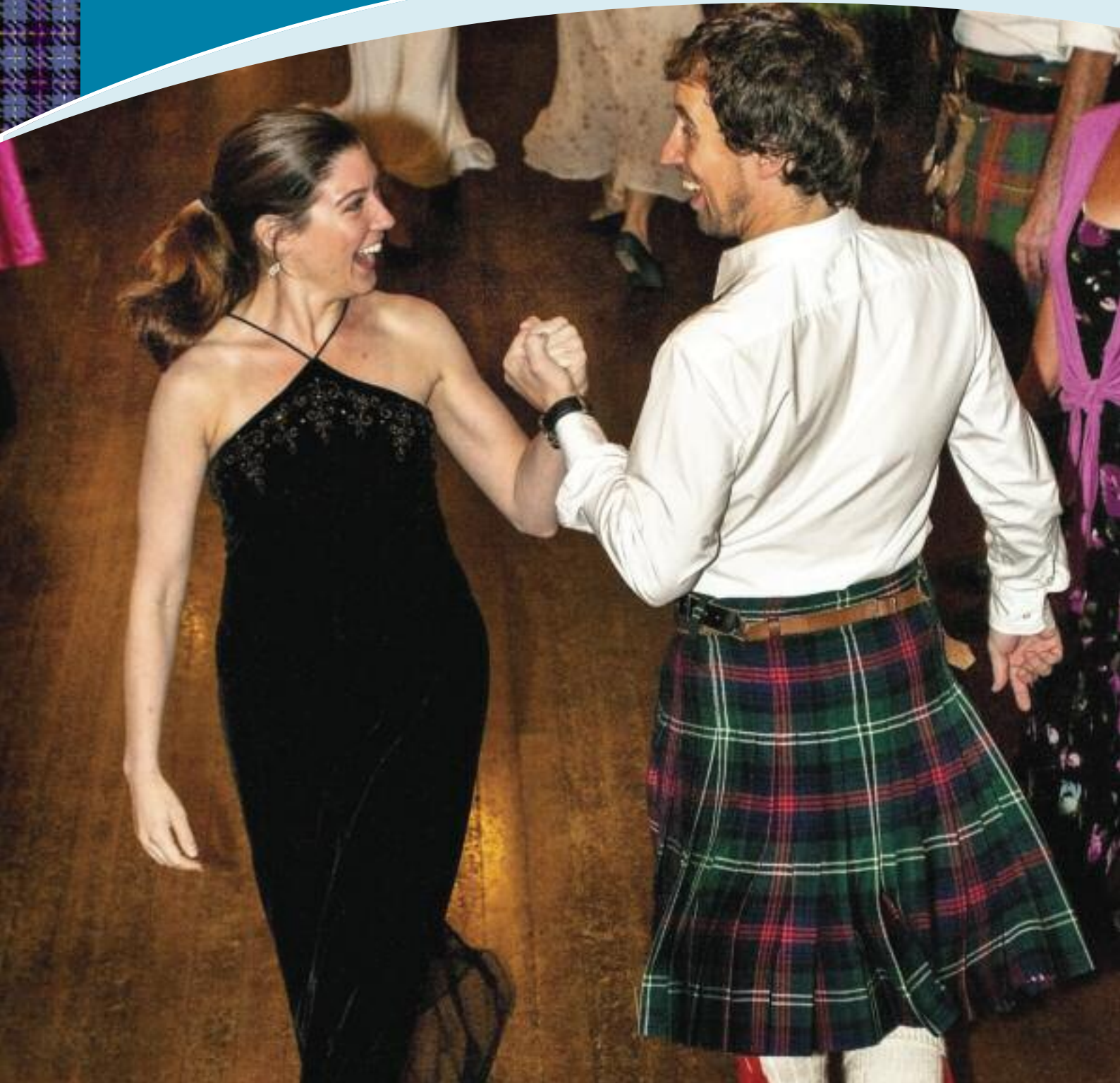




rscds  
Dance Scottish

# Scottish Country Dancer



# RSCDS EVENTS

## Teachers' Associations Conference

**Date:** Friday 2 November 2012, 10.30am – 4.30pm  
**Location:** The Star Ballroom, within the Beach Ballroom complex, Aberdeen

Featuring presentations from representatives of TAC, SERTA and TAS, and a session on teaching points from the Diamond Jubilee Book (bring your shoes!). There is a charge of £15 per delegate, booking forms available from HQ or from the website, [www.rscds.org](http://www.rscds.org)

## 83rd Annual General Meeting & Conference Weekend 2012

**Date:** Friday 2 – Sunday 4 November 2012  
**Location:** Beach Ballroom, Aberdeen

- Friday evening Dance – Frank Thomson's Band
- Class – Jimmie Hill, music Frank Thomson
- Civic Reception, before Ball
- Saturday evening Ball – Ian Muir & the Craigellachie Band
- Sunday workshop – Linda Gaul, music Luke Brady

There will be a Question Time session and a Musicians' Forum on Saturday morning, and a Youth Forum and meeting for Management Board & Committee members on Sunday morning. Full programme and online booking available on the website at [rscds.org/events/annual-conference-weekend.html](http://rscds.org/events/annual-conference-weekend.html) or form available from HQ.

## Winter School 2013

**Dates:** 24 February – 1 March  
**Location:** The Atholl Palace Hotel, Pitlochry  
**Co-ordinator:** Anne Taylor

*Teachers* – Janet Johnston, Johan MacLean, Jim Stott, Anne Taylor  
*Musicians* – David Cunningham, Jim Lindsay, Rodger McAndrew, Gordon Simpson

There will be one course only in 2013, so demand is likely to be high – book now! Online booking is open at [rscds.org/events/winter-school.html](http://rscds.org/events/winter-school.html).

## Spring Fling 2013

**Dates:** 12-14 April 2013  
**Location:** Manchester

Further details will be available on the website at [rscds.org/events/spring-fling.html](http://rscds.org/events/spring-fling.html) as soon as they are available – watch that space!

## Summer School 2013

**Dates:** 14 July – 11 August 2013  
**Location:** University Hall, St Andrews  
**Director:** Ruby Wilkinson

After its stay at MacIntosh Hall in 2012, Summer School returns to its 'home' in University Hall! Keep an eye on the website; full details will be published as soon as they are available.

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## RSCDS Winter School 2013

24th February – 1st March  
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or by calling or emailing  
Moira Thomson  
0131 225 3854 /  
[moira.thomson@rscds.org](mailto:moira.thomson@rscds.org)

  
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Our collective thanks to Andrew Kellett who has edited ten issues of our members' magazine – a mammoth achievement! Under his guidance the magazine has entertained, informed, and stimulated us. Members of the Editorial Board have appreciated his clear-minded leadership, and I shall try to pay him that sincerest compliment which is imitation.

As Elspeth Gray reminds us in 'News from Coates Crescent', our Society is about to reach the grand age of 90. The small group who founded the Society in 1923 could not possibly have conceived of the diverse organisation it has become. The founders were reviving a tradition they felt was endangered, building it up from a tiny repertoire of surviving dances. But from our point of view, they stand at the beginning of a period of a new flowering of Scottish country dancing. Many gifted devisers have adopted the traditional idiom. They have invented new and interesting formations and created dances which challenge our minds and enliven our feet.

Nor can we possibly conceive of the Society as it will be in 90 years from now. Its survival will depend on its willingness to be open to change, to preserve tradition while recognising that tradition must evolve to stay alive. The report on New Media opens up some exciting possibilities in our near future.

Sadly, in this issue we have obituaries for several leaders of our worldwide community. Reading the accounts of their lives may remind us of the gifts of talent and energy which they and others like them have given to our Society.

Please send us reports and photos of special events you may be planning to celebrate the RSCDS anniversary, and make sure your event is included on the events listing on the RSCDS website. Most of all, enjoy your dancing! Have as much fun as the musicians below.



Musicians jamming at Summer School. Photo by Stephen Webb.

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Cover picture: Dancers at Younger Hall, St Andrews. Photo by Neil Jones.

The next issue of Scottish Country Dancer will be published in April 2013. Please send your contributions to [mag.editor@rscds.org](mailto:mag.editor@rscds.org) by 1 February.

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# News from Coates Crescent

Elspeth Gray reports on developments at Headquarters



## RSCDS 90th Anniversary

2013 will see the 90th anniversary of the founding of the RSCDS. We have had a logo specially designed for the occasion, to be used alongside a branch or affiliated group's own logo. It should be used on any posters or fliers for special events that may be held to celebrate the 90th anniversary. The logo can be downloaded from the website, at [rscds.org/events/90th-anniversary-of-rscds.html](http://rscds.org/events/90th-anniversary-of-rscds.html). On the same page, we have started an events listing – so please let us know about anything you have planned to mark this grand age that we have collectively reached! Send details to us at [info@rscds.org](mailto:info@rscds.org)



## Elections to management posts 2012

Nominees for this year's elections are listed below, and their profiles are available on the website:

*Chairman Elect (2 yrs + 2 as Chairman):* Jim Healy

*Management Board (4 x 3 yrs):* Luke Brady, Craig Houston, Rachel Wilton

*Convenor Elect, E&T (1 yr + 3 as Convenor):* Sue Porter

*Convenor, MS (3 yrs):* Philip Whitley

*Convenor, YS (3 yrs):* Roy Bain

*Education & Training Committee (3 x 3 yrs, 1 x 2 yrs):* Pat Harrower, Bernie Hewitt, Les Lambert, Anne Smyth, Anne Taylor

*Membership Services Committee (2 x 3 yrs, 1 x 2 yrs, 1 x 1 yr):* Keith Bark, Linda Gaul, Anselm Lingnau

*Youth Services Committee (2 x 3 yrs, 2 x 2 yrs, 2 x 1 yr):* Adam Brady, Louise Macdougall, Anne McArthur

## Motion to AGM 2012

It has been four years since the annual subscription to the RSCDS was raised from £10 to the current £15. During that time, improvements in communications with members, including the new website, Facebook page and YouTube channel, ezines for adult and child members alike, and the popular Annual Review, have all contributed to closer contact and collaboration worldwide. We have made efficiency savings wherever possible and invested more money in facilitating skills development and international knowledge exchange among young dancers and teachers in training.

We have also been looking at ways to generate alternative streams of income through grant aid and new media. These, however, generally require initial investment and will take some time to come through. In the meantime, in common with many other agencies, we continue to lose members at a faster rate than we seem able to recruit. With this background, the Management Board is placing a motion before the 2012 AGM to raise the basic annual subscription from £15 to £16, effective from July 2013. This modest increase will help to augment the funds needed to drive the Society forward, help to maintain what the Board hopes you will agree is very good service and value for money, and thus preserve Scottish country dancing for generations to come. Looking ahead, the Board inclines to the view that a modest increase in subscription from time to time is better than a sporadic substantial increase.

## Branch Awards update

One of the most pleasant tasks we have at Coates Crescent is administration of the Branch Award scheme. It is very gratifying to see individual members being recognised by their Branches for their contribution, whatever form that might take. A total of 270 Branch Awards has now been presented, and listed below are the names of those who have received awards since October 2011. Well done to all!



Name	Branch	Name	Branch
Jim Adamson	Calgary	Pat Harrower	Duns and District
Donald Andrews	Leeds	Gail Johnston	Hunter Valley/ Newcastle
Keith & Deirdre Bark	Toronto	Chris Jones	Derbyshire North East
Elizabeth Bruynooghe	Cheshire	Gordon Lloyd	Oxfordshire
Rhona Burchick	Duns and District	Joanna (J'ina) Middleton	Hamilton (Ontario)
Brian Campbell	London (Ontario)	Lucy Mulholland	Belfast
Jan Cannonito	Orange County	Noeline O'Connor	New Zealand
Patricia Cass	Newcastle-upon- Tyne & District	Christiane Orgeret	Lyon
Brian Charlton	Sydney Branch	Jane Robinson	Toronto
Patricia Charlton	Sydney Branch	William Ross	Duns and District
Sheila Donald	Forfar	Judy Sloan	London (Ontario)
Mary Dow	Kirkcudbright	Eileen Stonehouse	Berwick-upon- Tweed
Christine Evans	Croydon and District	Catherine Timms	Birmingham
Marel Fleming	London (Ontario)	Hiroshi Uchigochi	Tokai
Lara Friedman -Shedlov	Twin Cities	Jill Wing	Kingston (Ontario)
Bob Harmon	Orange County		

## Appointments

We warmly welcome Rosemary Coupe as the new Editor of *Scottish Country Dancer*. No doubt Rosemary will make her own mark on the magazine, and we hope that members will send her their thoughts, ideas and responses to what appears in their magazine. We have one nomination for the post of Archivist, which becomes vacant in November 2012 when Marilyn Healy demits office. This is a Board-appointed post. Any further expressions of interest should be sent to Elizabeth Foster, at [elizabeth.foster@rscds.org](mailto:elizabeth.foster@rscds.org)

## Health Strategy

By the time this *Scottish Country Dancer* arrives in your home, your branch will have received its RSCDS Health Strategy pack. We all know that Scottish country

dancing is good for you, but we now have the research evidence to show how it can stave off infirmity and debilitating illness and improve overall quality of life. The Health Strategy pack contains all the evidence and materials your branch needs to bring Scottish country dancing to a wide range of people worried about their health. Why not ask how you can help with the campaign? We all need new members so, as an added incentive, we have set the challenge of recruiting 1,000 new RSCDS members worldwide in the 2012/13 dancing year. Contact Julia at Coates Crescent at [julia.parr@rscds.org](mailto:julia.parr@rscds.org) to have your branch recorded on our special campaign register. Keep us informed of your new members and we will add them to the Membership Monitor, which will be displayed on the RSCDS website throughout the 2012/13 dancing year. We would also be delighted to have the support and participation of affiliated groups so, for further information and/or a campaign pack, please contact Julia as above.

### What does JMMF do?

Many members will know of the existence of the Jean Milligan Memorial Fund (JMMF) and its funding of Youth Scholarships as well as travel grants for new overseas teachers. However, they may be less aware of its other uses. The following example demonstrates how the JMMF can help branches and clubs in promoting SCD. The JMMF Panel received a request for support for a six-week taster course in a new area in Cornwall – Newquay – with the aim of forming a club in the town and eventually a branch class. The funding provided paid for initial hire of the hall and advertising material. The class attracted 16 people, with an average of 8 dancers weekly. The result: a group of people who, in six weeks, learnt formations from the beginners' framework, had fun, laughed a lot, became dancers and now wish to continue in the autumn. If you think you have an innovative idea to promote SCD and would like to give it a go, why not apply to the JMMF to help fund your initiative? All the information you need is available on the website at [rscds.org/about-us/rscds-funding-sources/289-jean-milligan-memorial-fund-jmmf.html](http://rscds.org/about-us/rscds-funding-sources/289-jean-milligan-memorial-fund-jmmf.html)

### Summer School 2012 – A Personal View



It is now over three years since I was appointed as RSCDS Executive Officer. In July 2009, I attended the very successful and informative SCD Kaleidoscope Conference in Geneva. In 2010 and 2011, I paid weekly visits to St Andrews to meet with members and hear views and ideas from around the world. This year I participated and found the fun, friendship and fitness that make Scottish country dancing truly unique. From direct experience in classes and dances at the RSCDS Summer School, I can speak with authority and confidence on this memorable and uplifting annual event. A big thank you to the staff and to those who danced in the classes I attended in Weeks 2 and 3. I very much hope to see you again next year.

*Elizabeth Foster*

## From the Chair



*by Ruth Beattie, Chairman*

Summer School at St Andrews, the focal point of our activities and centre for so many enjoyable classes, experiences and social gatherings, is over and the summer months are slipping away, but not our dancing activities. While further afield they continue apace, at home we are on the cusp of a new season. Winter classes and events will soon be under way and with planning for the next AGM well ahead, the business of the Society continues.

For myself, my term of office will shortly come to an end. Looking back, it has been a time of varied and interesting experiences and developments. Many of these have contributed to our future direction and some inevitably have presented challenges, choices and, of course, rewards. They have required a willingness to change and an

ability to review and accept new approaches. Board and committee members have worked hard on various projects with diligence and thoughtfulness, supported by our Headquarters staff. As I commenced my Chairmanship I set out to involve more overseas members in the work of the Society. This initiative has not moved forward as quickly as I anticipated but has nevertheless advanced: I hope that this direction and intent will continue. The Health Strategy has progressed well and is poised for its launch with Scottish government and cross-party endorsement. We hope that this will bring Scottish country dancing to a much wider public, particularly as it is supported through established research on the significant benefits of Scottish country dancing to health and well-being.

Initial reports of Summer School evaluations this year are very encouraging, but we do need to spread the word of its success. My thanks to our retiring Director Margo Priestley, who, together with others

before her, worked tirelessly to make Summer School a highlight in the Society calendar. Very specially, too, I must mention the dedication and commitment of those who plan and organise our schools elsewhere in the world. Most recently, I attended a wonderful TAC school in Portland, Oregon, where I enjoyed meeting many members and teachers, some of whom had travelled from as far away as Australia and New Zealand. I was enormously impressed by members' enthusiasm, their friendship and their loyalty to the Society. We have much to build on, the foundations are there and are sturdy, but we must find the best way of promoting and publicising what an enjoyable pastime we have and the worldwide friendships it can bring.

I wish John, who has been a most helpful colleague, all the best as he takes up the position of Chairman in November. And I extend my good wishes to the new Board and committee members who will play such a significant part in all that we strive to do.



# From the Management Committees



## Membership Services Committee

by Bill Austin, Convenor

The run-up to Summer School is traditionally a busy time for members of HQ staff and this year was no exception; I would like to thank two members of staff in particular for their help with Membership Services work during this period. In addition to her coordinator role for Summer School, Moira Thomson worked at weekends to help get the first dance batches out to the 75 branches who volunteered to act as evaluators for the 90th Anniversary Book.

Summer School is an important opportunity for the Society to promote new products and Sara Lamont helped to ensure that no fewer than five publications were ready in time. Sara typeset and designed the Queen's Diamond Jubilee collection and the book of Medal Test Dance instructions and Syllabus. She also designed the covers for the combined *Magazine Dances* book and CD and made sure that the instructions conformed to the printer's specifications; all

to very tight timescales – well done! The Medal Test Dance Instructions were of course a joint project with E&T, and I am grateful to everyone on the E&T Committee for their help and support with typing and proofreading as the printing deadline approached.

Unfortunately, the busy summer period (combined with the perils of survey design by committee) has meant that we are a little behind with our plans to engage more fully with our membership. We hope to rectify this before the next issue of the magazine.

Looking ahead, we hope to have two new recordings available for sale at Winter School 2013, one to support the Jubilee Collection and one to support a forthcoming reprint of the Foss book *Dances to Song Tunes* (see the article on p.15 on SNDC; we are grateful to Bob and Mamie Donald for permission to reprint these dances). After the AGM, the committee will be devoting a lot of its time

to the production of the book and recording for *Book 47*.

Following on from the earlier reviews of GP&F and E&T, we have been looking at the role MS should play in revitalising the Society in the 21st century. Unfortunately a consultation paper will not be available in time for the 2012 AGM, but I am hopeful that there will be a chance for members to comment during our 90th anniversary year. Sadly, this will be my last contribution as Convenor of MS; the difficulty of juggling family and a full-time job with the demands of the committee has taken its toll! During my time with the committee, I was particularly pleased to accept the offer of an electronic manual from two overseas members; to keep our global family together we need more such opportunities for members to contribute to the work of the Society through project-based work. My other 'success' was to help pave the way for our New Media Development Officer; professional input of this kind will help us secure additional sources of income. The results may not be immediate, but I look forward to the fruits of David's labours a couple of years from now.



## Education & Training Committee

by Di Rooney, Convenor

During an incredibly busy summer I attended a teachers' workshop organised by Boston Branch and run by Ron Wallace. Upward of forty experienced, newly-qualified and aspiring teachers were asked to provide an impromptu commentary for praising and giving supportive critique for a class without the use of the personal pronouns 'I' and 'you' – Ron's theory being that critique is accepted more readily if delivered in an inclusive manner. An interesting challenge, to say things like 'Well done, the phrasing was very good, now let's do it again thinking about our wonderful posture' instead of 'I like your phrasing, but your posture needs improving'.

**'Jigs & Reels'** – See the advert for this exciting new publication on p.20. The pack, which provides a useful tool for school teachers and youth leaders everywhere, was launched at the Scottish Learning Festival in September 2012.

**Summer School** – It was a real pleasure to see an increased number of young dancers

at Summer School this year. The group of 12-15 year olds in Week 3 took part in everything, including the ceilidh. Their lively approach and enthusiasm for the dance made for uplifting company. Those who took part in the new General Social dance class were pleased with the level of tuition and the degree of coaching which was aimed at improving their own personal level of dancing. Many were attending Summer School for the first time; of the roughly 70% of first-timers who returned evaluation forms, 95% said they intended to return again and 95% also said they would encourage a friend to apply.

**Scholarships** – In response to a request for branches to support scholarships, I am delighted to report that we have received a very generous donation from the Manchester Scots' Night (see the article on p.14). In addition Cheshire Branch has pledged to fund a half scholarship. These donations will go a long way to supporting young dancers' attendance at Summer School. It is still not too late for donations to this very worthwhile cause; contact

[shona.coyle@rscds.org](mailto:shona.coyle@rscds.org) for further details.

### Medal Test Syllabus and Book of Dances

– The new Syllabus for children's Medal Tests, which will come into effect from January 2013, is available to download, free, from the website at [rscds.org/learn/medal-test-assessments-for-young-dancers.html](http://rscds.org/learn/medal-test-assessments-for-young-dancers.html) or from HQ. A book containing full descriptions of all of the dances in the revised Syllabus costs £5 from the shop.

**Examiners** – On behalf of the Education & Training Committee, I wish to thank both Ian Hall and Frances Gray for all their dedication and hard work in supporting the teacher training programme as examiners. The status of Examiner Emeritus has been conferred on both in recognition of their commitment.

**The Manual** – We are still happy to receive additional queries and suggestions for inclusion in the new edition, by email to [info@rscds.org](mailto:info@rscds.org). The formation 'diagonal rights and lefts' is currently described on our website at [rscds.org/help/formations-not-currently-in-the-rscds-manual.html](http://rscds.org/help/formations-not-currently-in-the-rscds-manual.html) and will be fully explained in the new *Manual*. This formation appears in two dances in the Diamond Jubilee Book: in Rodney's Rant, bars 9-16, and in Mist o'er the Loch, bars 13-16 and 21-24, which are slight variations on half diagonal rights and lefts.

# Music and New Media Development

by David Cunningham



Over the last few months, working on music and new media development projects has been very busy, very interesting, and very diverse: everything from answering questions on PRS (formerly the Performing Rights Society) for music licences, which UK dance organisers require when running an event, to working with young musicians in Argyll and encouraging them to think about how to integrate different influences into our music in ways that the young people find engaging. I have also been filming a series of videos at various events. The intention is to develop a substantial catalogue of videos that will enable me to launch a continuous weekly programme on our YouTube channel. I hope you will enjoy them, but want to emphasise that I am looking for active participation from members over the coming months!

Please send me details of any videos you have produced relating to SCD, even if you have posted them on the internet already, and I will do my best to add them to the YouTube channel, which I hope will become a central point for accessing any video footage of country dancing.

I am aware that many people now use digital versions of the Society's music CDs and that many others would like to download and buy tracks from the internet. The first of these tracks are now available on iTunes! This is a great move forward and I hope we will be able to use this sales channel to promote and increase interest in the music we all love. There are one or two international issues in using an external company to deliver this service, so we have been working to develop our media delivery infrastructure to allow the Society to manage most downloads directly. Much of this work will be the backbone of future developments, such as improving access to sheet music, dance instructions and

dance information, and possibly adding extra value to publications by making them interactive, digital publications and even including teaching aids.

I am sure, like me, many of you will have been inspired by watching the athletes in the Olympic and Paralympic Games. What impresses most is their high expectation and 'can succeed' attitude. The Society operates in a highly competitive environment, and maintaining membership numbers and interest in Scottish country dance and music is challenging. As illustrated above, however, we are continually moving forward and, by working collaboratively together, will certainly make a difference.

Finally, a last word to all readers – what services would you like to see available on the website, what kind of digital media productions, any new tools? This is your Society, how do you want to see it develop?

Email me at [david.cunningham@rscds.org](mailto:david.cunningham@rscds.org)



## The Robert Burns World Federation

When the Robert Burns World Federation (RBWF) was formally constituted in July 1885, it already represented national and international Burns Clubs, formed to commemorate Robert Burns and his treasure chest of songs, poems and other writing. There are now over 300 clubs, many of which have SCD at their annual Burns Supper.

Peter Westwood, Past Editor of the *Burns Chronicle*, notes with regard to Burns and dancing, 'Burns was socially popular even as a teenager and country dancing was early on his list of social activities to the extent that he defied the wishes of his father by joining a local country dancing class.'

The RBWF engages in a wide range of activities, from providing information and advice for the Scottish Government's Year of the Homecoming, to supporting Schools competitions for around 160,000 children each year. The competitions include recitation, solo and choral singing, instrument playing and art, and take place not just in the UK but in North America, Ukraine and Russia, with other countries also interested in participating.

Membership of the Federation is open to all; there are quarterly meetings and an Annual Conference.

For further information contact the Robert Burns World Federation  
Dower House, Dean Castle Country Park  
Kilmarnock, Ayrshire, KA3 1XB  
tel 01563 572469, email [admin@rbwf.org](mailto:admin@rbwf.org)  
website [rbwf.org.uk](http://rbwf.org.uk)

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# Interim Youth Services Committee

by Susan Rhodes, on behalf of the Committee



## SCD fusion dance opens the 'Argyll Olympics'

As previewed in the last magazine, a specially-devised mass 'fusion' Olympic-themed Scottish country dance was performed by 600 high school pupils from across Argyll, Scotland, for Argyll's 'Olympic' sports day in June. Those taking part came from as far afield as Bute, Islay, Tiree, Campbeltown, Helensburgh, Lochgilphead and Tarbert. It was a great cross-curricular project developed as a partnership between RSCDS and Argyll & Bute Council Education Service/Active Schools.

Devised by Sue Porter (Lorn Branch) and with music by David Cunningham (Music and New Media Development Officer), the dance style and beat style of the dance, *Argyll Olympics*, changed every 40 bars. The first time had a Highland dance 'feel'; the second a dubstep 'feel'; the third, ballet; the fourth, jazz; and the fifth, ceilidh. The 600 young dancers really enjoyed performing this Scottish country dance to different dance rhythms and showed great enthusiasm in the 'freestyle' bars (33-40) in which they could give their own interpretation of each dance style. They were supported by talented young musicians from across Argyll who formed an SCD band with a difference – with pipers, clarinets, flute, oboe, cello and a dubstep beatbox as well as fiddlers, drums and keyboard! The dance was a true fusion of musical and dance styles. Flags were also flying all around the stadium, designed by the different schools in their art classes.

This was an excellent opportunity for the RSCDS to be involved in partnership with different agencies and schools to develop and deliver a mass event enabling high school pupils to experience SCD. The event also demonstrated how effective SCD can be when combined with other forms of dance.

## CBeebies 'Mr Bloom's Nursery'

Children from the Ayr Branch participated in a BBC Learning Event 'Get Set Grow' based on the popular CBeebies programme *Mr Bloom's Nursery*. The event took place on Saturday 14th and Sunday 15th July at Dean Castle Country Park in Kilmarnock, Scotland. 3,000 tickets per day had been sold in advance.



*A lively circle at the Argyll Olympics*

It was a tremendous commitment from the children and the Branch to be present at the event for two days – and to be available to dance on the hour, every hour, for two days! The themes of the event were gardening, growing, keeping healthy, nurturing and looking after the environment – and SCD fitted well with the 'keeping healthy' theme. Lots of children from the vast crowd joined in and those too young or reluctant to leave their parents joined in from the sidelines, clapping and moving as they watched. The BBC was also delighted with the input from the Ayr Branch children's class, who had a fantastic time and are really excited about being on TV. Of course, television coverage is never guaranteed but, as dancing is part of the planned Mr Bloom story, it looks hopeful! The programme will be aired in early 2013 so please check the RSCDS website then for the exact date. Very many thanks to the Ayr Branch, to the children's class and to all the parents who gave up two days to support the event; it was excellent PR for the RSCDS.

## Interim Youth Services Committee

The Youth Services Committee (YSC) will be elected formally at the AGM in November 2012. In the meantime, the Interim Youth Services Committee (IYSC) has been in place to continue the work of the Young Dancer Project as well as prepare the way for the official YSC. So far the IYSC has organised and run SCD tuition at five Girl Guide Summer Camps over the summer holidays, been present at Inter Varsity Folk Dance Festival 2012 in Aberdeen, conducted a Delphi Conference (research process) among young members, sent out a Branch Survey to map out each branch's involvement in youth activities, started a database of teachers of young dancers and produced a new Youth Ezine. The IYSC is currently also revamping the young dancer pages on the website.

Please do tell us what other kinds of activities and services you'd like the YSC to organise for young dancers and keep us informed about your activities. You can contact the Committee at [ysc@rscds.org](mailto:ysc@rscds.org)

## Yet another successful children's event...

On 11 June 2012 West Dunbartonshire Education Authority held their Active Schools Dance Festival at the Playdrome in Clydebank. A total of 27 schools participated in this wonderful celebration of dance before an invited audience of over 900 people. The dancers came from local primary and secondary schools, with the exception of one group from Dalmeir Nursery. A member of the Glasgow Branch, Jo Catterson, courageously took up the challenge of teaching *A Reel for Jeannie* to eight children from the nursery and eight Primary 1 children.

Training started in January, and presented many challenges. But after a lot of hard work things began to take shape and the children, who were by now thoroughly enjoying themselves, started to appreciate the rhythm of the music and to dance in time to the beat.

When the great day arrived the children, by now hugely excited, assembled at the Playdrome along with Jo and musician Robert McColl. As the tots, resplendent in their tartan sashes, marched on to the stage to the stirring strains of Robert's professionally amplified accordion, one of them raised and waved the Saltire. The audience went wild!

The children danced confidently and faultlessly, and throughout the performance joy and satisfaction beamed from their faces. There could not have been a better example of the benefits of bringing SCD into the school curriculum at an early age.

As Jo says, 'It encompassed every aspect of early stages development: language, communication, maths, cooperation, musicality, exercise and coordination – not to mention dance. To have seen the sheer joy and sense of achievement that these sixteen children experienced was incredibly rewarding – I shall never forget hearing one 5 year old say to her 4 year old partner, as they were just about to go on, "Now remember to dance your very best". I hope, and feel sure, that for some of them it will have been the beginning of a lifelong love of SCD.'



# Perspectives on Summer School

Roseanne Baker of Milton Keynes Branch won a Youth Scholarship to attend St Andrews Summer School, and Patricia Nicholls of Sydney, Australia, travelled to teach at St Andrews through a grant from the International Teacher Development Fund. Extracts from Roseanne's account of her experiences appear below, together with a letter from Patricia. Summer School scholarships and grants are funded by the Jean Milligan Memorial Fund (see p.5). All photos by Neil Jones.



The last two lessons got very technical and I found loads of brilliant ways to improve my footwork, so I definitely have something to take back and show my branch classes at home.



*On classes* – Morning classes went very well and I definitely felt improvements happening in my dancing, as well as having so much fun and laughter... The second class was yet again fantastic and jam-packed full of ways to improve our phrasing and timing in each dance.

August 19th, 2012

To the Convenor, Education and Training Committee,

I am writing to express my sincere appreciation on being given the opportunity to travel from Sydney, Australia to teach at the 2012 St Andrews Summer School.

I felt the experience to be both a great honour and a great responsibility. I really enjoyed teaching my classes and being part of the 'staff' at the Summer School.

I have been reflecting on my teaching of students from non-English speaking backgrounds, my transition each day from having an Intermediate class followed by the technically skilled High Impact class, the challenge of using a musician (which I don't experience in my Sydney teaching with CDs) and the balance of teaching technique with encouraging enjoyment each day.

Once again, thank you to all those people who were responsible for bringing me to St Andrews this year and I am most grateful for the chance to further develop my skills and experience as an 'overseas' teacher during this time.

Yours sincerely  
Patricia Nicholls



*On the dances in Younger Hall* – I enjoyed the dancing so much and the whole atmosphere was just electric. Getting the chance to meet other dancers from different branches was an amazing feeling.



I recommend that everybody whether a young or older dancer should attend Summer School at least once. The different levels of dance classes appeal to all dancers, and most importantly a lot of fun is 100% guaranteed.

# From the Archive



## And, after seven years...

This is the last magazine article I will write as Archivist as I step down in November. I do not yet know who my successor will be, but I wish him or her well. It is an interesting role. As I have already written, the Archivist receives a wide variety of queries which have often taken me unawares, but I have been fortunate in being able to call on other members and tap into their wide knowledge of dance and Society history.

By the time this issue of the magazine goes to press the on-line archive catalogue should be available on the website and for the first time members will be able to see what we have in the archive and, perhaps just as importantly, what we do not have. The on-line catalogue is a first attempt and it has limitations, not least because it is a snapshot of the archive on one particular day. The catalogue will be updated regularly. Additional features can be added, but much will depend on the feedback we get from users and the resources available. Instructions for using the catalogue will be included on the front page of the catalogue itself. I would like to thank Roger Malton for all his help in developing the on-line version.

As mentioned in previous articles, I have been expanding and reorganising the catalogue since being appointed Archivist, in line with recommendations made by Dr Alison Rosie of the National Register of Archives. It now includes the Minute Books of the Society until the formation of the Management Board and, as far as I can tell, a copy of each edition of all Society publications so that, in future, researchers will be able to compare different versions of our dances and how interpretations and, yes, amendments have crept in (see below). Just to remind our members, the archive includes books of dances and music, letters, leaflets, photographs, newspaper cuttings and recordings of SCD music on 78 rpm, EP, LP, cassettes and CDs. It also has video recordings, some made by branches recording their celebrations of the Society's 75th anniversary, and increasingly DVDs. The archive is available to view by appointment by members and researchers

*In her last report as Archivist, Marilyn Healy outlines her work in the Archive, ponders the meaning of 'change', and gives us (and her successor?) plenty of reasons to believe that the life of an archivist is an interesting one.*

by contacting HQ. In line with other archives it is rarely possible to view items by 'dropping in' (although that does happen occasionally and if the Archivist is at HQ at the time, visitors are welcome). It is perhaps worth mentioning that many of the items are also held in other archives and libraries across the world, particularly books about dancing and music, and so it may be more practicable to access these locally. Nevertheless, most of the records relating to the SCDS and RSCDS are only available at HQ in Edinburgh.

## Change? What change?

The meaning of many words in the English language is ambiguous or subjective. 'Beautiful' means different things to different people; 'successful' is a relative term. And what is 'rich'? – now, there's a philosophical discussion we could all join in! In Scottish country dance terms, however, what does 'change' mean? The Society has occasionally been accused of 'changing dances' when a simple mistake has crept in and a later edition of a book has corrected it. As is well known, the Society has published books of dance descriptions since *Book 1* was published in 1924. A year later a second edition was issued with amendments to the introduction and descriptions.

Occasionally a careful reappraisal of the original description of a dance has resulted in wider changes. For example, bars 17-30 of *Barley Bree* in *Book 13*, first published in 1945, were changed substantially by the second edition, published in 1948, when it was found part of the dance had been misinterpreted. Perhaps we all get a little wiser with age and experience!

The current exercise to revise the books and publish them in combined volumes to make the descriptions consistent and clearer implies something has been changed, but it does not mean the dances have been changed. When the *Formations Index* was revised and expanded in 2006 the different ways of describing simple formations and movements became apparent, for example, a movement when the 1st woman is between the 2nd couple all facing down and 1st man between the 3rd couple all facing up and they 'turn to their own sides

of the dance'. Between Books 11 and 20 there were nine different ways of describing that simple two-bar movement and a further nine where the 1st couple turn to the opposite side of the dance.

This led to a decision to update and expand Standard Terminology, so that as books were revised and new books printed the inconsistencies and anomalies that had crept into our publications could be ironed out. This was felt particularly necessary in a world-wide organisation where not all our members or dancers have English as their mother tongue.

This is not new, nor is this unique to the RSCDS. Jack McConachie, in the Foreword to *Scottish Country Dances of the Eighteenth Century*, published in 1960, wrote: 'In some instances it has been necessary for me to adapt the phrasing of the Dances in this book to take into account the change in musical outlook since their publication in 1740, and in order to conform with the present day trends in Scottish Country Dancing.' This is what the Society has done when interpreting old books and manuscripts, but once published the intention is that the dance remain unaltered from that point on.

## RSCDS Dundee Branch on 'Top Club'

In one of the photograph albums in the archive there is a picture of a team called 'Royal Scottish Country Dance Society (Dundee)' competing in what appeared to be a television quiz, and I asked Helen Lawrenson about it. She explained that they were taking part in *Top Club*, a popular light entertainment general knowledge quiz game shown on Grampian Television (now STV) between 1971 and 1998 in which teams from Scottish regions competed. Organisations in the Grampian area were invited to put forward a team which could win money for a nominated charity. George Mechan of Dundee Branch RSCDS suggested that the team audition for it. The audition was successful and they took part in a series of recordings in Aberdeen. Two programmes were recorded on each visit and the team was sworn to secrecy as to the outcome of each match. In 1984 the team consisted of George





Dundee quiz team.

Mechan, Katine French, Helen Lawrenson and David Hollings.

The first year they did well and reached the final, only to be beaten by one mark! They were asked to take part again the following year for programmes to be screened in the spring of 1986. This time Katine's place was taken by Pam Bowman. As it happened Helen was expecting her third child in February and asked to be replaced, but the producer persuaded her to reconsider as the recordings would be over by November – and in any case, they could be beaten in the first round! As it happened, early snow prevented travel to Aberdeen and the second of the recordings took place in February!

RSCDS Dundee Branch team won their matches in the early rounds and met RAF Kinloss in the final, and this time they won by a few marks. The Branch team's chosen charity was the Erskine Hospitals for Disabled Ex-Servicemen, to whom they later presented a Branch cheque. The team returned home on the evening of 7 February and Helen's baby was born the following day. (My thanks to Helen Lawrenson for this information.)

### Captain McBride – or should that be Admiral MacBride?

The last issue of *Scottish Country Dancer* included a scan of the description of 'Admiral McBride's Hornpipe' from William Campbell's *10th Book of New and Favorite (sic) Country Dances & Strathspey Reels...* published in *RSCDS Book 20* as *Captain McBride's Hornpipe*, and I suggested that Admiral MacBride's demotion to Captain McBride was 'an interesting question'. I have had a few responses to that slightly tongue-in-cheek remark all advising me that MacBride was not 'demoted' by the naval authorities, and I never thought he was. John MacBride was born in Scotland in

c.1735. He saw service during the Seven Years' War, the American War of Independence, the Fourth Anglo-Dutch War and the French Revolutionary Wars. He was also – and a topical note in the year of the 30th anniversary of the end of the Falklands War – instrumental in securing a British settlement on the Falkland Islands, having been sent there in 1766 'to secure a settlement and inform any existing inhabitants that the islands were a British possession'. Needless to say, it was not as straightforward as that!

MacBride was a Captain of the Fleet for some years and was promoted to Rear-Admiral in 1793 at the outbreak of the revolutionary wars with France. He became MP for Plymouth in 1784 and returned to active, though not sea-going, service in 1788. He died in 1800.

So Admiral MacBride was demoted by the RSCDS. I think it was a mistake. I suspect – and this is conjecture – that somebody had seen the dance in Campbell's book, written down the description and either forgotten to add the name of the dance, or possibly couldn't read his/her own handwriting!

Will we 'correct' the title of this dance in future editions? That is unlikely. *Book 20* was published in 1959 and after more than fifty years the title of 'our' dance will probably not be 'changed'.

### Questions to the Archivist

I have mentioned before that the Archivist gets a wide variety of queries. A recent one came from the Royal Geographical Society which was planning an article about the polar region. One of their members had read in an article that Scottish music and dance were practised by native Canadians and we were asked whether we knew about this or whether we had anything in our archive. We had nothing in the archive but it piqued our

interest and the query was forwarded to TAC. By chance a few weeks earlier a meeting of their Executive Committee had seen a video of dancing in the Arctic, made in the days of silent movies, in which there appeared to be a set of dancers doing SCD-type movements to music played on an old gramophone.

Again by chance, I later found a newspaper cutting in the archive from the *Scottish Sunday Express* in c.1972 reporting that a tribe of Eskimos (Inuit) in the remote area north of Hudson Bay had invited Ian Sinclair, the Scots Director of Indian and Eskimo Affairs and Northern Development who had been stranded when his plane was forced to land due to bad weather, to witness their ceremonial dances. He was amazed when they broke into a series of strathspeys and reels – accompanied by their own accordions. It set anthropologists a problem. How did an isolated community of Eskimos, still dressed in furs and hunting with spears, develop a purely Scottish country dance culture?

The suggestion in the newspaper article is that it is possible they had contact with Scots explorers of the 19th century. Sir John Franklin's ill-fated 1845 expedition vanished while attempting to chart and navigate a section of the Northwest Passage in the Canadian Arctic. Most of the crew were Englishmen but there were a few Scots among them. Although it is generally believed the entire crew perished, is it possible that some of these explorers survived and stayed with this isolated community for some time? Is it stretching the imagination too far to think that the Scottish country dancing of its time may have found its way to the Arctic via a descendant? We are trying to find out more and whether we can acquire a copy of the film seen by the TAC for the archive.

### And finally...

We have had a couple of queries from people involved in television dramas. One, from the makers of *Downton Abbey*, enquired about dress at a ghillies' ball in c.1920. Another came shortly afterwards from someone making another TV drama who wanted to portray a ghillies' ball in a ballroom on a West Highland estate c.1921 and who asked about music at the time. I answered the first by doing a little research into 'dress' and the second by asking Ron Kerr about his experience of playing at ghillies' balls, albeit later than the 1920s.

# TAC Summer School 2012

Katherine Shearman (Vancouver Branch) reports on TAC Summer School, held for the first time in the USA

29 July - 5 August

Two weeks prior to the 40th anniversary Teachers' Association (Canada) Summer School, I was making lists and checking them over and over again. As it was only my second time at Summer School, I did not want to forget anything. One lesson learned from my first school was to pack a variety of sizes of dance shoes to accommodate the inevitable swollen feet. In addition, there were theme nights, social dances, daily classes, a ball, ceilidh, nightly parties, and old time dancing to plan for.

The decision to hold TAC Summer School in Portland, Oregon, was popular. The school sold out, teacher candidate classes were full, and there were over 60 first-time attendees. Dancers were assigned one of five levels of classes ranging from Lower Intermediate to High Energy Advanced. Each of our name tags had a coloured stripe to identify our class level and the first-time attendees' badges were adorned with a rosette marked with a '1st'.

The week brought together an incredible group of teachers to challenge us. Classes were led by Ron Wallace (USA), Jean Dodds (Australia), David Queen (England), Gary Thomas (USA), and Ruth Jappy (Canada). The standard of instruction was excellent, and each teacher brought their unique view, expertise, and style to the workshop. They inspired us to improve our technique, steps and phrasing, and to maintain a consistently high level of dancing both in class and on the dance floor. They challenged us with unusual dances or combinations of traditional formations and engaged us with their humour and knowledge.

Choices for afternoon optional classes included Highland, step dancing, formation and transition focus, history of dance, 'Dances with a Difference', ball reviews, and personal critique. Afternoon classes were taught by the core teachers and select teachers from around the globe. The Tuesday evening social was preceded by a talk and question period led by Ruth Beattie, Chair of the RSCDS, on the organisation and initiatives of the RSCDS. After the social dance every night, dancers and musicians gathered in the hospitality room for music, snacks, conversations, jam sessions, and impromptu dancing until the wee hours.



*Circles of red and white celebrate the Ruby Anniversary. Photo by Torf*

Our classes and social dancing were accompanied by a stellar group of musicians. The music of Laird Brown (Canada), Don Wood (Canada), Andy Imbrie (USA), Frank Thompson (Scotland), Ian Muir (Scotland), Judy Nicolson (USA), and Deby Benton Grosjean (USA) lifted our spirits and our heels. At the welcoming night dance and the ball we were blessed with all seven musicians on stage together. During the other social nights the resident musicians rotated playing duties. The TAC offered a music programme in the afternoons led by these incredible musicians. As a non-musician, I enjoyed having additional talented musicians at the nightly gatherings in the hospitality room. We were sorry Colin Dewar was unable to attend Summer School, but his replacement Ian Muir filled in admirably.

Both social theme nights celebrated 40 years of TAC Summer School. Thursday night honoured the Ruby Anniversary and the dance floor swirled with reds and whites. On Tuesday we donned 1970s garb. The highlight of the night was participating in a 'flash-mob' disco Strathspey. Dancers from Alberta, British Columbia, Northwest Territories, and Washington State learned the dance via YouTube and gathered in secret in the park to practise.

On Friday night Ruth and Alex Jappy led a large group of dancers in Old Time Dancing. This was a wonderful opportunity to experience a new style of dance, and I know a few dancers were inspired to explore it further. The annual Ceilidh was held after the Old Time Dancing. Acts included original

dances inspired by European travel, bird watching and food service in the cafeteria, clog and tap dances, music, singing and yodelling, a lip-sync act to Patsy Cline's *I've Got Your Picture* where props appeared from the performer's bosom, an old-time 'Fred and Ginger' routine, and *Deil amang the Tailors* danced by the Housewives of Beverly Hills. Teachers Gary and Ron provided music for a *Scottish Lilt* performed by Jean and David, and the women of the afternoon step dance class performed *Blue Bonnets*.

The Wednesday night musical concert held in the Lincoln Theatre was a huge success. We marvelled at the talent and skill of each of our core musicians as they performed solo, duet or in groups. Laird Brown sang and opened the evening by silently and humorously leading audience participation in a rendition of *Blue Danube*.

On Wednesday afternoon, school participants went on organised tours to the Columbia Valley, micro-breweries, or wineries; explored Portland and the Columbia Valley on their own by foot, car, or bike; or just rested weary feet and bodies. For my friends and me, a drive to the Columbia Valley was highlighted by the bliss of numbing our very sore feet in a cold stream feeding into the Columbia River.

Summer School culminated with everybody dressed in their finery for the Saturday night ball. The wine and beer reception and buffet dinner were followed by the grand march led by Torf into a St Andrew's Cross formation for the singing of the national anthems. As the dances had been included in the social programmes during the course of the week and practised during ball walkthroughs, dancers of all levels were able to participate and enjoy the final night of music and dancing. For the first time there was no combined class on Sunday morning, and the final waltz was followed by *Auld Lang Syne*.

The calibre of teaching during the week was extraordinary, and the improvements in our dancing were visible on the floor each night. The musicians were so spirited and inspiring that despite the ravages of sore feet, injuries and blisters, the sets were full and encores were frequently requested. Our thanks to the TAC Summer School committee for a wonderful week of dancing and fun. New friends were made on and off the dance floor and many promises made to meet again next year in New Brunswick.



# Paris Branch International Weekend, Easter 2012

by Tom McKinlay



*Dancers at the Ball*

Paris Branch's four-yearly International Weekend was held in 2012 in Beaune, in the heart of France's Burgundy wine growing area. As usual the event took place over the Easter weekend, 7-9 April, with over 150 participants coming from 13 countries, including those as far afield as Canada and Russia.

While the emphasis of the weekend was on dancing, to the marvellous music of Muriel Johnstone and Keith Smith and the excellent teaching of Bill Zobel, the weekend also took its character from the local area as participants were able to experience the food and wine of the Burgundy region and visit the picturesque town of Beaune itself.

Although the weekend officially started on the Saturday lunchtime, in the spacious Palais des Congrès, close to Beaune's historic centre, over three-quarters of the participants had arrived by the Friday evening. This enabled us all to get together for a very convivial meal and have the opportunity to catch up with old friends and regular attendees at the Weekend, as well as to meet the many new faces present for the first time. It was also an occasion to hear the encouraging news of how SCD is developing and expanding in many countries, particularly with younger dancers, such as in Germany and Russia.

Free time on Saturday morning allowed many to explore Beaune and take in the colourful sights of the local Saturday morning market and enjoy the pleasant spring weather. The afternoon was then in the hands of our very competent and experienced teacher, Bill Zobel, who, realising that three half-day classes and two evening dances would be a challenge even to the fittest of us, promised to take the weekend at not too demanding a pace, which he did with notable success, but still managed to cover over the three days a wide range of both older dances and more modern additions to the repertoire – all with something by way of a challenge, either in technique or through new and interesting figures, or both!

After the cocktail reception on the Saturday evening and a four-course dinner we moved to the dance floor. Despite the potential handicap of the excellent food and wine we were able to sustain four hours of dancing. Muriel and Keith took us in hand with their uplifting rhythms and melodies and carried us effortlessly through the evening, so much so that almost all were still going strong at 1 a.m. despite the 10 a.m. start with Bill next morning!

Sunday's programme was varied and very complete. A morning class with Bill was followed by a (slightly) shorter lunch, a few hours' rest, then a visit to Beaune's famous Hospice where afterwards we enjoyed a formal Gala Dinner within the ancient walls of this 15th century tower, complete with tapestries and wall hangings. A formal ball then followed back in the Palais des Congrès where the adrenalin was flowing even more strongly, both on the part of the musicians and the dancers, as midnight again went by unnoticed!

It was a great compliment to our musicians and teacher to see at the Monday morning class so many enthusiastic dancers still in high spirits after a very full weekend. Our final buffet lunch together was the occasion for 'au revoirs' and speculation on the question, where will Paris Branch hold its next Easter Weekend in 2016? We wait with interest to hear!

## Vienna Dances

During the Congress of Vienna in 1814-1815, one of the delegates, frustrated with the lengthy and fruitless negotiations, said that the Congress 'danced a lot but did not get anywhere'. So at that time Vienna was already well known for its love of dancing and indeed that has not changed: nowadays some 450 balls are held every year, the most famous of which, of course, is the star-studded Opera Ball, televised and imitated

around the world. Ballroom dancing is taught in the many dance schools in the city and is part of the education of any self-respecting Viennese. But the city also has a festival of contemporary dance (ImpulsTanz) and fine performances of classical ballet, and many other types of dancing are available, including Scottish dancing.

The Vienna Branch of RSCDS was founded 23 years ago and is very active. Members

come from many different countries. We have been happy to welcome overseas visitors in recent months. We have weekly classes for beginners and the more advanced, a monthly technique session and a demonstration group that performs several times a year, and our Japanese step-dancing star has recently started a step dance class. *The Vienna Book of Scottish Country Dances* was published in 2009 to celebrate the group's 20th anniversary and includes the famous dance *There Are No Kangaroos in Austria* (Austria is often confused with Australia). It can be ordered from [rscdsvienna.org](http://rscdsvienna.org)

On 14 July 2012 the demonstration group performed once again at the Vienna Highland Games. In 2014 we shall be celebrating our 25th anniversary and will be holding a weekend workshop at Whitsun. More details will appear on our website later.

*Stella McDowall*



*Vienna dancers perform with the Vienna Pipes and Drums Photo Reinhard Dallinger*

# The Annual Manchester Scots' Night (1961-2003)

First-hand accounts of two organisations – Manchester Scots' Night and the Scottish National Dance Company – which have helped to perpetuate Scottish dance and culture but now no longer exist.

For 43 years, Scots from Lancashire, Cheshire, Yorkshire and North Wales enjoyed an evening of traditional Scottish entertainment at the annual Manchester Scots' Night. Many performers returned as spectators, and in many ways, the concert became a reunion for everyone. Over the years dedicated people gave their time to help with the concert – working on the Committee, advertising, producing the programmes, selling tickets and working behind the scenes.

Sadly, during the last few years, audience numbers decreased and expenses increased. This came to the point where we could not continue – what was left in the bank account would be swallowed up very quickly in expenses. So the committee decided to donate the money, in memory of Manchester Scots' Night, to the RSCDS for scholarships to encourage younger persons to learn about and to be involved in our Scottish heritage. The concert programs will be held in the RSCDS Archive, so Manchester Scots' Night and all its wonderful history will not be lost or forgotten.

I invited Ian Hall, who started and produced the concert, to write about the early years and his involvement until he retired to Scotland in 1997, and Catherine Mottram, who continued to produce the event after his retirement, to write about the later years. Thanks go to them both for their time and effort spent in producing this great show, and to all who worked towards or supported it.

*Margaret Rowe, Chairperson*

The concerts began in 1961 when leaders of the Prince Charles Edward Pipe Band and the Manchester Gaelic Choir decided to run a concert in the Holdsworth Hall and invited the Manchester Branch of the RSCDS to join in. The concert was successful enough to be repeated in the following year, with the newly formed Manchester Scottish Singers replacing the Gaelic Choir. The next three concerts followed the same pattern with audiences of about 400 effectively filling the Holdsworth Hall. However, the small open stage of the hall with a single entrance door was not ideal, so the 1966 concert was moved to the Free



*Dance team with Ian Hall (centre front).*

Trade Hall, which seated about 2000. The stage there was considerably larger, had access doors at both sides, a tiered area at the back and professional lighting facilities.

After the first concert in the Free Trade Hall the same overall pattern was followed for the next 29 years with various improvements gradually woven in. The formal style of the country dancing was replaced by continuous movement between different formations and some efforts were made to use props and 'scenery'. From 1986 onwards a 'backcloth' was added, designed and newly painted each year by Audrey Evans and subsequently by Catherine Jones.

At the first concert the music for the dancing was produced by a pianist but for 25 subsequent concerts, music was provided by the Rattray Band led by Tom Hall. After he left Manchester other bands contributed, notably the Dalriada Band (Hugh Ferguson), the Border Reivers (Robert Baird), the Scottish Measure (Andrew Lyon) and the Manchester Scottish Dance Band (David Hall).

After playing at the first 13 concerts the Prince Charles Edward Pipe Band was dissolved in 1973. Different pipe bands then contributed, particularly the City of Manchester Pipe Band which played at 19 concerts.

Despite suggestions to invite professional performers, it was decided to involve only local talent. Fortunately the organisations sponsoring the concert included some talented singers and Highland dancers, and the solos and duets were often the highlights of the performances. Performers

included Thelma Moran who sang in almost all the 43 post-war concerts and Peter Phillips, Ray Peake, Isabel Kennedy and Lesley Thomson who performed in most of them. From 1974 onwards there was always a contribution from the children's class, both Highland and country dancing. Duncan Leckie and David Hall, in particular, continued to dance as adults and performed regularly for many years. Tom Mullen was the solo piper for the Highland dancing in virtually every concert. Many other people made invaluable contributions (including a succession of stage managers like Roy Landsdale and for the last 20 years Margaret Rowe).

In 1994, with the imminent sale of the Free Trade Hall, it was decided to use the Royal Northern College of Music which held about 600 and to run the concerts on two successive nights, Friday and Saturday. The stage was fully equipped for professional performances and the curtains in particular made staging the concert much easier. More efforts were made to use props and to produce coordinated items including a *Fête Champêtre*, a Burns Supper, *The Jolly Beggars* (Burns) and a musical rendering of *Tam o' Shanter*.

*Ian Hall*

The move to the Royal Northern College of Music Opera Theatre opened up many new opportunities. We now had a stage with an extendable apron as well as space behind the curtains to assemble sets, together with a very experienced stage crew. The professional staff of the RNCM were always most helpful, with their front-of-



house staff providing welcome assistance to Alan Watt.

From 2000 the pipe band which performed was that of the Scots Guards' Association, and the RNCM Organ Room provided a very suitable sound-proofed assembly room. With a larger stage area it became possible to accommodate more dancers and RSCDS Manchester were joined by

other Branches in the area in the RSCDS 75th Year (1998) to dance the recommended dances for that year. After Ian Hall moved north, Robin Mundy took over conducting the choir. Starting in 2001, RSCDS Manchester Children's Class was joined by children from Wigan Thistle Society and Macclesfield SCD Group, giving all dancing children from the area the

chance to work towards a performance demonstrating their skills.

By 2003 the audience numbers had declined to the point that the committee decided, with regret, that continuation was not viable. The Concert is still missed by many people who have many happy memories of this great evening.

*Catherine Mottram*

## The Scottish National Dance Company (SNDC) 1970-2010



The decision to wind up SNDC led to consternation in the Scottish country dance community. The main concern was where dancers and teachers would get supplies of Slipstop in the future: would we be condemned to a slippery life on the dance floor? Colin Robertson decided to save the community and ensure continued production of this essential item by giving the formula to the RSCDS in 2011. At the same time he gifted SNDC's remaining stock of publications to the RSCDS to be sold at Summer School, with the proceeds to be used for a youth project. This sale raised £700 and we thank Colin for his generosity. He has also written the following article to show the SNDC's role in SCD worldwide and in particular in the south-east of England.

*Alex Gray*

Frustration was the driving force behind the creation of both the SNDC and the preceding Scottish dance performance (not demonstration!) group called The Reivers Scottish Dance Group. As a Reading-based group, we had applied to become an RSCDS Branch, but were declined because of close proximity, some 40 miles, to London Branch. (You may imagine our chagrin when, in 1977, the Borders Branch, based some 31 miles from London, was allowed to form!) The Reivers Group developed well, but my idea for the next step proved a step too far for its members, apart from Lewis Innes. So, in 1970, with financial backing of just £1,000, some bent wire LP display props, a couple of chairs, electrical conduit frameworks, flat surface boards and an over-ordered length of tartan, the 'SNDC Trade Stand' was born. The Trade Stand also proved to be a social centre, with dancers coming to purchase, chat and meet with friends at events.

From this small start came a semi-professional dance group which appeared on stage, cabaret and television. TV programmes included *Opportunity Knocks* promoting The Highland Threesome, *The Generation Game*



*Colin Robertson (left) and Lewis Innes, 1994.*

(five times), and *You Must Be Joking*. The group also appeared at London's Victoria Palace, the Royal Albert Hall and many other prestigious events. A series of Highland dance competitions was organised in London, Nottingham and Reading with the KILT (Kelpi Inter-Local Trophy) awarded for the overall winner from the three locations.

The SNDC's Highland and country dance day schools and workshops in February and October each year were popular and finished with an evening ceilidh. These were probably the most enjoyable of all the SNDC events and set a standard copied by local Scottish organisations. The Schools utilised the teaching skills of many: Bill Hamilton, Bobby Munro, Alex Gray, Tom Flett, Anna Holden, Jackie Johnstone, Pat Reid, Bill Clement, Derek Haynes, Edna Russell, Colin Robertson and others. Many musicians gave strong support – the late Ric Smith (fiddle) and Jimmy McGinn (bagpipes) in particular were an inspiration to me as has been Frank Reid – but my thanks to all the contributing teachers and musicians.

When it seemed the death of the prominent London Scottish dance teacher Innes Russell was going to pass unheralded, we ran a Commemoration Ball in 1972 with all the trappings of yesterday, including welcoming glass of sherry, ladies' sprig of heather, dance

card with miniature propelling pencil and full interval buffet. The highlight of the evening was the presentation of the Innes Russell Trophy to the Festival of Scotland in London. Pam Russell made the presentation to Jimmy Findlater, and the foundation of the evening was Frank Reid and his Scottish Dance Band with MC Bill Hamilton.

The Trade Stand could be found at many Scottish games, gatherings, Highland dance competitions and country dance day schools in the south of England and Wales. Most significantly, it became a worldwide mail order business, enhanced later by an online web presence. The most noticeable single change in our history occurred in 1983, when Bob and Mamie Donald allowed us to incorporate Hugh Foss (Formby) into SNDC. This expanded our coverage with publications of many valuable modern compositions as well as the prolific and unique creations of Hugh Foss.

The dance group eventually discontinued and by 2000 our Golden Age of Scottish dance had passed. We reduced stocks accordingly, no longer aiming to be a 'one stop shop', and settled on selling publications, recordings, dance shoes and Slipstop. The Trade Stand ceased and trade was through mail order only. This remained the situation until 23rd October 2010 when my partner and lifelong friend Lewis Innes died. I know he would join me in thanking Freda Graham and Bill Forbes, who helped the SNDC in their own particular way. A special thank you to all our past patrons and many helpful individuals for their support over the years; you are remembered if not mentioned. How much we owe to so many.

One of the biggest problems we experienced during our 40-year existence was being ahead of our time on so many occasions. We hope the SNDC has left a small, but lasting, impression on the many-faceted world of Scottish dance.

*Colin Robertson*

# The Diamond Jubilee in Dance

*Special events held by Branches around the world celebrated the Queen's Jubilee this year – dance programmes, costumes and even cakes had a Jubilee theme!*



*Union Jacks and tiaras graced the dance floor at the Aberdeen Branch Summer Social on May 30th. Photos by Stephen Hammond.*



*More Union Jacks – this time edible – appeared at the Belfast Branch dance on June 6th, in the form of cakes with white icing decorated with strawberries and blueberries. RSCDS Chairman Ruth Beattie (right) joined the celebration.*



*The Governor-General of New Zealand, Sir Jerry Mateparae, hosted a ball at Government House on June 30th. It was organised by the Wellington Region of the New Zealand Branch. Below Sir Jerry dances with his wife. Photos courtesy of Government House, Wellington NZ.*



*Members of the Burlington (Ontario) Branch danced at a Queen's Jubilee Royal Tea held by the Museums of Burlington on May 13th.*





# Branch Anniversaries



*RSCDS Chairman Ruth Beattie (left) cuts the 60th Anniversary cake with Norah Dunn*

The Helensburgh and District Branch shared a Diamond Jubilee anniversary with Queen Elizabeth. The Branch was formed in 1927 as the Western Dumbartonshire Branch. It disbanded during World War II and was regenerated in 1952 by intrepid class teachers Norah Dunn, John Blain, and Cath Twigg. The Branch name changed to Helensburgh and District in 1995. The highlight of the 60th anniversary year was a Celebration Dance held in the Victoria Hall, Helensburgh, with dancing to the music of Ian Muir, and attended by Dr Alastair MacFadyen (Society President), Ruth Beattie (Society Chairman) as well as Helensburgh Branch Honorary President Norah Dunn and Honorary Vice-Presidents John Blain and Peggy Rose. A lasting memory of the anniversary will be the dance *A Diamond for Helensburgh*, written by Anne Thorn.



*First Chairman Mike Smith cuts the anniversary cake with present Chair Shirley Ferguson*

The Berkshire, Hampshire, Surrey (BHS) Branch celebrated its 35th Anniversary by holding a Strawberry Tea on the afternoon of 1st July 2012, with Ian and Judith Muir playing. It was a relaxing, informal occasion, including entertainment items. The Branch's first Chairman, Mike Smith, was pleased to come and join in this delightful event for young and old.

## More News in Pictures



*Duncan and Maggie Keppie*

Earlier this year, the Board of Directors of Dance Nova Scotia announced that Maggie and Duncan Keppie had been awarded their Dance Inspiration Award for 2012. Since 1973, Maggie and Duncan have been leaders of the SCD community in Nova Scotia. The magazine *Dance Revue* summarises their achievements: 'They are known and respected for their knowledge of dance and music, not just of the steps, but the history and context. They taught at the Gaelic College in Cape Breton for over 15 years, producing a series of books for dance teachers. Maggie was part of the volunteer team that created a teaching resource in Scottish country dance, *All Join Hands*, which was published and produced by the Department of Education for Nova Scotia's public school system. Duncan created the arrangements of traditional music for all the dances on the accompanying CD, and their band, The Macadians, played the music. Upon its completion, then Minister of Education, Rodney MacDonald, ordered a copy of this resource to be placed in every school in Nova Scotia. Between them the Keppies have created around 300 dances, some of which address specific needs of teachers, such as using the formation of lines of three for groups where women outnumber men – everybody gets a partner! And they have just released a double CD of music for dancing.' Congratulations, Maggie and Duncan!



*Maureen Lyon with a young dancer*

In April 2012, the Tam o' Shanter Dancers (based in White Rock, British Columbia) took their dancing shoes to Cuba to perform at the International Dance Festival in Havana. The enthusiasm of the Cuban audiences left the Tams awestruck, according to dancer Cheryl Jorgensen. In the Plaza de Armas and Plaza Vieja, hundreds of Cubans and tourists participated in the workshops and ceillidh dancing led by instructor Maureen Lyon. The children, in particular, were amazingly quick to learn the dance steps, indicating their natural abilities and their inherent cultural love for music and dance. In their final performance in the Plaza Vieja, the Tams led hundreds of people into a gigantic circle to sing *Auld Lang Syne*.

# Interview with Ron Wallace

At the Scottish Dance Masters Conference in May (see *North America – West Coast* report in this issue) Ron Wallace made time to record this interview with Rosemary Coupe.



Ron Wallace. Photos by Scotland Bonnie

**Ron, you don't conceal your passion for Scottish dance and music, as well as for teaching. Could you talk about the early influences, particularly the ones from your family, that led you to embrace this culture as strongly as you do?**

I suppose it doesn't hurt having a name like Wallace, and in my family my parents met dancing, my father had two sisters who were Highland dancers, my mother had an uncle who was a piper and a dance teacher, cousins who were pipers and Highland dancers, a brother who was a snare drummer in the pipe band, my father's oldest brother was the drum major of the pipe band. So it was just the most natural thing that by the time you were old enough to do something you did it, because that's what your relatives were doing, and we all had great fun doing it. We would get together and we would make music and it was fun.

**Now what came first? You learned the pipes, I think?**

No, my parents were rural farmers, and there was never extra money for babysitters. So when my mom went off to teach Highland, I had to go along and sit on a bench, and one time I lost my temper at this girl in Mom's class. She would insist

on turning the wrong way in the Fling, and I just got up and said, 'This is how you do it'. My mom was quite taken aback because she had no idea I knew it, when I'd just turned four. So she decided maybe I should start learning to dance, and by that time I knew the Fling, the Sword, the Seann Triubhas, so my first lesson was in the Sailor's Hornpipe. And having so much influence in the family meant that if you excelled at doing something you got praised within the family, and you got more opportunities. So at age fourteen when my great uncle, my mom's dance teacher and my cousin's piping teacher, passed away, I was asked to pipe for his funeral, and then the family gave me his pipes, and those are the ones I'm playing this weekend.

**This sounds like a family of dancies in the old sense.**

I think in many ways that's true. And when I was sixteen my mom had to stop teaching because of her work, and so I started teaching, and I was rubbing my hands together with eagerness, I was too young to realise that I should fear it. I suspect that if I'd waited until I was an adult to be trained I never would have done it. So Highland dancing came first,

because in Mom's classes you had to get through the Foursome and Eightsome before you could go to her country dance class.

**Your teaching has tremendous energy and exuberance. What drives you, as a teacher?**

The music. The community. I think those two things. The music motivates the motion, and the community motivates our hearts. I get excited when I hear good music. For Scottish dance I want it to sound like Scottish music. I want it to reach right into my soul. I don't want to smell heather and feel thistles under my feet or anything like that – but the drive of a people who have gone through a lot is in the music, and we get to enjoy that music all the time. Put all of that together and you know you can't beat it. It's infectious. I love the intricacy of the patterns, but I also love simple patterns. To have a good set and cross over, set and cross back, could be a highlight of an evening for me, because you're all there, the community is so strong: being one with the music, and the community being one with each other.

**During your life your community has grown to include many, many people.**

That it has. And all those communities are so important – the one that you nurture at home, where you live, so you're taking care of very personal things in your community – the lives, the deaths, the births, everything is part of the dance community as well. In the world-wide community, it's the joy of getting together, being able to see each other again, and dance together, and then get new ideas.

**You're teaching a huge range of classes. You have your demonstration group (the Dunsmuir Dancers), adult class, children's Highland and Cape Breton classes, and your family class. In particular the concept of a family class might be new and unfamiliar to people. How did your family class begin?**

I love working with children, and had wanted to start a children's country dance class, but when you're so busy, you have to draw a line. A phone call from a woman got this all rolling. She wanted a class



where she and her young six-year-old daughter could go, but our evening class was running too late into the evening for her to participate, and she asked what it would take. And so I gave her a list, set the bar right up there to say what I needed: a good wood floor, at least sixteen people, fees to cover the hall rental. Before a week was out she had called that she had the hall, the best dance hall in Santa Rosa, she had the dancers, so when were we going to start? So I said okay, next week. I arrived at the hall, and we didn't have sixteen people. We had sixty. We had mothers. We had sons and daughters. We had all ages. I was totally overwhelmed, but clearly I needed to have adults on the floor to help, and I realised I really enjoy that mix of adults with the young people, and encouraged it. So it changed from being a children's class to what we call 'youth and family'. We put the word 'youth' first, so that people know that's really what we're stressing. And now we have some retired people, grandparents who've been country dancing for some time – Wednesday morning's perfect for a second time to dance in the week. They come along and they're dancing with the children, so the community has this richness of the age span and experience span: very experienced dancers coming in and dancing with the children, and loving it because of all the energy we get from the children. And the particular programme is filled with very talented children who are also musicians, so we've been able to get them playing the music, and then out performing the music.

#### **You also have a passion for tutoring.**

I grew up in southern Minnesota with my family. There was no training of teachers. We learnt it within the family. We watched it, we did it, we developed our own ways. And in some situations that might be a good approach, but it's too hit and miss in my opinion, and people really need guidance. As I got older I found that guidance and realised how valuable that was, to have new teachers mentored through this process, because the teaching comes from a very different perspective from the learning of dance. A dance teacher needs to watch a group of people and help the whole community build, not correct every little problem they see. So you learn how to build, step by step, without it ever showing. And I love that the RSCDS has a programme that allows you to grow through these stages. And so if we have a good tutoring system, then we will have a good system of new teachers coming through.

When I get tutoring, it's the same as teaching a beginner. When you see them



do something right, and the joy you get from that – watching a candidate get up in front of a class, and get the words out of their mouth, and move people forward – it's a hallelujah moment, and I jump up and down and get excited, because there's the next generation able to come along. So it's passed on, it's not jealously guarded, and tutoring is about sharing, or giving access to information.

I do not believe in training people to pass the exam. Telling candidates what examiners like and don't like is a waste of time. They're not going to grow as much out of that in terms of their weekly classes. Good teaching habits are what the examiners are looking for, not necessarily that every 'i' is dotted and every 't' crossed, but understanding the process that takes someone from square 1 through square 2 to square 3. Once you have the foundation, then you get to start deviating from that, because there's a myriad of choices out there.

#### **What do you see in your own future in Scottish music and dance?**

There's so much to do. There's music to be written, there's music to be learned. But mostly what I see is a project that started a year ago, of establishing a non-profit, or I believe in the UK they're called public charities. We started one to research Scottish music and dance and to give access to people through a website. So for example I love Scottish step dance, and the stylings are so important, and the words in a book cannot convey that. So we have started a project that will have access online to videos, back and side views of a dance, the notes, the words – coaching words that a teacher might use – sheet music, recorded music, or if it's not public domain tunes, which book the sheet music can be found in, so that people can access

it. I remember as a youth looking for books about Scottish dance and it was so limited, and now there is more and more thankfully, but step dance books? There are a few out there, thank goodness, but dance cannot be learned from a book. Music and movement expressed in words is a waste. Put it in video form and it's 'Oh, I see'. And so that's our first big project.

We've been collecting manuscripts of music, and some of dance, for years. Again, making sure there's access. On our website, we'll have an index of all things that we have, and if other people, other researchers, start doing the same, they can find things they're looking for. To have multiple people working on the same research, to see where our minds come together.

Also, promoting access for dancers to classes, or events, for example, the population that cannot afford dance: that might be youth, it might be people that are economically challenged, it might be seniors who are in a housing situation on limited income. We're establishing a class for seniors where they'll be bussed in from their own nursing homes, and we might do seated things that are rhythmic and musical; if they're able to walk, we'll do walking things. Also to be able to have our dancers to go to other events, whether it be Summer School at St. Andrews, TAC Summer School, participating in international dance festivals. So we're trying to broaden the whole thing. It's about access for everyone.

I'd like to share a life highlight story, that I carry in my heart all the time. Had an opportunity to travel with a team from San Francisco Branch to western Czech Republic, in the town of Domazlice, and one evening when we were done performing – we'd all changed clothes and wandering this beautiful square on a beautiful evening – we came to a street corner that was clear, and there was a group of about twelve children providing entertainment, audience participation. Children were making the music, and their dance form – one typical aspect is that they sing a verse, dance a chorus, or dance a verse and sing a chorus, whatever. So they're singing and dancing, singing and dancing, and we're all watching this going (pant, pant, pant) how do they keep their breath, but no one was older than sixteen, and they performed, and we stayed there for two and a half hours. The poise – you know, little lads strutting from side to side, and then going out and getting audience members – it was so rich.

Ron's website can be found at [ronwallace.org](http://ronwallace.org)

# Méaudre Reel Strikes Again!

by Diana Sarran



According to the text books (or internet) the Vercors is a range of plateaux and mountains in the French Prealps. It's no surprise when one drives into the area to find lush green fields, thick forests, farms and chalets and charming villages. The village of Méaudre is no exception. But what do the locals do when they're not out milking their cows or tending their fields – or, in winter, renting out equipment and overseeing the upkeep of the cross-country ski trails?

Most unexpectedly, they do Scottish country dancing! The club called Méaudre Reel with its emblem, a kilted marmot/groundhog designed by Andrée Gallifet, the 86-year-old grandmother of the club's founder, provides two children's classes, one for primary and one for secondary school children, plus more

recently a group of adults. It also organises occasional weekend workshops. Thus it was that on the 2nd and 3rd June a number of outsiders (adults) joined the locals (mostly children) for tuition and dancing with Peter Quince (Newcastle) and Laure Gardelle (teacher at RSCDS Lyon Branch). These 'oldies' added a cosmopolitan touch, coming as they did from Greece, Germany, the Netherlands and England as well as South-East France.

It's hard to know what is most striking: the children's boundless energy or their effortless memorisation of the dances. Laure (not so old herself) was left breathless and incredulous – these youngsters were in class all Saturday afternoon and Sunday morning for both SCD and Highland, with the ball on Saturday evening as well as their complex display of Highland dancing and choreographed country dances. Yet they assimilated a complete Sword Dance and refused to stop till they had learned every step.

With their inspiring teacher, Sophie Marchand, these children, complete with traditional costumes made by local mothers, have already made the pilgrimage to Scotland (see *Scottish Country Dancer* Issues 12 and 13). At the weekend there was great excitement as Sophie announced that they would make a second trip to Scotland



*A keen Highland dancer*

in 2014, invited again by the Herriot Watt University Club. Fund-raising for the trip has already begun. So a village of around 1200 inhabitants boasts 36 very competent and enthusiastic Scottish country dancers. And it's in South-East France, not Scotland. Is there a lesson to be learned here?

If you want to experience Méaudre Reel for yourself – a weekend of dance in the mountains with wonderful hospitality, plus a chance to visit local farms and experience local produce – note the dates of 4th and 5th May 2013 in your diary now. That's when the next annual workshop is taking place.

## Jigs & Reels

a progressive programme of Scottish country dances for teachers of children and young people

'Jigs & Reels' is a fantastic new publication for teaching Scottish country dancing to children and young people, it includes a book of lesson plans for 25 dances and 5 party dances, a CD of the music, and a DVD illustrating each dance.

It can be used by teachers of very little experience and is supported by an RSCDS Continuing Professional Development course. Although linked to the Scottish Curriculum for Excellence, the format of the lesson plans will enable the pack to be used worldwide.

'Jigs & Reels' is available for purchase through the RSCDS shop at <http://www.rscds.org/shop.html>



## The Gay Gordons

The Gay Gordons of London and Edinburgh are now affiliated to the RSCDS.

Founded in London in October 2005, the Gay Gordons is open to all, priding itself on inclusivity and friendliness. Although particularly aimed at gay men and women, with a predominantly male membership, members of all ages and backgrounds combine to make it the success that it is.

The group has gone from strength to strength in its first seven years, growing in membership numbers and popularity, as well as gaining recognition across London. A weekly social evening, at which beginners are warmly welcomed, mixes simple and more challenging dances, with basic technique, under the guidance of an RSCDS trained teacher. Intermediate classes ran successfully for several years, but will now be replaced by social dances for more experienced dancers.

The group hosts regular 'geilidhs', where dancers of all abilities enjoy ceilidh dancing together, as well as an annual intensive week of Scottish country dancing, at Laurieston Hall in Dumfries and Galloway, which attracts experienced dancers, not just from London, but from across the UK.

Throughout the year, the Gay Gordons take part in many varied events, giving dance demonstrations at Pride, in London, Cornwall, Belfast, Manchester and Rome as well as the Harpenden Highland Gathering and the Assembly Rooms Edinburgh. The group also supports numerous charity and community events with performances for Walk for Life, Big Dance, Open Doors and Age Concern.

The Gay Gordons have introduced Scottish country dancing to a new, diverse and enthusiastic audience and, as with other dance groups, a social network has been created in which friendships are formed.

As well as the London group, independent Gay Gordons branches have been subsequently launched in Manchester and Edinburgh. Gay Gordons Edinburgh were affiliated to the Society earlier this year, at the same time as the London group. Gay Gordons Manchester are in the process of applying.

More information is at [thegaygordons.org](http://thegaygordons.org)

Daniel Capron

## Ian Who?

As a dancer, should you be able to recognise one 'ian' from another! Yes, you should, as you never know when you might meet one on the dance floor and a dancer should always come prepared to a dance. Is it *Orcadian*, *Circassian*, *Sicilian* or *Aberdonian*?

The MC announces that *The Reel of the 51st Division* will be danced *Aberdonian* or *Strip the Willow* danced *Orcadian*. Dancers could also be asked to form a *Sicilian circle* or a *Circassian circle*. Would you know what to do? And which of these is also known as *Round the Room*?

The dance from *Book 1* called *Circassian Circle* is in Sicilian form, i.e. dancers stand in fours, all round the room, each man having his partner on his right side, and another couple opposite, everyone dancing at the same time. The Circassian form on the other hand is a dance like *Circle Waltz* or *Sheena's Saunter* where all couples form a circle, each man having his partner on his right side and all facing in. The word 'Sicilian' tends to be used in English and American dancing rather than *Round the Room* as used in Scottish dancing circles.

Orcadian dances (not to be confused with Arcadian or Greek Peloponnesus) are simply dances from the Orkney Isles, from the original Latin name 'Orcades' for the Orkney and Shetland Isles. When *Strip the Willow* is danced in this style (rather than as in *Book 1*) 1st couple turn each other with the right hand and then the opposite sides with the left successively until the bottom of the set is reached. Other couples join in generally after 16 bars or at will. A set comprises 'as many as will', i.e. one long set of couples down the room. Music tends to be continuous and generally stops when the first dancers return to the very top after twice down and back or the musicians tire!

Aberdonian style (often adopted by Reelers) is where a dance such as *The Reel of the 51st Division* or *Duke of Perth* is modified into a two-couple dance and danced in one long set of couples, down the room. It is easy to see how *The Reel of the 51st Division* is danced as a two-couple dance but for *Duke of Perth* the reels of three on the sides at the end are replaced by reels of four across. Music tends to be continuous and generally only stops when the first dancers return to the very top.

So, next time you meet an 'ian' you will now know whether to say Hello or Goodbye!

Stephen Webb

## Scots Heritage Lived

One of many RSCDS branches – but unique! Kingston, Ontario, Canada is located approximately equidistant from Toronto, Montreal and Ottawa, so our members have the opportunity to dance throughout the region including Belleville, Brockville, Ottawa, Peterborough, Picton and Toronto. Our unofficial motto is 'Keep on Dancing'.

Our branch is privileged to be part of the strong Scottish heritage of this area of Ontario. Kingston, the original capital city of Canada, was also the home of Sir John A. Macdonald, Canada's first Prime Minister. This year was the 197th anniversary of the birth of 'the olde chieftain' and major bicentennial celebrations are planned for 2015. Before his election to parliament, Sir John practised law from one of the 'old stones' of Kingston located on King Street. This building is now home to 'Sir John A.'s Public House' where you can sample deep-fried haggis fritters as well as fine whisky. You can also enjoy a historical walking tour 'In Sir John A's Footsteps'. Thanks to Queen's University, a mobile 'app' enables visitors to do the walk all year round.

Queen's University also boasts Scottish roots, being formed originally under the auspices of the Scottish Presbyterian Church. Tartan tams and their marvellous Pipe Band are still a major part of their image.

Amongst all of this, the Kingston Scottish Country Dancers attempt to spread their love of all things Scottish. While many Robbie Burns dinners are held every year, RSCDS Kingston's Burns celebration always focuses on the dancing – even after a hearty meal of haggis, tatties and neeps and shortbread. Regular classes are held two nights a week from September to May. Summer dancing is held for six weeks at a small pavilion on the shores of Lake Ontario. When we experience high winds and waves, I like to imagine we are dancing on the sea coast of Scotland.

On the first weekend of November we will host our 46th annual Workshop and Ball Weekend, including music by The Scottish Accent, North America's premier dance band. (See *Day School Diary* for details.) As you can tell, Scottish country dancing is alive and well in Kingston Ontario! For more information see our website [rscdskingston.org](http://rscdskingston.org) Better yet, come and join us!

Beth Marshall

# From around the World

The Editorial Board has recently consulted with dancers in a number of countries on the future of these pages. The vast majority said that *From around the World* is one of the first sections they read, but some felt that collecting the material was rather a burden on the regional correspondents. As a result, we have decided to try an experiment in Issue 16. All Branches are invited to send submissions (anything from a couple of sentences to 300 words) by mid-January to Helen at [nellifant@gmail.com](mailto:nellifant@gmail.com). She will compile regional reports from all those received. Photographs to accompany your story will also be welcome.

## Africa

Correspondent: Terry Lynne Harris

The Grahamstown SCD Group did two demonstration dances as part of the Rhodes University International Week in May. They were mixed in with groups of singers and dancers from the French department, a Spanish guitarist, Chinese dancers, as well as gumboot and township dancers. The SCD group was very well received.

The Pretoria SCD Branch invited a local group of Circle Dancers to join them for an evening in June. It was a lovely evening and a couple of the Circle Dancers indicated that they would like to join the SCD group to try their hand (or is that their feet?) at SCD regularly.

April saw the Cape Town clubs celebrating Tartan Day with a dance hosted by the Lynfrae SCD Group. Red, White and Blue or Royal or Bling was the costume theme for the Lynfrae Group's Jubilee Social on 4 July, with prizes being awarded to the best-dressed dancer and the best-dressed couple.

With Mandela Day now an annual celebration of Nelson Mandela's life, including a call to devote 67 minutes of one's time to changing the world for the better, Fish Hoek Scottish Country Dance Club once again held a Mandela Day Dance in July. The dance programme lasted 67 minutes, with a break for tea, coffee and biscuits. Dancers contributed non-perishable foodstuffs, pet food and books



Cape Town Tartan Day



Melbourne Tartan Day

for distribution via appropriate charities.

Cape Town SCD website: [scd.za.net](http://scd.za.net)

Pretoria Branch SCD website: [rscdspretoria.za.org](http://rscdspretoria.za.org)

## Australia

Correspondent: Christine Freeman

The dancing year in Australia is in mid-season as this report is written. Most Branches were fortunate to host a visit by Johan MacLean during her recent examiner's tour, a busy tour for Johan but appreciated by those who attended her classes. In Tasmania, she gave workshops and also conducted Medal Tests for six girls at Grade 2, six at Grade 4 and four at Grade 5, all members of the Tascal Junior Reelers. We await the results with hope and some trepidation. For the girls, it was a chance to show that SCD is doing well in Tasmania and that young people are keen to dance.

Sydney Branch celebrated their 60th anniversary with dancers travelling from interstate and New Zealand to a Ball with music by Chris Duncan and Catherine and Jennifer Strutt. The oldest dancer, Dorothy Rosemond (94), and the youngest, Amy Simon (10), cut the cake. A tea dance for past and present members will be held in August.

Dancers from the Melbourne Branch braved very Scottish weather for a demonstration on Tartan Day in Federation

Square. By the time the Scottish country dancers had performed it was blowing a gale and many of the spectators had gone home. Nevertheless, the team danced with great heart and had fun. Isn't that what it's all about?

In June, the Far North Queensland Scottish Country Dancers hosted a successful teaching weekend which included the Queensland Branch Ball with dancers from Australia and New Zealand joining together for a wonderful night of music and dancing. Highlight of the Ball was the presentation of the Scroll of Honour to Anne Archdeacon in recognition of her hard work in establishing and maintaining SCD in Far North Queensland.

Adelaide Branch will celebrate turning 60 with a Diamond Anniversary Ball on 1st September with music by David South and his band. Adelaide has been running a publicity campaign for the last eighteen months, including several Come and Try days. A course run through the Workers' Educational Association has resulted in a small ongoing class.

The Hunter Valley Branch welcomes three new teachers to its fold. Congratulations to Fran Bucello, Moira Duewell and Marney Wilson who passed their Unit 5 examination. In September, Stuart Town are planning a Celebration Weekend to mark the 30th Anniversary of their class with a full programme over three days,



including a Ball with music by Iain Mackenzie and Anne-Marie Forsyth. The Hunter Valley Branch Ball will be held in November at Maitland Town Hall. Chris Duncan and Catherine Strutt will be playing, so pack your dancing shoes and come and join in the fun.

Visiting Australia? Check out the website [rscds.org.au](http://rscds.org.au) to find out what's on.

## Canada – East

Correspondent: Keith R. Bark

The Peterborough (Ontario) Scottish Country Dance Group, an RSCDS Affiliated Group, has had 28 different teachers for its annual Stoney Lake Weekend. Five of these teachers were honoured at this year's May workshop along with the 2012 guest teacher, Ruth Jappy of British Columbia. Pat Coyle (St Catharine's Ontario), Ruth, and Jean Hamilton (RSCDS Toronto), all RSCDS Scroll of Honour recipients, were joined by Ruth Taylor (Brockville), Kay Munn (Kingston) and TAC Chair Marie Ziccarelli. For the last 18 years Fred Moyes of London, Ontario, has provided music for this popular gathering.

RSCDS Toronto is preparing to celebrate the 50th Tartan Ball. The annual ball is held in the prestigious Fairmont Royal York Hotel in downtown Toronto. The Royal York was built in 1928-29 replacing the Queen's Hotel. The new hotel was the tallest building in the British Commonwealth at that time and had over 1000 rooms. The hotel dominated the Toronto skyline until the era of skyscrapers in the 1960s. It has had many famous guests including the Patron of the RSCDS, Her Majesty Queen Elizabeth II. The Ball programme will include many dances from the first Tartan Ball along with some new dances. The Ball programme deviser noted that the first ball included many 48-bar dances which are now rarely included in dance programmes.

Another anniversary, just celebrated, has been the 40th Teachers' Association (Canada) or TAC Summer School. The School was held in Portland, Oregon, USA this year. This was the first time that TAC Summer School had been outside Canada, and the downtown location in Portland was well liked by the 250 attendees. Our thanks go to Jody Williams (Ottawa), the TAC Summer School Director, for finding the location and to her husband Craig Williams and Bob and Barb Anglin (Ottawa) for organising the function.

## Europe

Correspondent: Margaret Lambourne

Dancers in Benelux and Germany have had plenty of opportunities to attend day



*Tokyo Weekend Staff*

schools, workshops, weekends or balls during the second half of the season.

Nunspeet in the Netherlands is the annual venue for the first weekend in February organised by the Swilcan SCD Group. This year, Sue Porter, Adam Brady, Andrew Nolan and Margaret Lambourne were trying to beat the close-down of the country due to heavy snow on the Friday. Surprisingly only one dancer cried off because of the weather. Does that say something about Scottish country dancers?

In March in the Netherlands there were balls in Roosendaal and Geldermalsen as well as workshops in The Hague and Utrecht. This busy month was followed by the Brussels SCD Group day school and ball in April which heralded the debut of the Inverrhine Scottish Dance Band playing for SCD, having previously played for many ceilidhs in the Netherlands.

May and June were quieter, with the Swilcan end of season half-day school plus ball and the Luxembourg weekend with a day school, taught by Margy Stevenson, bringing the season to a close.

Anyone who receives the *Celtic Circle* newsletter will be aware that SCD is very active in Germany with dances/weekends in Frankfurt, Munich and Hamburg as well as the courses at the Kuckucksnest organised by Carola Fischer on a regular basis. The Celtic Days in Hude in the north of Germany have also become a regular item on the SCD agenda.

Many of these events have well respected and experienced teachers and musicians. However, sometimes there are clashes of dates, causing events to have smaller numbers with a subsequent loss to the organising group. This leads to the question of whether there are too many events appealing to the same group of dancers who attend most of these and must make a difficult choice of which to support!

## Japan

Correspondent: Kaoru Oyama

Tokai Branch's 15th Anniversary 3-Day Weekend in April in Numazu with 119 participants was a great success. The teachers were John and Ruby Wilkinson with excellent musicians, Hiroko Kokai and Kana Otake. Dancers enjoyed step dancing with Ruby and Highland dancing with John as well as SCD. The weekend included a Ball, teachers' meeting and Ceilidh which was in full swing. We were presented with a dance to mark our Anniversary Weekend, a beautiful strathspey, *Trip to Tokai*, devised by John himself with tunes composed by Hiroko and Kana. We are delighted with these unexpected gifts.

Tokyo Branch's Weekend, which included the AGM, was held in June at the Higarigaoka Dome in Tokyo. The classes were taught by Mervyn Short and met with a favourable reception from 94 participants.

The Scotland Festival was held at Hakuba in Nagano in July. They held a parade with Scottish dancers and pipe band and a SCD lesson by special guests, Geoffrey and Cecily Selling.

Preparation for a full Teaching Certificate course under the joint sponsorship of all Japanese Branches, Tokyo, Tokai and Saitama, in May 2013 started with the Japan Examination Committee (JEC). At the examinations in 2006 and 2010, the activities of JEC widely cooperated with the members of all Branches and had a very successful result. Many examiners and examination staff in Headquarters have welcomed JEC very much as the symbol of cooperative works of the Branches in Japan.

We are very sad at the news that Bill Clement passed away in June. He came to Japan for the first time in 1975 under the order of Miss Milligan and implanted SCD in the RSCDS style in Japan. He taught Highland dancing and country dancing as

well as piping. He made a great contribution to the development of the Scottish dance world in Japan.



*The Waimate Club's young dancers*

## New Zealand

Correspondent: Janet Favel

The NZ Scottish Country Dance calendar is wide and varied – just look at what we've been up to!

Members of the SCD Club in Waimate, a small town in South Canterbury, are travelling to New Caledonia for ten days as guests of the Cercle Celtique de Nouméa. The Waimate Club's association with Nouméa's Breton dancers has evolved from past student exchanges, and the club's young dancers continue to enjoy performing the Breton dances they learned during the visitors' stay in 2011. The group travelling to New Caledonia this year will perform a range of Scottish country and Irish dances at schools and receptions, for TV, in a public concert, and during a visit to a Melanesian tribe. The Club is grateful for funding support for their trip from the Fonds d'Amitié, the NZ-France Friendship Fund.

The Wellington Region contributed to the Queen's Diamond Jubilee with a grand ball held at the beautiful and historic Government House in Wellington with music provided by the Peter Elmes Band. Dancers were honoured to be joined by Governor-General, Lt General Rt Hon Sir Jerry Mateparae, and Lady Janine Mateparae. Sir Jerry had done some SCD when he was attached to the Scots Guards, and he and Lady Janine joined in the dancing. For over 150 dancers, who came from all over the country, this was a memorable event and for many the grandest ball they will ever attend. (See photographs on page 16.)

The next NZ Branch Summer School will be in Christchurch from 28 December 2012 to 5 January 2013. Morning classes range from

Elementary through to Very Advanced, including two levels of low impact classes, classes for children over 8, teenagers, and a Teacher Preparation class. There will also be optional afternoon classes, semi-formal evening dances (including fancy dress and ceilidh), and two formal balls.

Please visit the NZ Branch website [rscdsnz.org.nz/ss/ss-chch/](http://rscdsnz.org.nz/ss/ss-chch/) for an application form.

The New Zealand Branch is to increase its focus on the training and support of SCD musicians, starting with the appointment of Andy Nicol to the position of Music Director. Andy will help summer school organisers in the selection of musicians and the planning of classes to provide more targeted training and support. Music classes scheduled for this year's summer school in Christchurch include playing for dance classes, playing in a support role, for social functions, and for examination classes. Another initiative being put into place this year will see overseas musicians acting as mentors for New Zealand bands.

## North America - West Coast

Correspondent: Roberta Gotfried

The West Coast of North America was pleased to host three exciting SCD events recently: Youth Weekend West in Seattle, Washington; the Scottish Dance Masters Conference in Sonoma County, California; and TAC (AGM and Summer School) at Portland State University in Oregon.

Youth Weekend West (YWW 2012) was held in Seattle for the first time this year on 4-6 May. The weekend is designed for younger dancers (up to age 30 or so). Teachers were Terry Harvey, Linda Mae Dennis and Jim Maiolo and the musicians were led by Andy Imbrie and David Knight. There were 29 attendees ranging in age from 16 to 37. The organisers decided to hold the events in Seattle proper to add a real Seattle experience to the weekend. An additional 28 local dancers joined in for the Ceilidh and Ball.

As the YWW 2012 was ending, 54 SCD teachers and musicians were gathering in Sonoma for the Scottish Dance Masters Conference (6-10 May) organised by Irene Paterson and Ron Wallace. The purpose of the conference was to stimulate communication and encourage open expression of ideas relating to Scottish dance and music, and to enhance our level of skills and abilities. Janet Johnston of Edinburgh and Ron Wallace led the teachers' portion of the workshop and the musicians' course was led by Muriel Johnstone. This special event is held every few years – a too rare opportunity for dance teachers and musicians to work together in a beautiful, peaceful environment.

TAC Summer School, celebrating its 40th anniversary, was held for the first time in the United States in Portland, Oregon from 29 July to 5 August. In addition to traditional summer school, this was the year for candidate classes (units 2, 3 and 5) and, for the first time, a musicians' course. 228 dancers from seven countries (Australia, France, New Zealand, Switzerland, UK, USA and Canada) attended and when tutors and candidates joined for the Ball, attendance topped out at 267. The musicians' course was attended by fifteen musicians every afternoon. More information can be found on p.12.

Upcoming 2-4 November is the San Francisco Branch weekend workshop and ball at Asilomar, near Monterey, CA. This is an exceptional weekend of dance with teachers invited from the UK, Europe, Canada and the United States. The music is provided by fantastic musicians; this year Fiddlesticks and Ivory will play for the Kim McGarrity Memorial Ball.

## USA - East Coast

Correspondent: Eilean Yates

Several of our dancers were fortunate to be able to make the long trip to attend Summer School at St Andrews this year. They included groups from Arkansas, Virginia, the Carolinas and New York. All very much enjoyed the experience of meeting and dancing with others from all around the world. Nearer home, in the North, Boston Branch held its regular dance weeks in July at Pinewoods Camp with Robert McOwen, Diane Rooney, Kay Munn and Ron Wallace teaching, and in the South, Thistle XXXIII, as always directed by Betty Lee Barnes from Washington, was held in North Carolina. Jimmie Hill from Scotland was one of the guest teachers. Cincinnati Branch held its Dayton Flying Ghillies workshop and Ball in June, attracting dancers from Ohio, Pennsylvania, Indiana and Kentucky.

The Fall is gearing up to be a busy season. A post-Games dance will take place in Charleston in September. Atlanta Branch will be hosts for two dances before and after the Stone Mountain Highland Games in October. The annual Jeannie Carmichael Ball weekend will be led by the New York Branch, and Northern Virginia will have its Argyle XXIX in November.

Looking forward to the Spring, the Orlando, Florida Branch invite all to their Space Coast SCD Spring Fling March 25-26. Finally, 2013 marks the 57th anniversary of the Boston Branch. They plan to celebrate with a Highland Ball in May. Check their website for more details.



# Overheard on the Web



Regular contributor Chris Ronald finds history, opinion, and advice on the World Wide Web.

## Strathspey tempo

This column has reported before on how the speed of strathspeys has slowed down considerably over the last 60 years. The topic came up again on the Facebook 'Scottish Country Dance Teachers' group site. It still seems to be a mystery why the change has occurred: some speculated that speeds may have slowed down to make strathspeys easier to dance, which might appeal to an aging dance community. Others were sceptical about this theory. As one said (in a more recent discussion on the Strathspey list): 'I also think it is a fallacy to believe that slower speeds make dancing easier, especially for strathspeys. With RSCDS technique, it takes much more strength, balance, and coordination to dance a slower strathspey than a quicker one, so it is more of a challenge.'

the supporting leg halfway through the step, giving it a bouncy appearance instead of the smooth down and up of the current RSCDS style. Dance being an evolving process, no doubt there will be more changes over the coming decades. What do you think they will be?

## Questions and answers

The use of Facebook for discussions of Scottish country dance technique led one or two subscribers on the Strathspey list to question whether there was still a need for a discussion list. In response, the list manager, Anselm Lingnau, explained the differences between what Facebook offers and what the Strathspey server offers. He highlighted several limitations of Facebook; in particular, he noted that the Strathspey archive is

allemande was usually preceded by the 1st couple dancing a solo figure, such as 'lead down the middle and up'. In such cases, where 2nd couple have to step in behind 1st couple, current RSCDS practice is still that both couples bring their arms, from promenade hold, over into allemande hold at the start of the first bar of the allemande. In quick time there is the danger of a jerky movement of the arms, leading to a lack of elegance. In dances where everyone involved in the allemande is turning immediately prior to the allemande, all the dancers usually finish with arms in full allemande hold at the end of the preceding phrase of music. This is current RSCDS practice in dances such as *Joie de Vivre*.'

## Susi Mayr

The untimely death of Susi Mayr (of Austria and the UK) was announced in July. Susi was a passionate supporter and promoter of SCD. She always seemed to be looking to the future, to how SCD could grow, and to how the RSCDS could ensure its relevance and responsiveness to the worldwide dance community. Tributes to Susi came to the Strathspey list (to which she was a regular contributor) from far and wide, from Sydney, Australia to San Diego, USA. Here is one: 'Susi was one of the first to come to teach SCD in Estonia and also was one of the main organisers of the first International Branch weekend in 2007 in Tallinn. We will always remember Susi with gratitude for her skills, friendliness and energy and express deep sympathy to her family. Definitely, she will be missed.' An obituary for Susi appears in this issue.

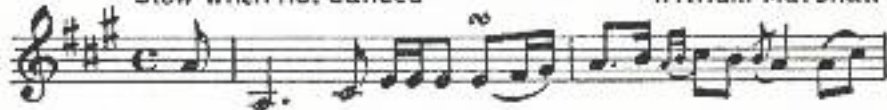
## Preventing osteoporosis

And, finally, according to a recent study reported in 'heraldscotland', doing pas-de-basque steps may help to prevent osteoporosis. See [heraldscotland.com/news/health/dancing-may-reduce-risk-of-bone-disease.18422891](http://heraldscotland.com/news/health/dancing-may-reduce-risk-of-bone-disease.18422891) To which one Strathspey list subscriber replied, 'That's great news, but pas de basque still hurts like h\*\*\* at the end of a long ball programme!'

## The Marquis of Huntly's Farewell

"Slow when not danced"

William Marshall



Another theory was that musicians had deliberately chosen to record strathspeys at slower speeds. A musician on the Strathspey list suggested that one might want 'to play these marvellous tunes extra slow, to show off one's fancy fingerwork and decorations'. Another suggested that some strathspey tunes sounded more attractive when played slowly, and referred to the 18th century Scottish composers who indicated that some strathspeys should be played 'slow when not danced', that is, when played just for listening.

The reason for slowing down may be a mystery, but the way strathspeys used to be danced is not. A member of the Facebook group drew attention to the following clip, on the website of the National Library of Scotland: [ssa.nls.uk/film.cfm?fid=0313](http://ssa.nls.uk/film.cfm?fid=0313) This performance took place in 1950, by a demonstration team of the Scottish Country Dance Society, as RSCDS was then known. It is intriguing that the strathspey step as demonstrated includes a flexing of

indexed by search engines like Google, so one can search for a word, or a dance name, and find a discussion of it. One cannot do that with Facebook. Anselm also mentioned that he had introduced a 'Questions and Answers' area [qa.strathspey.org/](http://qa.strathspey.org/) which could be used by anyone who did not subscribe to the discussion list. He added that he had incorporated a question and answer from the Facebook site so that it would be preserved for the reference of dancers in future.

The RSCDS website also has questions and answers on dance technique, including steps, formations and a growing number of dances. See [rscds.org/help/technique-panel-general.html](http://rscds.org/help/technique-panel-general.html) Here is a sample question from this site: 'When dancing an allemande, some people have their hands and arms in allemande hold by the end of the previous phrase, others lift them on the first beat of the first bar of the allemande. Is there a standard way of starting an allemande?' The technique panel's answer was: 'In many of the earlier RSCDS dances,



## Are You Ready? ... Well Here We Go!

Bobby Brown and the Scottish Accent

A special album, produced from recordings made during Bobby Brown's last two live band appearances: the 2011 Edmonton Caledonian Ball and the 2011 Toronto Tartan Ball.

I am going to begin by quoting my husband Alex. Some years back he said to Bobby: 'You don't have a band – you have five thoroughbreds playing together.' I think that statement sums up this recording.

When I saw Bobby in Edmonton on Friday afternoon, I could not fathom how he would be able to play the weekend. However, Bobby's dedication to a commitment, backed by his 'thoroughbreds', proved me wrong. The music was once again electric and made our feet fly. It was an emotional weekend for me knowing how ill Bobby was, but the music did not give his secret away.

Bobby's unique style of playing jigs is evident on all of the selections and what could be better than opening any program with *The Duke of Atholl's Reel* (6x32)? The selection for the ever-popular *Wild Geese* will certainly give you 'lift off'.

The album includes four selections of strathspeys: we have an 8x32, two 6x32, and a 3x32, once again with Bobby's stamp on all of them. So many good tunes in all of them but you will not be able to get the first tune out of your head when you dance to the No. 5 selection – a treat. This is also true for the No. 3 selection.

No. 9 is a selection of reels (8x32) with another great marriage of tunes. In addition we have *Shiftin' Bobbins* (8x32) with the bonus of an encore (4x32). *Mairi's Wedding* (8x40) brought the house down in Edmonton and we all forgot about our tired feet. What can I say about *The Deil* – there is no more popular a dance anywhere and it is very fitting to hear Bobby's voice on his very last performance. The added background of cheers and laughter throughout these two evenings makes us realise the pleasure that Bobby and his 'thoroughbreds' brought to so many dancers for so many years. It is something for any band to be very proud of. Fortunately, we have his legacy of their

recordings and this one is a great addition to our library. So enjoy and keep dancing. Wonderful memories.

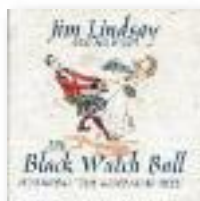
*Ruth Jappy, Vancouver Branch*

Available from TACSound Online:

[sound.tac-rscds.org/](http://sound.tac-rscds.org/)

or direct from Laird Brown:

[lbrown1155@rogers.com](mailto:lbrown1155@rogers.com)



## The Black Watch Ball

Jim Lindsay and His Band

What a wonderful sound this is – a double CD with a full programme aimed at Highland balls and reelers rather than RSCDS dancers but at a tempo perfectly acceptable to Scottish country dancers.

Jim's band – Jim himself and David Hume on accordion, Ron Kerr on fiddle, Dennis Morrison on keyboard and Malcolm Ross on drums – give a performance of an irresistible energy and enthusiasm. Each of the very popular dances (*The Duke of Perth*, *The Duke and Duchess of Edinburgh*, *The Reel of the 51st Division*, *Hamilton House* and *Speed the Plough*) is played 10 times through for a five-couple set with an encore also 10 times through for each one. *The Dashing White Sergeant* is played 8 times through with an 8 times through encore, and there is also a full *Eightsome Reel* and a full *Foursome Reel*. Each dance and each encore starts with the original tune but after that a range of traditional tunes and modern ones is used to give a total of 121 tunes in 9 dances, a real treat for listening and dancing.

The recording finishes with music for *The Kandahar Reel*, a dance devised by two young serving Black Watch officers, Captain Andy Colquhoun and his cousin Lieutenant Rob Colquhoun, while they were on active service in the Kandahar region of Afghanistan in September 2009. The tune, *The Helmand Highlanders*, was written for the dance by Jamie Forrester (see *Scottish Country Dancer No. 10*). The original instructions for the dance, with diagrams, are included with the CDs, and a booklet of the two versions of the dance, one for reelers and one for Scottish country dancers, is available from [info@rscds.org](mailto:info@rscds.org). There is a video clip of the dance in action on [www.theblackwatch.co.uk](http://www.theblackwatch.co.uk) and also on YouTube.

If you have friends who are reluctant to try Scottish country dancing, I challenge anyone not to want to dance when they hear the

music. If you have classes or groups with five-couple sets, this recording will be for you – dancing 10 times through with an encore 10 times through will be no bother with such music.

*Rachel Wilton, London Branch*

*Alastair Aitkenhead, North Ayrshire Branch*

Available from the RSCDS shop and online.



## Take Your Partners For... Volume 3

Luke Brady's Scottish Dance Band

In his introduction to this CD, the third released by Luke Brady's band, Luke says he was inspired by several compositions of the late Dundee musician John Huband, which he found by chance during a trip to Vancouver. Luke dedicates this new album to John's memory.

On the CD are five reels, five jigs, five strathspeys and one hornpipe. Amongst these are a steady-paced recording of *The Kandahar Reel* (5x32) and both the music and dance instructions for *Cati Ramsay*, a 32-bar reel devised by Linda Gaul in 1999.

When listening to the music you hear the deep sound of a band which plays full of enthusiasm. Luke's band plays original tunes but always in his own style, as we know from his previous CDs. The music is played with a smooth rhythm, with a clear beat from the drums, which makes it appropriate for teaching to beginners, but at the same time very suitable and pleasant for experienced dancers. The music is rich in variety, with some nice surprises as when a couple of bars are played by only accordion and percussion after which the full band starts to play again.

The accordion which plays the melodies produces a warm sound and altogether the band sound is rich and full. The violin however could have been a bit more prominent in some dances, especially in strathspeys (maybe an idea for the next CD). Altogether the music on this CD is very pleasant to listen to, at home or in your car. It must be even more pleasant for dancers to dance to this music and for teachers to teach to the clear rhythm and beat of this band of young musicians.

*Tiny Pot, Delft Branch*

Available from TAC Sound, the NZ Branch shop, or direct from Luke Brady:

[lukesband@googlegmail.com](mailto:lukesband@googlegmail.com)



# Letters to the Editor



## A new dance

Dear Editor,

When I danced *The Kandahar Reel* for the first time in December 2010 I felt 'What an odd dance this is!' It was just busy and tricky and there was no refinement about its movements. On bars 33-36, 1st couple dance down the middle to fifth place as new 1st couple start; however this movement deviates from the RSCDS's ordinary dancing way. I was struck that even the Society may publish a strange dance at times.

I was disappointed to read the Society News (*Scottish Country Dance* 14) which asks members to dance *The Kandahar Reel* around the world on St Andrew's Day 2013. To teach the dance to groups with inexperienced dancers will take up to 40 minutes and over. Also a lot of the sets will collapse on the dance floor. I am expecting that the movements of the dance will be changed to more simple ones by the Membership Services Committee. If not so, I will be a spectator on my chair at that time of 2013.

Yours

*Tom Toriyama, Tokyo Branch*

## Two older dances

Dear Editor,

I always enjoy reading *The Scottish Country Dancer*. I have been a life member for many years. I do not dance; however, I do play the three row Shand Morino button key accordion and did play for country dancing for many years. These days I only play for my own amusement and attend our local accordion and fiddle clubs.

I am amused at the comment on page twelve at the foot under the music for *Admiral McBride's Hornpipe*. I cannot trace any such incident and if you check the Internet *Admiral John McBride* you will see that he was one of the GREATS alongside Nelson etc. So where did the demotion theory come from? Was it because the tune *Admiral McBride's Hornpipe* was discovered before the tune *Capt. McBride's Hornpipe* and your author assumed that he was in fact demoted? Perhaps you could enlighten us!

Kindest regards

*Roy Magna*

Editor's note: See Marilyn Healy's comments in the Archive article, p.11.

Dear Editor,

*The New Rigged Ship*, which features in *Book 9*, is to my mind danced wrongly. The latest edition of *Book 9* (as well as custom and practice) says that on 1-8 the 1s and 2s circle round and back, and on 9-16 the 1st couple dance a right-shoulder reel on their own sides.

If we look at the dance aesthetically, we will see that the transition is awkward for the 1st lady. After the circle, the natural progression for 1st couple is to dance in and down, but the 1st lady is asked to perform a sharp turn to make a right shoulder pass with the 2nd Lady. For the 1st Lady on a slippery floor, this unnecessary change in direction could be very uncomfortable.

The next formation after the reel of three is lead down the middle and back. 1st man again flows naturally through 1st position into this movement. However, 1st lady suddenly has to execute a 360 degree turn to dance down the middle. Had she danced a mirror reel of three, she too would have danced through 1st place and would naturally sweep down the middle.

If now we look at the dance historically then I think I carry a very good case. Let us remind ourselves of the title, *New Rigged Ship!* We are rigging out a new ship and pulling the ropes into position. This dance was first described, according to the RSCDS *Book 9*, in 1805. In that day and age of harnesses, pulleys and of course sailing ships, the direction of the reel would have been too obvious to mention. In a sailing vessel all the ropes have to be balanced to counteract the various stresses and strains upon the mast. The rope that is the 1st man follows a natural movement with no sharp turns, whereas the rope that is the 1st lady turns back on itself. This imbalance could be fatal were it a ship's rigging on a stormy sea!

Yours

*George T. Watt, Dundee Branch*

Editor's note: Dance devisers of the late 18th and early 19th centuries certainly liked to celebrate ships, the British Navy, and admirals like McBride and Nelson. The main title of *The New-Rigged Ship* in the *Blantyre MS* is *The Fire Ship*, giving it an association with battle. This manuscript of dances taught in the countryside near Glasgow includes three other names

connected with the wars with France. Patriotism was strong!

## Older dances generally

Dear Editor,

In his letter [Issue 14], Stephen Webb suggested that it would be nice to include more old dances from books and manuscripts in their original form. Whilst agreeing that this is an excellent idea, it is I fear rather impractical. It is estimated that more than 10,000 country dances had been published by the end of the 19th century. Eight of the dances published by the RSCDS were published by Playford (although at least one of them appears to have been previously published in Dublin by John and William Neal). The first edition of Playford alone contained 87 longwise Country Dances (38 for as many as will, the others for sets of 3 or 4 couples), 14 rounds and 3 square sets plus one other. Over the years some early dances were dropped and new ones added, until eventually the 18th edition contained more than 1300 different dances in its three volumes.

However, it would be interesting to have the original source indicated, together with the original instructions alongside the RSCDS version, for each of the early dances published by the RSCDS.

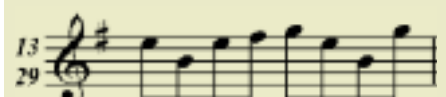
Yours

*John Mitchell, London Branch*

**Errata** for *A Collection of Dances to Celebrate The Diamond Jubilee of HM Queen Elizabeth II*

Contents – The page numbers for the dances numbered 4, 5 & 6 should be 12, 14 & 16 respectively.

*The Castle of Mey* – Original tune *Prince Charlie*: The second note on line 4 (bars 13 & 29) should be played as a 'B' and not 'A' as originally published.



*Orwell Lodge Strathspey* – Bars 13-16 should be: 1st couple dance half a reel of four with second corners to finish all on opposite sides in the order 3,1,2.

## Apology

Page 14 of Issue 14 carried a photograph of the International Team. This was incorrectly captioned as the International Branch Team. We apologise for this error.

## Bill Clement



Bill Clement was born in Perth on 25th March 1923. He started piping with the 4th Company Boys' Brigade in Perth, and until 1946 his piping continued with the Black Watch where he also started to dance.

He was soon involved with the Scottish Country Dance Society and played the pipes for the International Team in Nice in 1947, and frequently thereafter. He also took his country dance certificates and then taught at St. Andrews Summer School for very many years. Bill formed the Craigie dancers and Gowrie Group in Perth and frequently entered teams in Competition Festivals with great success. I first met Bill at a teenage class in Perth in 1949, and his continued enthusiasm and encouragement instilled in me a love of dancing to this day. Many other pupils would agree on this.

Bill moved to Wallace Hall Academy in Dumfriesshire in 1956 and remained there all his teaching career. He was again instrumental in getting young people to dance and to play the pipes. Bill encouraged Sinclair Barbour to take over the class at Wallace Hall Academy, and there is still a strong tradition of young dancers in Dumfriesshire. He frequently took teams abroad to dance. In 1984, I was a member of a team which danced in Japan with Bill as leader.

Bill married Atsuko in 1986; they were devoted to each other and had a memorable 25 happy years together. Bill served the RSCDS as a member of the Executive Council for many years, Convenor of Publications and Research Committee, member of the original Manual Committee, and finally as Chairman of the Society from 1996 to 1998. He received the Society's Scroll of Honour in 1993.

Bill was a proud Atholl Highlander for over 50 years, and his connection with Lord James Stewart Murray (later 9th Duke of Atholl) led to a close liaison with Jean Milligan and the RSCDS. The award of an MBE for services to piping and dancing was a wonderful climax to these activities. This was presented to him at the Palace of Holyroodhouse. He also received an award from the Japanese Consul General in Edinburgh bestowed by the Japanese Foreign Ministry for strengthening ties between Japan and Scotland.

Atsuko was a tower of strength to Bill during his illness and we all extend our sympathy to her at this sad time. Bill died on 17th June 2012. We have all lost a true friend. Atsuko would like to extend her appreciation for the many cards and letters she has received from around the world.

*Robert H. Mackay  
(With thanks to Sinclair Barbour and Duncan McDiarmid)*

## Susi Mayr



Susi Mayr's many friends in the Scottish dance world were shocked and immensely saddened to learn of her death on 7th July 2012 from cancer. She was 55 years old.

Susi was well known in SCD circles around the world as a skilful teacher, organiser of courses and superb dancer. She was co-founder of the Vienna

Branch. The Kaleidoscope SCD Conference Susi instigated and co-organised in 2009 stands alone as a memorable occasion that brought together SCD enthusiasts from all over the world not just for dancing and shared enjoyment, but also intense discussions and the open-minded asking and answering of difficult questions the SCD community continues to face. She was singlehandedly behind the formation of the International Branch, of which she was serving as Chair this year. Susi had a sharp wit and an infectious dry sense of humour. She loved the parties after dancing where she could speak with friends about almost anything.

She was a private person, in spite of having many, many friends all over the world. Many perhaps did not know that she was a polymath. A computer scientist by profession and one of the few experts in her field, a brilliant translator and trainer, she was an opera expert and harpist. She spoke English, German, Italian, Swedish and Icelandic and knew Latin and French.

Susi left us much too soon, depriving many of a good and loyal friend, and she never had the chance properly to enjoy her recently completed renovation of a huge house in the country outside of Vienna in which she hoped to hold SCD courses. She followed only a month after her mother; the shock of the 92-year-old's sudden passing exacerbated her illness and she declined very rapidly.

Much of what she did for SCD will be remembered by the people who knew her for years and years to come.

*John Barrett, Jerry Reinstein, Anselm Lingnau, Pia Walker*

## June Shore



Born Helen 'June' MacRorie in Ayr, Scotland, June came to Canada from Glasgow as a war bride with her new Canadian husband, Sam. Having learned her trade well at the Glasgow main library, she became head librarian for the School of Nursing at the General Hospital and Hamilton Health Sciences.

June started dancing at the newly formed Hamilton Ontario branch in 1954. She thoroughly loved this activity and was a natural. After a few years she decided to become a teacher, passing her examinations in 1957 and 1959 under the watchful eye of Miss Milligan. June recalls having to wait in the basement of the hall and was the last to be called, at 10:30 at night. She hadn't got far when Miss Milligan stopped her. Miss Milligan noticed the astonished look on June's face and said, 'Don't worry my dear...You have passed!'

In 1958, June, along with twelve other local teachers, decided to form an organisation called the Teachers' Association (Canada) or TAC. This association was to serve under the umbrella of the RSCDS and help get information out to local teachers in southern Ontario and the northern American states. June watched this group grow and was very proud of its work.

June taught dance classes and workshops and schools in Canada, USA, Australia, New Zealand, and Japan. She taught classes locally for the Hamilton (ON) branch of the RSCDS and held the role of Chief Instructor for the branch at one point. She especially loved teaching children.

June held various positions with TAC, but is most known for her role as Membership Secretary for 24 years, retiring at the 50th Anniversary of TAC in 2008. June was a highly respected tutor and mentor training candidates, with an outstanding rate of success. She was awarded an Honorary Life membership with both the Hamilton Branch and TAC for her work. She was also awarded the



highest accolade of the Society, the Scroll of Honour, in 1998.

June was a very special lady who touched the heart of anyone who knew her. June's love of life was infectious and the joy of dancing and teaching others was her life. June never forgot her TAC roots and the day before she passed away, on 24th August 2012 in her 93rd year, she asked me how the AGM weekend in Portland, Oregon had gone.

*Ian Souter, Chairman TAC*



### Jean Hamilton Conway

Jean Conway, who passed away on 1st April 2012, was a recipient of the RSCDS' highest award, the Society's Scroll of Honour, and a senior and respected member of the dancing community in Australia.

Jean danced in London and Scotland before coming to Australia in 1961. She taught SCD in Newcastle, NSW and was a founder member of the Hunter Valley Branch in 1974. One year later she moved to Canberra, where her arrival swelled the number of fully accredited teachers of SCD to nine and added to the enthusiasm for founding the Canberra and District Branch. She was its foundation Secretary in 1978 and in due course became a Life Member. She also founded the 'Hospital Group', which held famous annual balls, and after her move to the NSW south coast in 1987 she was the foundation teacher of the Batemans Bay Caledonian Society SCD class. Subsequently she was a leading light of the Nowra SCD group, teaching and MCing its annual balls.

Jean's many teaching contributions have left a significant legacy. She helped to inaugurate the Australian Winter Schools, taught at the first one in the Hunter Valley in 1976, and in 1979 was Director of the first one to be hosted by the Canberra Branch. Over the years she happily passed on her knowledge to many dancers in Canberra and District, helping them to prepare for their RSCDS teaching examinations. She fulfilled teaching engagements in Canada, USA, New Zealand and many locations within Australia. She was a great supporter of the annual Highland Gathering in Bundanoon, acting as MC for its Scottish dancing over many years.

We all knew Jean indirectly from our enjoyment of the reel *The Australian Ladies*, written by the Canadian deviser Bob Campbell and inspired by a photograph of a winning competition team at a New Year's Day Highland Games in Sydney in 1967. Jean was one of the four inspirational 'Australian Ladies' in the team. The dance has been on Canberra Ball programmes more often than any other over the years, and in her honour it was specially included yet again in the programme for 2012.

*Jack Arthur, Chair, Canberra and District Branch*

### Jim Berry

In April, Scottish music and the accordion club scene lost one of its most loyal and enthusiastic musicians in accordion player and band leader Jim Berry. SCD music was Jim's great passion; he gave his time unselfishly to play at dance classes and functions. He had a wonderful philosophy: he loved to play whether to a class of little more than a single dance set, a large function in the Perth City Hall, or a BBC broadcast – he treated them all the same.

Jim's Scottish dance band was very popular at Scottish country dances around Scotland. So he was persuaded to record a commercial album of the most popular dances and approached me to record and manufacture the cassette. The album was a great success and was followed by a further equally popular one.

Jim's life-long interest and incredible knowledge of Scottish

country dance music were particularly evident to all Scottish country dancers, whether at a local dance class, an annual ball, or playing at Summer School. His playing style evoked memories of a time when the melody created the dance rhythm without the need for a dominant rhythm section.

The Scottish music scene has not only lost a great champion and a talented musician but, most of all, a man who was a loyal, always cheerful friend.

*David Cunningham Snr (adapted from Box and Fiddle magazine)*

### Also sadly missed

#### Margaret Bowie [nee Gibson]

Margaret was born in Glasgow but grew up in Prestwick. After qualifying as a teacher, she emigrated to Canada and started classes in Montreal which continue to this day. Married in 1958, she and her husband John moved to Vancouver in 1963 and then to Winnipeg in 1966 where she produced and directed *A Scottish Fancy*, was instigator of Mug Pub for Folklorama, and was Chairman of the Branch 1970-71.

*John Bowie*

#### Frank Ibbott

In April 2012, the Los Angeles Branch mourned the passing of Frank Ibbott, our own local version of a 'national treasure' and a recipient of a Branch Award. At 90 years old, Frank was doing more for SCD than probably anyone else in southern California. Until the beginning of this year, he was teaching three classes a week. At every opportunity, he would take SCD 'on the road', teaching at schools and organising demonstrations. He led the LA Branch as Chair for four years, and continued to do extensive computer work for the Branch.

*Wilma Fee and Audrey Prest*



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# Day School Diary

November 2012 to June 2013

Compiled by John Sturrock. For more information about these events, please refer to branch or club websites. Issue 16 will cover day and residential schools or workshops from May 2013. Please send details to [mag.editor@rscds.org](mailto:mag.editor@rscds.org)

## Nov 12

- 02 – 04 Kingston Ontario Branch, 46th Workshop & Ball, Kingston, Ontario, Canada *Alan Twigg, Irene Townshend, Alicia Korus*
- 02 – 04 New Mexico Branch, Gala Weekend, Santa Fe, NM, USA *Bill Zobel, Tine Mackay, Muriel Johnstone, Judi Nicholson*
- 02 – 04 San Francisco Branch, Asilomar Weekend, Pacific Grove, CA, USA *Rebecca Blackhall-Peters, Roberta Gotfried, Dwayne McQuilliams, Antoine Rousseau, Janet Walker, Calum MacKinnon, Andy Imbrie*
- 02 – 04 Northern Virginia Branch, 29th Argyle Weekend, Alexandria, VA, USA *Terry Harvey, Pam Stephens*
- 09 – 11 Croydon & District Branch, Weekend School, Eastbourne, England *Rachel Wilton*
- 10 Toronto Association, Day Workshop, Ontario, Canada *Mervyn Short, Linda Argent, Carole Skinner, Don Bartlett, Laird Brown, Jimmy Darge*
- 10 Bristol Branch, Day School, Bristol, England *Helen Russell, George Meikle*
- 10 The Hague District Branch, Day School & Dance, The Hague, Netherlands
- 10 – 11 SCD Basel, Weekend School & Ball, Basel, Switzerland *Graham Donald, Luke & Adam Brady*
- 14 – 18 Kuckucksnest, November Course, Schluechtern, Germany *David Hall, Stefan Schatz*
- 17 Norwich Branch, Day School, Wymondham, England *Helen Russell, David Queen*
- 17 Lyon Branch, Day School, Lyon, France *Patrick Chamoin*
- 17 Swilcan SCD Group, Drewry Workshop, Utrecht, Netherlands *Wil van den Berg*
- 17 – 18 SD Côte d'Azur, Weekend Workshop & Dance, Mougins, France *Fiona Mackie, Luke Brady*
- 24 SCD Chemnitz, Workshop & Dance, Chemnitz, Germany *Gitta Ott*
- 30 – 02/12 The Berlin Hopalots, Weekend School & Ball, Berlin, Germany *Fiona Brunk*
- 30 – 02/12 Leeds Branch, Weekend School, Malhamdale, England *Maureen Haynes, John Browne*

## Dec 12

- 01 Lyon Branch, Day School, Lyon, France *Raphaëlle Orgeret, Laure Gardelle*
- 09 Edinburgh Branch, Winter Workshop, Edinburgh, Scotland *Bill Zobel, Muriel Johnstone*
- 27 – 04/01 Silvester Course, Gemuend, Germany *Rudi Spaegele, Carola Fischer*
- 28 – 05/01 New Zealand Branch, Summer School, Christchurch, New Zealand *Eric Finley, Bill Unger, Mechthild Timmins, Fiona Bullivant, Gaye Collin, Rachel East, Wayne McConnell, Ruth Oldfield, Jeanette Watson, Catherine Fraser, Duncan Smith, Lynne Scott, Andy Nicol*

## Jan 13

- 19 Lyon Branch, Day School, Lyon, France *James Fairbairn, Sam Schad*

## Feb 13

- 02 – 03 Swilcan SCD Group, Nunspeet Weekend School, Utrecht, Netherlands *Mervyn Short, Margaret Lambourne*
- 08 – 11 Central Germany Branch, Weekend School, Schluechtern, Germany *Craig Houston, Edwin Werner*
- 09 Paris Branch, Day School, Paris, France *Fabienne Tardivon*
- 16 Oxfordshire Branch, Day School, Oxford, England *Linda Gaul, Jimmie Hill, Dennis Tucker, Ken Martlew, Jeremy Hill*
- 22 – 24 SCD Munster, Weekend School, Nottuln, Germany *Luitgard Merkens*
- 23 London (Ontario) Branch, Workshop, London, Ontario, Canada
- 23 Freiburg SC Dancers, Day School & Ball, Freiburg, Germany *Sjoerd van Leersum, Marian Anderson*
- 24 – 01/03 RSCDS, Winter School, Atholl Palace Hotel, Pitlochry, Scotland *Jim Stott, Anne Taylor, Johan MacLean, Janet Johnston, Jim Lindsay, David Cunningham, Rodger McAndrew, Gordon Simpson*

## Mar 13

- 02 Somerset Branch, Day & Musician School, Keinton, England *Patricia Houghton, Ian & Judith Muir*
- 02 Schiehallion SCD Group, ½ Day School, Roosendaal, Netherlands
- 02 Birmingham Branch, Day School, Birmingham, England
- 07 – 10 Kuckucksnest, March Courses, Schluechtern, Germany *Tobias Huenger, Carola Fischer, Silke Grosholz, Wolfgang Mueller*
- 08 – 10 Bristol Branch, Weekend School, Ross-on-Wye, Herefordshire, England
- 08 – 09 Lorn (Argyll) Branch, Weekend School, Oban, Scotland *Janet Johnston, Rodger McAndrew*
- 09 Borders Branch, Day & Musicians' School, Fleet, Hampshire, England *Margo Priestley, Raphaëlle Orgeret, Jane Rose, Robert Mackay, Ken Martlew, Ian Cutts, Jim Lindsay*
- 09 NW Craven Branch, Day School, Whittington, England
- 09 The Hague Branch, ½ Day School & Dance, The Hague, Netherlands
- 12 – 14 SCD Group Oldenburg, Weekend School, Hude, Oldenburg, Germany
- 16 Swilcan SCD Group, Day School, Utrecht, Netherlands
- 17 SERTA, Workshop, Hemel Hempstead, England
- 22 – 24 Leeds Branch, Weekend School, Scarborough, England *Jessie Stuart, George Meikle*
- 23 St Andrews Branch, ½ Day School, St Andrews, Fife, Scotland

- 28 – 01/04 Kuckucksnest, Easter Course, Schluechtern, Germany *Janet Johnston, Anselm Lingnau*
- 29 – 31 Lyon Branch, Weekend School, Lyon, France *Pat Houghton, John Wilkinson, Luke & Adam Brady*

## Apr 13

- 04 – 07 Kuckucksnest, Highland/Step Course, Schluechtern, Germany *Janet Johnston*
- 05 – 07 Helensburgh & District Branch, Weekend, Helensburgh, Scotland *Sue Porter, Adam Brady, George Meikle, Jim Lindsay*
- 12 – 14 RSCDS, Spring Fling, Manchester, England
- 13 – 14 Paris Branch, Weekend School, Paris, France *Deb Lees*
- 20 Swilcan Dancers, Day School, Utrecht, Netherlands *Sjoerd & Sophie van Leersum*
- 20 Cheltenham Branch, Day School, Cheltenham, England *Elaine Wilde*
- 26 – 28 Budapest SD Club, Weekend Course, Budapest, Hungary *Eric Finley, George Meikle, Stewart Reid*
- 26 – 28 Cornwall Branch, Weekend, Newquay, Cornwall, England *Janet Johnston, Chris Dewhurst*
- 27 NW Craven Branch, Day School, Ingleton, England

## May 13

- 04 Brussels Dance Scottish, 40th Day School & Ball, Brussels, Belgium *Muriel Johnstone, Keith Smith*
- 17 – 20 International Branch, Dance Weekend, Killarney, Ireland *Malcolm Brown, Tim Wilson, Raphaëlle Orgeret*
- 17 – 19 New York Branch, 50th Pawling Weekend, Hopewell Junction, NY, USA *Ron Wallace, Ruth Jappy, John Wilkinson, Laird Brown, Jim Stevenson-Mathews*
- 17 – 19 Winnipeg Branch, 50th Workshop & Ball, Winnipeg, Manitoba, Canada *Robin Lynch, Simon Scott, Ken Natrass, Ron Krug*
- 17 – 19 Duns & District Branch, 59th May Weekend, Duns, Scotland *Irene Bennett, William Williamson, Lyn Bryce*
- 17 – 18 Isle of Skye Branch, Weekend, Portree, Isle of Skye, Scotland *Johan MacLean, Colin Dewar*
- 25 Swilcan SCD Group, ½ Day School & Dance, Utrecht, Netherlands

## Jun 13

- 01 Lyon Branch, Day School, Lyon, France *Raphaëlle Orgeret, Laure Gardelle*
- 26 – 30 Kuckucksnest, Summer Courses, Schluechtern, Germany

## SCD Festivals

### Feb 13

- 09 – 10 Newcastle Festival, Gateshead, England *Bill Zobel, Jenny Greene*

### Jun 13

- 29 South Wales Branch Festival, Raglan Castle, Wales *George Meikle*





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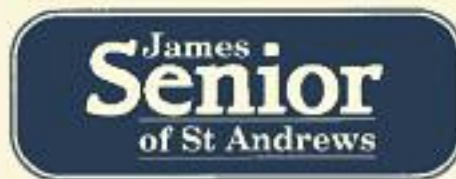
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