series of formations, a metaphor of the dance...

September saw the first International Branch week-end, jointly organized with the Tallinn (Estonia) dance group. See page 15.

In Germany, Rechberg's weekends have been running every autumn since 1971, always well-attended by approximately 100 dancers from Europe and overseas. The dance venue offers a spectacular view of the beautiful countryside. Dates for 2008: 24 - 26 October; teacher: Patricia Houghton, musicians: Robert Mackay, Muriel Johnstone,

Keith Smith. It is usually full on the very day booking-forms are sent, so prepare a fall-back plan!

The Caledonian Society of Brussels organizes annually a St Andrews Ball, a Spring and Autumn Fling Ceilidh Dance, and Burns Supper. A group for children meets at weekends, with a Children's Ceilidh planned for June.

A score of young dancers and musicians, have formed an "International team" for the Newcastle festival in February. A challenging reason to meet across borders! The teammates train when attending events in Lyon, Budapest etc... A four-day gathering was held in Lausanne after Christmas. Working hard AND having fun, well done!

Paris Branch holds an International weekend in a different French town every fourth year for Easter. "Reeling in Reims" 2008 is fully booked, with Mary Murray (teacher), Angela Young (pianist) and Marian Anderson's band.

Forget about rainy days, save money for April and June, two inspiring months!

Ian Robertson on the accordion will play for the Geneva Spring Dance on April 12th.

On 18-20th April, an International Dancing Weekend in Kiev with Ken Martlew and



Kiev Dancers

Barbara Manning will be "your chance to visit the newest country on the SCD map, discover its glorious capital and meet young and friendly dancers from Ukraine and Russia!"

As one of the oldest German SCD groups, the Frankfurt Club celebrates its 45th anniversary this year and will hold its 40th annual Spring Ball on 19th April, with Keith Smith playing with local musicians Christine Moos and Anselm Lingnau.

The 20th Montpellier ball will certainly draw its usual 100 to 120 dancers to the South of France: music by Ian Robertson's band and a special anniversary cruise on *Canal du Midi* on June 14-15.

The Scots Bonnet, in North Brittany, France, will host their annual ball on 21 June, "with guests from Bridport, Jersey, Guernsey and Paris joining in the fun."

Nothing much happens in July and August, so let's all meet at Summer School!

South America

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BASCDancers have organised a number of social events in the last two months of 2007. In November we held *The Happy Meeting*, an assembly in which we danced and shared the yearly work with our guests. We named this event after the dance *The Happy Meeting*, which was included in the programme. At this party it was a great honour to receive Catherine and Peter from the Manchester Branch. We thoroughly enjoyed the evening.

As it is customary we closed the year with a Ceilidh. This time we are grateful to many of our dancers who showed their talents at playing music, singing, writing and dancing as well. We also played a musical bingo trying to test our knowledge of SCD musical tunes.

BASCDancers wants to invite all those visiting Buenos Aires to join us on a Friday evening from 7.30 to 10.00 pm at Callao 56, 1st floor. It is always enriching to share some time with dancers from abroad.

Japan

Correspondent: Tom Toriyama

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A SCD Festival organised by Tokyo Folkdance Federation was held on 2 September and 453 dancers enjoyed classes and social dancing for the whole day. They regularly enjoy SCD as a part of International Folkdancing; it is useful for increasing the SCD population in Japan. Teaching and MC-ing were conducted by Society members. The venue temperature was 28°C (82°F).

At the AGM Weekend in Perth Masako O Naitoh became the second Japanese dancer to be presented with the Scroll of Honour. On 11 November 165 dancers celebrated this honour and the occasion ended on a high note with dancing to live music with Akiko Kasama's Trio, which consists of keyboard, fiddle and drums.

Usually there are no heating facilities in elementary school gyms. On 6 January Tokyo Branch's New Year Dance was held in such a place. Electric heaters were provided for the musicians but the 100 dancers had to generate their own heat. Saitama Branch's New Year Dance on 20 January was

held in a public hall where 140 dancers enjoyed themselves in comfortable temperatures!

MCs at events in Japan usually have a walk-through for all dances. When a Grand Chain is being walked all dancers count aloud the number of bars. For example, "Each(1), knee(2), sun toe she(3 & 4), go(5), lock(6),



Black and Yellow Night at the New Zealand Branch Summer School in Wellington.

nana toe hatch(7 & 8)!" Only in a Grand Chain does this occur; never in other formations. Nobody knows the reason for this. Perhaps dancers wish to be sure of giving one hand per 2 steps of bars 3 - 4 and of bars 7 - 8. Some people think it is enough to count in one's head!

New Zealand

Correspondent: Marjorie M Crawford

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Yet another New Zealand Branch Summer School (our 51st) has come and gone. Over 200 dancers registered for the nine-day adventure, and Hogmanay saw some 400 dancers in Wellington College Hall!

It was great to welcome Helen Frame back to New Zealand. Helen taught the Very Advanced Class, took a General afternoon class, and also conducted examinations - we kept her very busy! We were also delighted to welcome George Meikle, who took the Musicians' Course in the afternoon, and played for Helen's classes in the morning. The entire School was treated to a full evening's dancing played for by George and his Musicians' Class; and on Final Night, the Class joined our resident band (Peter Elmes' Trio) for the first half of the evening - it was simply magical! So we kept George very busy too - even at the "after-match" functions!

The Branch's AGM was held during Summer

School, and - as expected - the Society's decision in November 2007 to increase its fees by 50 % gave rise to a great deal of discussion, and indeed some dissension. Many members of the Branch feel very strongly about the fact that - being so far away from Scotland - most of us in New Zealand will never be able to take full advantage of the benefits, which are available to UK and Europe-based members.

The matter of "proxy" voting not being allowed at the Society's AGM also caused concern. New Zealand Branch was entitled to have some 20 votes at the AGM in November 2007, but only seven delegates were able to attend. If the Branch had 20 votes at the AGM, it would have not changed the result, but at least the wishes of *all* Branch members would have been conveyed to the meeting. We do have proxy voting at our Branch AGMs and it works quite well.

Our dancing season gets underway again in February/March and we have Summer School in Christchurch (The Garden City) to look forward to at the end of this year.

North America - East Coast

Correspondent: John Middleton

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As usual, at this time of year, the eastern part of North America is seeing huge differences in weather. Scottish country dancing goes on, however, unless very sudden drops in temperature cause a flash freeze and black ice on the roads. Groups throughout the area have been involved, as usual in January, with practising for, and performing at, numerous functions that occur around the 25th in celebration of Robert Burns.

Over the past 25 years, Little Rock, Arkansas, has welcomed the New Year with their



The RSCDS tartan as worn by the Toronto Branch Demonstration Pool

Twelfth Night Revels. This has been a marvellous event with Scottish country dancing combining with other forms of dance to dispel any thought of *gloomy winter*. Last year was the last edition of the *Revels*. However, it was replaced with a weekend workshop in mid-January that, from all accounts, was a great success.

As we look forward to spring, one of the first events to be announced is the Loch Norman Games Weekend. This is one of the major events in the calendar of the Carolinas Branch, occurring in mid-April with the AGM of the Branch being part of the Weekend.

And talking of AGMs, much activity is going on at the moment in the Hamilton - Toronto area with planning for the 50th Anniversary celebrations of the Teachers' Association (Canada) – TAC, as it's known popularly. The principal celebrations will be held at Waterloo, Ontario, in August in association with the 50th AGM. The TAC has come a very long way from its humble beginnings as a group of 11-12 teachers from the Hamilton - Toronto area meeting for mutual discussion of dancing questions.

Burns had it right when he wrote in *Tam o'Shanter* that, "hornpipes, jigs, strathspeys and reels put life and mettle in their heels". May you all long continue to enjoy the many, many benefits of Scottish country dancing.

North America - West Coast

Correspondent: Alan Twhigg
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Greetings from California! I'm the new West Coast correspondent, based in the San Francisco Bay Area. I've been a dancer locally for almost 30 years, teaching for the last 25, and have had the opportunity to visit a number of the Scottish dance groups in western North America, though I can't say I know them all well. It's a challenge to



May Macfarlane (Toronto Branch) accompanied by her daughter after receiving the Society's Scroll of Honour at the Tartan Ball.

report on dancing developments for such a broad area, and while I've contacted dancers I know in some of the other groups to get information, I encourage all readers in western North America to send me news about your groups.

My home Branch is quite far-flung, compared to many that I've visited. The San Francisco Branch has about 400 members and extends north from the city about 70 kilometers to Santa Rosa, south over 100 kilometers to Monterey, and eastward to Livermore. Our only immediate neighbor is the Sacramento Branch to the northeast. The various classes and social groups are fairly autonomous, handling their own finances and logistics; the Branch Executive Committee is responsible primarily for our large annual events and the schedule of monthly social dances hosted in rotation by

the different groups. This loose structure has helped keep us all in communication and has minimized friction over the years since the establishment of the Branch in the mid 1960s. We will celebrate the 40th anniversary of our Branch weekend from 31 October to 2 November at a scenic seaside conference center called Asilomar, near Monterey.

In addition to the usual Christmas and Hogmanay parties, we enjoyed a special event at the Tween Party traditionally hosted by the Lafayette Class, which has been in continuous operation since the founding of the Branch. The class's senior instructor, Kathleen McAdam, received the Society's Scroll of Honour at Perth last autumn, and the Tween Party was expanded to become a local celebration for Kathleen. It included a meat-pie supper, demonstrations by several youth groups, which have been Kathleen's special area of interest, reminiscences, special guests, and a dance and tune commissioned in her honor. Another West Coast Branch, Orange County, will be celebrating its 25th anniversary on 3 May with a special ball featuring Muriel Johnstone and Keith Smith. Vancouver, British Columbia will also be an exciting place for dancers in May. The weekend of 9 – 11 May will see a combination of three events: the Pearl Holmberg Workshop for Teachers and Musicians, featuring Lesley Martin, Maureen Rutherford, Neil Copland and James Gray; the Thistle Ball with Neil Copland's Band; and Youth Weekend West.

Finally, I've received word that the Seattle Branch's Fort Worden weekend September 12 - 14 will include an impressive line-up of talent, including Eric Finley on the teaching staff.

Meanwhile in Scotland



Piper Jim White leads Kirkcudbright Branch into their 60th Anniversary dance.



George Meikle and Gordon Simpson relax over a tune at Winter School.

David Young: Copyist, Collector, and Composer

by Rosemary Coupe (Vancouver)



The original instructions for *The Collonel*, one of Young's dances reconstructed in RSCDS Leaflet 33. Reproduced from the original manuscript held in The Bodleian Library, University of Oxford (MS. Don. d. 54, fol. 7r)

Let us imagine a concert of the Edinburgh Musical Society in the late 1730s. Professional and amateur musicians are playing together for their mutual enjoyment. Today's piece is William McGibbon's latest variation on a traditional Scottish tune, written in the fashionable classical style. McGibbon himself plays leading violin. Also playing are Charles McLean and James Oswald, both classically trained musicians who will soon publish collections of Scottish tunes in classical settings. Significantly, Oswald is a former dancing master.

A supporting violinist is Walter McFarlane, a clan chief spending the winter in Edinburgh. McFarlane collects material related to Scottish history and culture, and is also an amateur musician. With him is the young Duke of Perth, newly arrived in Scotland after a childhood spent at the Jacobite court in St. Germain. Both these men are Jacobites, and the Duke of Perth will lose his life to his politics in 1746.

The last member of the circle is a professional man of many parts. David Young graduated from Marischal College, Aberdeen, in 1726 and now teaches at Haddington Grammar School just east of Edinburgh. He is a fine copper-plate scribe and a music copyist. Like other 18th-century writing masters, he also calls himself an 'accountant' or accountant—he keeps a neat ledger. Young has other talents: he plays the violin, has a knowledge of pipe music, and like the other musicians he composes elaborate variations to Scottish tunes.

Young and His Patrons

While the scene described is imaginary, these men were indeed linked by a series of patronage networks and by a common aim: the production of work which was both 'aggressively nationalistic and aggressively fashionable', in David Johnson's words. An example is the magnificently ornamented manuscript written by Young and commissioned by the Duke of Perth, entitled *A COLLECTION of Country Dances. Written for the use of his Grace the Duke of PERTH. 1737. By Dav. Young.* Following the political Union of 1707, the Edinburgh upper classes had taken up the English fashion of country dancing with enthusiasm, but the dances in this manuscript are set to popular Scottish tunes. A second section of the manuscript is called *A Collection of the Best Highland Reels. Written by David Young, W.M. & Accomptant.* It gives violin settings for 45 pipe tunes, many with pages of variations in the classical style.

Three years later, Young produced another handsome manuscript, called *A Collection of the newest Country Dances Perform'd in Scotland, Written at Edinburgh by Da. Young, W.M. 1740.* This contains a further 48 dances, and musical settings 'adapted to the Violin, or Hautboy, and for the most part within the Compass of the German Flute'. These 'newest' country dances are again paired with traditional tunes, including eight from Young's own collection of Highland reels. Since the orchestra at the Edinburgh Assembly Rooms in the 1740s included four violins and two oboes, Young designed his settings for practical use.

The year 1740 was busy for David Young, as he was also carrying out a major commission for Walter McFarlane, an anthology of music entitled *A Collection of Scotch Airs, with the latest Variations. Written for the use of Walter McFarlan of that ilk. By David Young, W.M. in Edn.* This collection's two surviving volumes contain a staggering 535 tunes, including 45 of the tunes in Young's two dance manuscripts. They range from minuets and song tunes to reels with Gaelic titles, and the variations are attributed to McGibbon, McLean, Forbes of Disblair, and 'D.Y.' or David Young himself. So here Young is not merely a copyist but one composer among others.

Also in 1740, Young's interest in furthering the cause of Scottish music led him to cross the class divide and adopt a patron-

like role himself. When James Oswald published his *Curious Collection of Scots Tunes*, containing traditional tunes in classicized settings, the name 'Mr. David Young, Schoolmaster in Haddington' appears on the list of subscribers together with those of the Duke of Perth, Walter McFarlane, and William McGibbon.

After Cullooden, Young returned to Aberdeen, where he again took an active role in the musical community. In 1748 he became one of the seven founding members of the Aberdeen Musical Society. The group included gentlemanly amateurs (the Professor of Medicine at King's College and Professor of Divinity at Marischal College) and musical professionals (the organist Andrew Tait and the dancing master Francis Peacock). All played an instrument; Young is recorded as a violin player. According to the rules of the Society, they met to play for their 'mutual entertainment'. When Peacock published *Fifty Favourite Scotch Airs* in 1762, Young's name appears again as a subscriber.

Young as Collector and Editor

Young's dance manuscripts are remarkable for several reasons. They are the earliest surviving Scottish country dance manuscripts except for the informal Holmains manuscript. They are the only Scottish sources of their period to include music as well as dance instructions. Their decorative flourishes invest the dances with dignity and splendour in the same way that variations may give dignity to a simple tune.

Young himself played the role of a collector and editor. Differences in style and terminology within each manuscript (for example, sometimes the 1740 manuscript refers to 'couples' and sometimes to 'pairs') indicate that he obtained the dance instructions from other sources. However, his musical knowledge enabled him to develop a consistent system for showing the phrasing of the dances. His prefatory note to the 1740 manuscript reads, 'Note THAT in the following Figures, the Directions for dancing the first Strain of the Tune play'd twice over, begin always with red Print Capitals; and the 2d strain with small red characters.' Since most of the accompanying tunes have two repeated four-bar 'strains' (AABBAABB), this means that the first words of the first and third eight bars are in red upper-case, and the first words of the second and fourth eight bars in red lower-case. The 1737 manuscript uses the same system in a

slightly rougher form, as though Young were in the process of working it out.

Young's Dances

How Scottish are the dances? Their music and titles are Scottish, of course, and Scottish terms are used rather than English ones: 'reel' rather than 'hey', and 'sett' rather than 'foot it'. The figures themselves would be danced at assemblies throughout Britain: hands around, hands across, figures of eight, crossing, casting, leading down and up.

However, as the Fletts have shown, one striking repetitive pattern suggests that a Scottish identity was stamped on the country dance very soon after it became popular in Scotland. The figure we now know as 'set and turn corners' occurs occasionally in English sources of the period, but very frequently in Young's manuscripts: 27 times in his 1737 collection and 31 times in his 1740 collection. Fifteen dances in the 1737 manuscript end with 'set and turn corners' followed by 'reel with corners', as if the figures of a traditional threesome reel were embedded in the country dance. Much later, in 1827, Boulogne classifies dances with this sequence as 'Scotch Country Dances' and those without it as 'English'. Can we know that Young's dances were popular throughout early 18th-century Scotland? To a degree we can, since about 25 of the dances described by Young occur also in other 18th-century sources (the English publisher Walsh's *Caledonian Country Dances* and the Holmains, McGill and Bowman manuscripts). Many more of his tunes, with different dance figures, appear in the volumes of Walsh's *Caledonian* series contemporary with his manuscripts; these tunes were traditional and fashionable at the same time.

Would the dances have been performed in a style approximating our own? Definitely not – while many of the tunes are in common time or 6/8 time, 9/8 time also occurs often. A few tunes are in 12/8 and a few more in the 'old hornpipe' time of 3/2. So dancing steps would indeed be flexible and simple.

Can the dances be reconstructed and performed in modern style? Most of their recurrent figures are still familiar. However, we now take 6 or 8 bars to perform some figures, like reels of three, which required only 4 bars in the early 18th century. One way to address this problem is lengthening the dance, as the RSCDS do in reconstructing three Young dances in Leaflet 33. In 1960, Jack McConachie



The title page from Young's 1740 manuscript. Reproduced from the original held in The Bodleian Library, University of Oxford (MS. Don. d. 54, fol.7r)

published creative adaptations of 36 dances in the 1740 manuscript, changing entire sections to make the dances more interesting to modern dancers.

Young's Achievements

Young's most original achievement may be his collection of Highland reels. It first records in written form many core tunes of the Scottish music and dance heritage, including *The Duke of Perth's Reel*, *The Reel of Tulloch*, *Gille Callum* and *Tullochgorum*. Young's birth and upbringing in Aberdeen brought him in touch with Highland culture, and his musical expertise enabled him to create violin settings of pipe tunes. Those tunes for which he composed variations also have titles with illuminated lettering, the visual equivalent of the decorated tunes.

John Purser writes that Young's variations for *The Reel of Tulloch* show 'the extraordinary exuberance with which the Scots took up the violin'. They also show the excitement Young sensed within the music. He may have wished to interest the 'civilized world' in Highland music by presenting it in a refined form, or perhaps show that Highland music could hold its own in the concert hall. If so, the enormous popularity of Highland reels in the later 18th century proved him right.

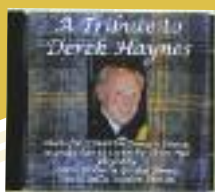
Even in the tunes accompanying his dances, Young was probably recording tunes he knew as a practising fiddler rather than copying from a written source. His are the earliest surviving versions of many tunes, and even when earlier versions exist, they do not match Young's note for note. Since country dancers throughout Britain loved Scottish tunes, many of these tunes

reappear in later books and manuscripts. Most are song tunes, such as *O'er Bogie or My Own Kind Dearie*, and the pacing of the song may indicate the speed of the dance. Instrumental reels are more common in the 1740 manuscript as they became more popular in the assembly rooms. So Young's settings provide a fascinating snapshot of the musical culture of his day.

Young as Cultural Mediator

Young may be best described as a cultural mediator—a mediator between oral and written culture, between popular tradition and the fashionable urban world, and between Scotland and England. In creating a repertoire of dances and music for the Duke of Perth, Young was helping to form the Duke's identity as a young man living on the borders of the Highlands (close to a Gaelic-speaking area) but also belonging to the cosmopolitan world of Enlightenment Edinburgh. The Duke himself acted out this paradox. His work as an 'improving' landlord who planned the town of Callander and encouraged small industry allied him with the Enlightenment ethic. At the same time, as a Jacobite and a Catholic, his values were deeply conservative. And while he prided himself on the family title conferred by James II, he was also known for his 'overfondness to speak braid Scots'. In some ways, Young's work resembles that of his friend Francis Peacock, who also worked to connect oral to written culture in the Scottish arts. While Peacock observed Highland dancers and included detailed descriptions of Highland steps in a manual written for urban students, Young studied the music of the Highland reels, bringing them into a classical context. Both also saw dancing as an art of polished society, with Young recording the 'newest' country dances of his day and Peacock imparting elegance and social confidence through the discipline of dancing.

Even though David Young's music and dance activities probably just filled times of leisure in his school-teaching career, they show that the patronage system of 18th-century Scotland could lead to worthwhile collaborative work. Young's relationship with the Duke of Perth and Walter McFarlane was symbiotic: their needs and interests shaped the projects, and Young's expertise enabled him to create a repertoire reflecting each man's identity. His work also reflects the spirit of an era in which Scotland was becoming more cosmopolitan and more self-consciously Scottish at the same time.



A Tribute to Derek Haynes (SPCD004)

Available from
www.streaming-pictures.co.uk

Music for 17 Scottish Country Dances recorded live at Lockerbie Town Hall by musicians Nicol McLaren (Lead Accordion), Gordon Howe (Fiddle), Stephen Provan (Piano) and David Bell (Drums).

As a teacher who relies on recorded music for class, and as a long time admirer of the late deviser, Derek Haynes, this CD is a "must" for my collection.

The musicians have selected six jigs, seven reels and three strathspeys from the *Carnforth Collections* and also included the ever-popular *The Clansman* from RSCDS Book 32.

The dances provide for two couple, three couple, four and five couple "work", and the more unusual figures include crown triangles, men's chain, divided knot, overlapping allemandes and tandem reels.

In all but one, the musicians have used the lead tune suggested by Derek and matched it with compatible tunes, producing lively inspiration for each dance. I found it extremely unusual that the composers of the tunes were not listed, and would suggest that this be remedied if the opportunity occurs.

Seventeen tracks recorded on a single CD makes for very short intervals between tracks, and the smattering of applause which is heard after some final chords serves only as a brief reminder that this was a live recording, and could have been omitted. However, to have music for so many of Derek Haynes' dances is a definite bonus.

I would like to have seen included a short paragraph about the late Derek Haynes and his many contributions to Scottish country dancing, particularly for those of us in overseas branches who never had the opportunity to meet this accomplished deviser.

This CD is a timely and valuable tribute in music, which I highly recommend, both for teaching purposes and for listening enjoyment. How memorable it must have been to participate on this occasion when the dances were enjoyed and the music recorded!

Jean Hamilton, Toronto



Music for Book 30 and 3 Foss dances

This CD was released by the RSCDS in 2007 and was recorded by David Cunningham and his band. The band has kept the same line up since their 1995 recording for Highlander Music and consists of David Cunningham on accordion, Neil Galloway on 2nd accordion, Graham Berry on keyboard and Ian Adamson on drums. The CD replaces the 1981 LP of Book 30 released by Bobby Crowe and his Scottish Dance Band. In addition to the music for Book 30 the CD also includes music for the 3 Hugh Foss Dances (*Fugal Fergus*, *John McAlpin* and *Polharrow Burn*) published with issue 4 of *Scottish Country Dancer*.

The new recording has kept faithful to the original tunes for the first 32/40 bars of each dance but then the subsequent tunes are a good mix of both traditional and modern compositions. I particularly liked the set of Irish tunes provided for the jig *Collichur* which included the well known *Belfast Ham* and *Burnt Potato*. The strong strathspey tune *The Duke of Edinburgh* will ensure a good strong lilt in the setting and travelling steps of the dance *Hame Came Our Gudeman*.

Many of the tunes, as well as showing the dexterity of David Cunningham's fingering, are also bright and will give the dancers a good lift. This is especially true of *The Highland Lass* and *The Bawk*. Well known tunes such as *Smith's the Gallant Fireman* (usually played for *MacDonald of the Isles*), *Scott Skinner's Blin' Jamie* (which builds to a crescendo) and *Jim Johnstone's Bessie Bell's Reel* and *Fergie's Jig* are some of the great tunes on this CD.

What I like about the CD is the strict tempo which makes the phrasing of the first 16 bars of *The Guidman of Balangigh* easier and allows the movement to flow without being too hurried. The set chosen for this dance also had a "seaside" feel rather like the tunes for *Pelorus Jack* which make the transitions in this dance easier. To sum up there is a warm, harmonious feel about this CD which I hope will make the less well known dances in Book 30 become more popular and because the tempo is spot on those teachers, like myself, who teach without the luxury of live music will have no need for a variable speed player!

Anne Thorn, Helensburgh



Vallin Suite, CD and Book One Neil Barron's Scottish Dance Band, Linden John Morris

Available from valinjmorris@aol.com

Although the title may suggest a reference to some geographical location, the term "Vallin" is in fact derived from the deviser's and his wife's first names. *The Vallin Suite* project was initiated in 2004 and will be completed by the end of 2008, then comprising five booklets of dances and four CDs, each featuring a different dance band. John Morris's motivation behind the realisation of this venture is a charitable one; all proceeds are donated to the local hospital in Stockport, Cheshire

Volume 1 of the series consists of twelve moderately difficult dances, ten of them devised by John Morris and one each by Joan Bradbury and the late Roy Goldring. In addition to the traditional choreographic repertoire, some unusual modern formations and variations of traditional figures have been used. The terminology differs from that typical of RSCDS publications. However, it should not be too difficult for the experienced dancer to deduce its meaning from the context. Nevertheless, I should have welcomed precise instructions for the less well-known formations as I feel the wording used leaves some room for misinterpretation.

The first dance booklet is complemented by a CD with music by Neil Barron and his Scottish Dance Band. The recording covers all dances from volume 1 and three from volume 2 of the collection. A fine mixture of traditional tunes and modern compositions (including some of Neil Barron's own) has been arranged for this album. The tempi are just right, jigs and reels have a lot of lift and the strathspeys are strong and make you want to dance and really stretch forward. As there are no specified original tunes, most of the Vallin sets can be used for other dances. However, in five cases, the chosen lead tunes are in fact the name tunes or suggested original tunes for traditional dances published by the RSCDS. I personally prefer to use them for the dances they are traditionally associated with. But then, of course, this is exactly what can be done.

To conclude: a commendable "joint venture"!
Karin Schnabl, Rechberg, Germany

The Scottish Branches Conference

by Frank Thomson (Aberdeen)



Irene Bennett, RSCDS Chairman, addresses the Conference.

It was 9 February of a leap year, approaching St Valentine's Day and representatives from 24 Scottish branches gathered in the Cluny Centre, Edinburgh to declare and debate their love and passion for Scottish country dancing!

After an introduction and welcome from Irene Bennett, Jimmie Hill gave us feedback on developments since the Dunblane Conference. The main accomplishments were: a Marketing Officer, Liz Fraser had been appointed, albeit for only one day per week; a Dance Scottish Week had taken place in September 2007 and another was planned for 2008; and what was happening in Scotland was still on the agenda of the Management Board. The figures Jimmie produced on the health of Scottish branches were most informative. These had been gathered from the results of returned questionnaires and when I deducted what I knew to be the case in Aberdeen the figures weren't so rosy! Jimmie then went on to identify the major issues faced by the Management Board: financial and time constraints; the Scottish/International question.

Marketing next, with Liz Fraser giving us a clear picture of her observations and views

on the way forward. 42 of the 44 Scottish branches had held events for Dance Scottish Week. Improvements suggested for the 2008 events included more and earlier publicity, greater support from Headquarters, particularly with advertising material, and attempts at a local level to attract a celebrity to help with promotion. Improving our profile is vital, as is the involvement of the RSCDS at such events as Homecoming Scotland 2009, the Commonwealth Games in Glasgow 2014 and other national and local festivals. Liz considers that there should be less emphasis on the tartan image of SCD and more on fitness, the joy and fun of dancing and friendship.

In the sessions which followed we heard about the priorities of the RSCDS Committees, including publishing and dissemination of dances and provision of music; the development of the website, possibly including a forum for members; reprinting older books in A5 volumes (6 books in each); making best use of our reserves; making savings to reverse the trend of declining income; review of the examination system as a result of the Examiners' 2007 conference; appointment

of examiners; review of the medal tests; and a revised schools pack.

The discussion groups were stimulating, (some might say controversial!) with the salient points being brought back to the plenary sessions. Jean Martin summed up the day's proceedings and noted that, as last time, communication was the key and emphasised the need to publicise what we do well not to focus on the negative.

Finally we must applaud all those involved in the day's proceedings – speakers, board members, discussion group leaders, and branch delegates, particularly Ruth Beattie who was the main organiser of the event – all volunteers. As a musician I continually see the passion in the eyes of the dancers. It's imperative that we keep the RSCDS healthy for existing and potential members.

Scottish Country Dancer readers were impressively successful in identifying the Summer School party-goers (including Bobby Watson's dog) featured in issue 4. So here's another challenge.

This photograph was taken in the Quad at St Andrews during Summer School in c.1947-50. Four sets are dancing what appears to be a Foursome. Inevitably several of the dancers have their backs to the camera and unfortunately the faces of three of the dancers are competely hidden, but how many can you recognise? We think we can spot Tibbie Cramb and Bill Ireland. Can you do better?



Overheard on the Web



Chris Ronald (New York) keeps a close eye on the Strathspey List and shares what he finds there with readers of *Scottish Country Dancer*

Soporific strathspeys?

In a recent issue of *The Reel* (the London Branch magazine), a reader said he found few strathspeys worth dancing, and "most bands can't play them". For him, a strathspey was just a breather between faster dances, and he seemed to think that most dancers likewise regarded strathspeys "as second best".

Subscribers to the 'Strathspey' list did not agree that there should be fewer strathspeys on dance programmes, but they did understand why there might sometimes be complaints. It was pointed out that it was not easy to dance a strathspey well – with the "necessary combination of strength, precision and grace".

Mastering the strathspey style was judged to be even more difficult now than in the past. It was pointed out that strathspeys have slowed down considerably over the last century. A hundred years ago, James Scott Skinner played them at around 47 bars per minute; the RSCDS guideline in the 1950s was 42 bars per minute, and the latest RSCDS Manual suggests 30 bars per minute. Some recordings have strathspeys even slower than 30 bars per minute.

There seemed to be a consensus that this slowing down process had gone too far. Several dancers suggested that the older strathspey tunes were never intended to be played as slowly as we play them today. One said, "Many traditional strathspeys are exciting to dance to, especially if danced to the original tempo, not the slow dirge that some strathspeys are set to. At the same time, there are many good modern strathspeys, or 4/4 non-strathspeys, song tunes, airs, that are equally inspiring."

Another dancer added: "Does anyone remember a recording of *Dalkeith's Strathspey*, where it sounds as if the

musicians drop off to sleep one after another, and the dance ends with a thin sound of a lonely weary player? If this is the kind of thing that the reader of *The Reel* is used to, then hardly surprising that he would like to see fewer strathspeys on a dance program."

It seemed also that the dirge-like quality of some strathspey tunes was noticed mainly when a dance had eight repetitions. This may help explain the growing preference for set dances with three or four, or perhaps five, repetitions.

While recognizing that a band or an MC has to take many factors into account in deciding on a tempo for any given occasion, there was support for slightly faster strathspey speeds: around 34 bars per minute was suggested. It was felt that, at this speed, the step would be easier, but the character of the steps and figures would be preserved. In an aging dance population, it was thought that a faster tempo – one that entailed somewhat less muscle control and stamina – should, in theory, be welcome.



"Nice to meet you" at the ball in Edinburgh to launch *Dance Scottish Week 2007*.

Accessory accidents

A dancer shared this warning about "accessories". "One of our dancers who was wearing rather dangly earrings moved into a strathspey allemande, slightly tilting her head to let her partner raise her arm. Unfortunately this resulted in said dangly earring hooking into her sash brooch, with the result that she had to complete all eight slow bars with her head cocked to one side in a very awkward, but extremely amusing to the onlookers, angle."

Other dancers chimed in with their own

"accessory" tales. Here are a few:

"I was dancing with someone I know quite well, we pulled a very tight turn... apparently a little too tight, since his kilt pin became caught in my tights (stockings etc)! Trying to extricate ourselves became very interesting for the rest of the dance!"

"It's not just those dangling or pinned-on accessories that are dangerous. The diamond rings one of the ladies in our set was wearing last night caught and cut the back of my hand."

Something great about SCD

To finish, here's a comment from one of the younger contributors to the strathspey list:

"One of the things I love most about SCD, and indeed all social folk dancing, is the freedom, acceptance and far greater lack of awkwardness than you get in most dance settings. Fewer people worry about whether they're dressed right, or whether their dance moves impress, because, on the whole, fewer people are there to impress, unlike those of my peers who go to night clubs and the like. I can dance with a 7-year-old or a 70-year-old, and no one worries, I can dance with someone else's wife, fiancée, mother, sister or daughter, and it's all fine, and I can even dance with another man and all's well. We're there for the enjoyment and social side as much as we're there to dance it right and do it well, if not more so – once you stop enjoying it, there's no point. I know that for many of us on this list, me included, doing it "right" adds to enjoyment, and that's fine, but knowing all the right moves, dressing properly, and so on, are not essential. That's what's so great and allows newcomers to fit in so much quicker than they might."

25th January 2008

THE  TIMES

Haggis smuggled over US borders

Smugglers are risking £500 fines to sneak haggis through customs for Burns Night in the US, which has a ban on British offal products.

Letters to the Editor



Musicians' Forum

Dear Editor,

I attended the Musicians' Forum at the Conference Weekend and thought it was superb! Angela Young did an excellent job as director. Her quiz challenging us to "spot the dance" by playing its original tune and then naming the band was a great idea. It made us think but it was very light-hearted at the same time. The subsequent discussion on tempi, alternative tunes and compatible keys was very informative indeed.

The only negative aspects of the forum were the lack of time - one and a half hours was too short - and the poor attendance, surely, "Music is the stimulus of the dance." Sincere thanks for organising such an informative event and well done Angela!

Yours,

Laura Jane Rintoul

May I have the pleasure?

Dear Editor,

I have been re-listening to a tape recording of a talk given at Summer School by Jean Milligan in 1977. She recalled a visit to New Zealand three years before, and whilst there she described the Society as "A tree whose trunk was in Scotland and whose branches were all over the world. The leaves were the members and the more members the RSCDS had, the more beautiful was the tree".

Visit Summer School today and members come from all over the world. Many have English as their mother tongue - so it is only natural to invite them to dance in English, but what of the rest? Should we not extend the same common courtesy to those for whom English is not their national language and invite them on to the dance floor in their own tongue?

English: May I have the pleasure of this dance?

French: Puis-je avoir le plaisir de cette danse ?

German: Möchtest Du mit mir tanzen?

Italian: Posso avere il piacere di questo ballo?

Spanish: Puedo tener el placer de esta danza?

Japanese: 踊って頂けますか?

Phonetic: Odote ita dake maska?

So this is your chance to make a special impression the next time you ask for a dance.

Yours sincerely,

Stephen Webb

Sexuality and Scottish Country Dance

Dear Editor,

An exciting new development for the promotion of Scottish country dance is the formation of the Gay Gordons, a London based SCD group for gay men and lesbians and their friends. The convention in Scottish country dancing has been that opposite sexes dance together. Women may dance together, when there are more women than men, but this is seen as an inferior arrangement. Apart from in special circumstances, such as regiments and prisoner-of-war camps, it has been very rare for men to dance together. It is an open secret that some regular dancers are gay, and this has been acceptable, provided they take partners of the opposite sex. But now some gay people wish to use dance to celebrate their sexuality, rather than hiding it. The Gay Gordons give them this opportunity.

The main achievement of the group has been to introduce Scottish country dancing to a number of people, mainly gay men, who would not otherwise be enjoying it. Also some who danced occasionally are now dancing more. The group holds a weekly social class, open to all including beginners; and regular dances, which are very popular. Since September 2007 there has also been a weekly intermediate class, attracting about 20 people each week, led by an RSCDS trained and certificated teacher. And Gay Gordons are now being welcomed at dances of more traditional groups, such as London Branch.

As far as I know the Gay Gordons is unique, although I am told there are gay ceilidhs in Edinburgh and Glasgow. There must be a need for such a group in other large cities.

Yours

Daniel Capron

Footwear at Balls

Dear Editor,

I write for Dance On magazine in the guise of an eighteenth century dancing master looking at the present dancing scene, and in the same role I shall mount a hobby horse and ride out.

I think that the first thing a dancing master would notice, looking at a dance nowadays,

would be the footwear. At the AGM Ball I saw and danced with lots of very lovely ladies, all beautifully turned out in gorgeous dresses. They were a delight to the eyes, from top to..... ankle. The standard of dress was impressively high, right down to the feet, but not including them. In the past, right up to the RSCDS changing things, the footwear was chosen to go with the outfit, for both gentlemen and ladies. Now, men and women wear the same, more or less.

All the pictures that I have seen of the 17th, 18th and 19th centuries show the men in shoes with heels, and the foot somewhat pointed, but not as fully as we do now. The philosophy then was not to overdo things, and the sort of point that you get wearing a light shoe would be just right for them. The ladies would wear shoes that were dyed to match their ball-gown, and I think they would have a heel, though not very high.

I don't know why, or when, the RSCDS changed the specification for footwear; perhaps some reader could tell us - there are some very knowledgeable people out there! But the best result would be if the ladies at least, but I hope the men also, were to take a little more pride in their footwear, and wear something more appropriate for a Ball.

Yours sincerely,

Robert Lambie

The last issue

Dear Editor,

Congratulations to you and your team on the October magazine which continued the excellent standard set by Jimmie Hill. Taking up a couple of John Wilkinson's points about Summer School 2007, I do feel the fees are reasonable for what is on offer, a quite superb week of hard work, fun and friendship. However I do feel strongly that the social dance programmes should include more popular dances than was the case last year. This leads me to largely agree with Fiona Grant's piece on the increasing complexity of many modern Scottish country dances. I would respectfully suggest dance club committees should ensure that programme compilers balance newer complex dances with old favourites, and not too much rarely danced material from earlier books.

Yours sincerely,

John Buckle



Roy Goldring

Roy was born in south west England where he spent his childhood. When old enough he was drafted into the armed forces. It was during this time that he was flown to Egypt and vowed he would never fly again. He stuck to this vow only relenting to fly to Canada and Norway recently to teach dancing in these countries. His return to civilian life saw him in the Civil Service and moving about the country. In Birmingham he met and married Doreen. When in Surrey they took up Scottish country dancing after trying the English version first. More moves to Newcastle and Harrogate and two sons later, he finally came to Ilkley and joined the Leeds Branch.

The Ilkley Club started life in the Goldring lounge and when the evening institute class was in danger of being closed for lack of a qualified teacher, Roy and Doreen went to Summer School to obtain their certificates. Subsequently he became a committee member and chairman of the Leeds Branch. Along with his interest in Scottish Country dancing, he played golf, listened to music from classical to jazz and amassed great knowledge in works of art.

In the thirty years Roy lived in Ilkley, he emerged as one of our greatest creators of dances and it is in this respect that we will all, and future generations too, remember him. His knowledge of music helped him to marry his dances to some wonderful tunes. His dances are great to dance – not too complicated but always with some new formation and extremely danceable. There are not many programmes that do not contain at least one of his dances.

Thank you Roy for the wonderful legacy you have left us in Scottish country dancing.

Brenda Burnell

Stan Hamilton



J. Stanley Hamilton (Stan) was born into a musical family in Auchencruive, near Ayr, Scotland. Stan played the piano from an early age, became an accomplished performer, and eventually joined his father's dance band. He emigrated to Canada - London, Ontario - in 1957. At that time, Scottish country dancing in Southern Ontario was just

entering the period of tremendous popularity and growth which it was to enjoy for the next 30 years. For the dancers in the area, the arrival of a Scottish country dance pianist of Stan's calibre had a tremendous impact. His knowledge of, and his adherence to, all that was best in the traditional music of Scotland was legendary. Stan had an instinctive ability to feel music and to know what tunes would most happily go with others within a set. Indeed, Miss Milligan, when teaching in this area, inevitably asked for Stan as her accompanist. His intimate knowledge of Scottish music, a tremendous sense of rhythm, his wonderfully stimulating arrangements and an ability to produce sets where the tunes moved smoothly from one to the other are what set Stan Hamilton apart.

He was always a supporter of the RSCDS and its aims. His love of Scottish music, his willingness to sift through collections for new material, and his ability to transmit this knowledge to his band members so that something magical could be expected to happen on any given night was, I believe, largely responsible for the tremendous explosion that Scottish country dancing enjoyed in this part of North America. Stan's contribution was recognized by the RSCDS in 2005 with the award of the Society's Scroll of Honour.

We who were fortunate enough to have been able to dance to the great Stan Hamilton sound consider ourselves to have been very, very lucky.

John Middleton

Lily Keith (Hunter)

Generations of Physical Education teachers, who trained at Dunfermline College of Physical Education and many of whom carried our particular form of dance furth of Scotland, will be sad to learn of the death of Lily Keith. In addition to her ability as a dancer and teacher, Lily was capped for Scotland for both netball and hockey, going on to captain the Scottish Women's Hockey Team. She, however, wasn't a 'jolly hockey sticks' type: she did have boundless energy, but she was slender and a very graceful dancer. She taught SCD at all levels in Aberdeen and Edinburgh, at weekend schools and at Summer School.

After her husband Bill died, Lily returned to Aberdeen and once again became a stalwart of the Aberdeen Branch, becoming an Honorary Vice-President of the Branch in 1993. John Drewry's jig, *Twa Rogueish Een*, written for Lily in 1967, is a most appropriate and lasting tribute to her.

Jean Martin

FORTHCOMING RSCDS EVENTS

79th Annual General Meeting and Conference Weekend 2008

7 – 9 November 2008

Location: Bell's Sports Centre, Perth

All RSCDS members welcome! The programme for the weekend will be:

Friday – Ball

Saturday – morning class; members' discussion group; Society AGM; evening dance

Sunday – dance workshop; musicians' workshop

Full details and booking forms will be available from the website on 11 April 2008, or contact HQ. Please note that we are looking for volunteers to help with the various sessions – you can put your name forward in the booking form.

Winter School 2009

26 February – 3 March 2009

Location: The Atholl Palace Hotel, Pitlochry

Co-ordinator: George Meikle

See page 11 for information on how and where to apply.

Late news - as a pilot for 2009, there will be a limited number of places for non-dancing partners.

Spring Fling 2009

Dates: to be confirmed (usually Friday-Sunday over last weekend in March)

Location: to be confirmed

Co-ordinators: Jayne Brown (Youth Director) with a local team.

For people aged 16-35.

Full details will be announced on the website whenever known; application forms will be available from the website or from HQ in December 2008.

Summer School 2009

Dates: 19 July – 16 August 2009

Location: University Hall, St Andrews

Co-ordinator: John Wilkinson

Come for any one or two weeks of the four, as resident or non-resident.

Further information and application forms from website or HQ in December 2008.

Readers will be sorry to learn that Muriel More (pianist) died recently. An obituary will appear in the next issue.

Day school diary

Entries for April '08 to July '09

Compiled by John Sturrock. For contact details regarding these events please refer to branch or club websites. Issue 7 will cover day schools and workshops from October '08 to December '09. Please send details to mag.editor@rscds.org

April 08

- 12 New Zealand Branch, Rangitikei Region, Day School
Val Mitchell, Damon Collin
- 12 NW Craven Branch, Day School, Ingleton
- 12 – 13 RSCDS Tutor Training Course, Reigate, Surrey
- 18 – 20 Ottawa Branch, Workshop, Ottawa, Ontario
Mary Murray, Ian Souter, Jean Noble
- 18 – 20 Kyiv Scottish Country Dance Club, Weekend School, Kiev, Ukraine
Ken Martlew
- 19 Day School, Sigmaringen, Germany
Catherine Schmid
- 26 Argyll Scottish Country Dancing Group, Day School, Crowthorne
Deborah Draffin, Bruce Frazer, Kathy Lawmon

May 08

- 2 – 3 Isle of Islay Branch Weekend
Fiona MacDonald
- 2 – 4 Toronto Branch, Youth Weekend East, Peterborough, Ontario
Cathy Bertice, Rebecca Roman, Colin Philip
- 2 – 4 Central Iowa Branch, Weekend, Ames, Iowa.
Susie Petrov, Callum Pasqua
- 2 – 5 Far North Queensland SCD, Weekend School, Cairns, Australia
Duncan Smith, Mara Dobrini
- 9 – 12 Munich Scottish Association, Advanced Weekend, Munich, Germany
Eric Finley
- 10 London Branch, Musicians Day School, London
Gordon Simpson
- 16 – 17 Isle of Skye Branch, Weekend School, Portree
Linda Gaul
- 16 – 18 New York Branch, Pawling Weekend School, Hopewell Junction, NY
Jean Martin, Bill Zobel, Muriel Johnstone
- 16 – 18 Kelowna Scottish Country Dancers, Weekend Workshop, BC, Canada
Pat Coyle, Rebecca Blackhall-Peters
- 16 – 18 Duns & District Branch, May Weekend
Margo Priestley, Les Lambert
- 17 – 18 Clivis, Weekend School, Turin, Italy
Avril and David Quarrie
- 17 St Andrew's Church, Day School, Brussels, Belgium
Pat & Peter Clark
- 23 – 25 Peterborough SCD Society, Weekend, Lakefield, Ontario
Marie Ziccarelli
- 31- 01/08 Weekend School, Bremen – Lesum, Germany
Karin Schnabl
- 31 Swilcan SCD Group, 1/2 Day School & Ball, Utrecht, Netherlands
Jaap Hellinghuizer

- 31 Flying Ghillies Scottish Country Dancers, Workshop, Dayton, Ohio, USA
Arthur McNair, Laura Russell

June 08

- 06 – 08 Chicago Branch, Weekend School, Beloit, Wisconsin, USA
Rebecca Blackhall-Peters
- 07 – 08 Thistle & Shamrock Dancing Club, Weekend School, Essen, Germany
Deb Malton
- 12 – 15 Central Germany Branch, Weekend School, Schluchtern, Germany
Sue Porter
- 20 – 21 Scot Dance, Weekend School, Aviemore, Scotland
Ian Barbour
- 23 – 30 Dance Week, Chateau de Passieres, Chichillianne, France
Avril and David Quarrie
- 27 – 29 Highland Mist Scottish Country Dancers, Weekend, St Louis, MO, USA
Jean Noble
- 28 – 29 Silver State SC Dancers, Weekend Workshop, Truckee, CA, USA
Elaine Brunken

July 08

- 06 – 13 Queensland Branch, 33rd Australian Winter School, North Palm Beach
Bill Zobel, Noelene O'Connor, Avis Harrison, Mechthild Timmoms, Ann Kennedy, Mary Davidson
- 09 – 13 Summer Course, Kuckucksnest, Schluchtern, Germany
David Queen
- 20 - 17/08 RSCDS Summer School, St Andrews, Fife

Aug 08

- 10 - 17 TAC Summer School, Waterloo, Ontario, Canada
Janet Johnston, Geoffrey Selling, Val Mitchell

Sept 08

- 12 – 14 34th Fort Worden Weekend, Port Townsend, WA, Canada
Eric Finley, Ruth Jappy, Marjorie McLaughlin, Geoffrey Selling
- 13 Lochaber Branch, Day School, Fort William
Margie Stevenson
- 20 Ayr Branch, Day School, Troon
- 20 NW Craven Branch, Day School, Whittington
- 27 Manchester Branch, Day School, Levenshulme
Maureen Haynes, Pat Houghton
- 27 Tamburin, Day School, Denkerdorf, Germany
Daphne Scobie

Oct 08

- 03 – 05 Ottawa Valley Workshop, Ottawa
Ruth Jappy, Malcolm & Helen Brown
- 03 – 05 Saskatchewan Branch, Weekend Workshop, Manitou Beach, Canada
Elinor Vandegrift, John Middleton
- 03 – 05 Oslo Branch, Weekend School, Oslo, Norway
Bill Zobel

- 03 – 05 Weekend Course, Hamburg, Germany
Pat and Peter Clark
- 03 – 05 Argyll Scottish Dancing Group, Weekend School, Somerset
Anne Smyth
- 03 – 05 Marhamchurch Scottish Dancers, Weekend School, Bude
Linda Gaul, Eric Finley
- 16 – 19 Autumn Course, Kuckucksnest, Schluchtern, Germany
Carola Fischer
- 17 – 19 Hamilton Branch, Weekend, Dunkeld, Scotland
- 24 – 26 Rechberg International Weekend, Schwabisch-Gmund, Germany
Pat Houghton
- 25 Exeter Branch, Day School, Woodbury
Marilyn Watson
- 25 Sheffield Branch Day School, Hope Valley College
Andrew McConnell
- 25 Herefordshire Branch 1/2 Day School, Hereford
Janet Johnston
- 31 – 02/11 Asilomar Weekend, Asilomar, California, USA

Nov 08

- 2 Cologne Branch, 1/2 Day School, Cologne, Germany
Helmut Biesenbach
- 15 Norwich Branch, 1/2 Day Workshop, Wymondham, Norfolk
- 19 – 23 November Course, Kuckucksnest, Schluchtern, Germany
Eric Finley
- 22 Seattle Branch Teachers' Workshop
Mary Murray

Dec 08

- 27 – 04/01 Christmas Course, Gemund, Germany
Rudi Spägele, Carola Fischer
- 28 – 05/01 New Zealand Branch, Summer School, Christchurch
Iain Boyd, Nicky Hawkins, Margaret McMurtry, Susie Pugh, Katharine Hoskyn, Heather Byers, Debbie Roxburgh, Wendy Jaeger, Graham Donald

Jan 09

- 17 – 18 EMO Dancers, Weekend School, Essen, Germany

Feb 09

- 21 Oxfordshire Branch, Day School, Headington, Oxford
Pat Houghton, Eric Finley, Dennis Tucker

Mar 09

- 14 Leicester Branch Day School
Mervyn Short

April 09

- 30 – 03/05 Dance Course, Vienna, Austria
Graham Donald, Susi Mayr

July 09

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



RSCDS proposes world-wide seminar.

The Management Board is sponsoring a world-wide seminar on issues of Scottish Country Dancing, for dancers, teachers, and musicians, especially those outside Scotland.

The event, named Kaleidoscope, will be held in the Geneva area (Switzerland) over the weekend of 3-5 July 2009. It is intended as an international forum to promote ideas and generate discussion on a range of topics not usually covered by SCD workshops and will include: keynote speeches, breakout sessions, panel discussions, ample opportunity to speak with the Chairman, Convenors of the RSCDS Committees and MB members, and for networking among participants, an exhibition of SCD-related goods, published proceedings, a Saturday evening dance and on arrival an evening for meeting and informal discussions.

Call for papers

Would you like to share your views (conventional or controversial) about SCD? Do you have a special area of interest or expertise from which you think others might benefit? Whatever it is - from "Six ways to teach pas de basque" or "How to be an effective MC" to "Electronic resources for SCD" or "A sociological view of the global SCD community" - we want to hear about it.

Sponsorship

Some branches may wish to sponsor or support the event and have their logo associated with it. This is encouraged to make the event cost as accessible for as many of those interested as possible.

To request further information about Kaleidoscope, comment on the outline given above, or submit a proposal for a paper, please contact
 scd.kaleidoscope1@yahoo.com

The Roy Goldring Celebration Dance Saturday 21st June 2008, 7.30 - 11pm

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Further information from

Don Andrews
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 Email donald@hbandrews.fsnet.co.uk
www.rscdsleeds.org.uk



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For application forms and further information, contact:
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 email sec1@scdsnz.org.nz
Web : www.rscdsnz.org.nz



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- ◆ An Association of Scottish Country Dance teachers located mainly in North America and with a world-wide membership.
- ◆ Promotes and encourages excellence in the technique and social enjoyment of Scottish Country Dancing.
- ◆ Membership is open to RSCDS members who hold the Society's Preliminary part 3 or Full part 5 certificates.

Membership Services

- ◆ **TACTALK**
Quarterly magazine with articles on many aspects of Scottish Country Dancing, book and recorded music reviews, teaching hints, etc. Subscription information for non-teachers available through the Corresponding Secretary.
- ◆ **ANNUAL RESIDENTIAL SUMMER SCHOOL** (1 week)
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- ◆ **TACSOUND**
(catalogue available) Sells and produces recorded music for dancing. Recorded music available for RSCDS books. Instructional videos available.
- ◆ **TACBOOKS**
(catalogue available) Sells and publishes printed materials pertaining to Scottish Country Dancing.
- ◆ **AREA REPRESENTATIVES**
Area representatives provide local networking contacts and support.
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Provides sponsorships, grants to new groups or events, advice, and encouragement to new teachers.
- ◆ **AGM ANNUAL WEEKEND**
A teachers weekend held in North America with a Guest teacher each year. Classes, banquet and ball. Annual General Meeting in afternoon.
- ◆ **TAC WEBSITE AND FORUM**
We have our own website at the above address. TACForum is set up to help teachers communicate on dance matters and pass information.

- ◆ **Corresponding Secretary (for all general inquiries)**
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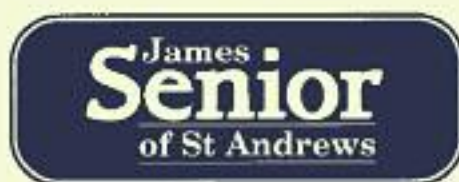
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