



rscds  
Dance Scottish

# Scottish Country Dancer





# Summer School 2012



McIntosh Hall,  
St. Andrews

full details on our website  
[www.rscds.org](http://www.rscds.org)

Week 1 15 - 22 July  
Week 2 22 - 29 July  
Week 3 29 July - 05 Aug  
Week 4 05 - 12 Aug

Taster days will be held on  
20th July & 8th August



Super music, super dancers, super food, super floors, super weather,  
super company – what else would you need for a super holiday?

- Raphaelle Orgeret, France

...see old friends...  
meet new friends...

Mary Ross, USA

Being surrounded by so many inspiring dancers and musicians  
is something really special. - Lindsay Hibson, UK

## RSCDS EVENTS

### 83rd Annual General Meeting & Conference Weekend 2012

**Dates:** Friday 2 – Sunday 4 November 2012

**Location:** Beach Ballroom, Aberdeen

- Dance (NB now on Friday evening) – dancing to Frank Thomson's Band
- Class – led by Jimmie Hill, with musician Frank Thomson
- Civic Reception – to be held at the Beach Ballroom, before the Ball
- Ball (NB now on Saturday evening) – dancing to The Craigellachie Band

Full details of the weekend's programme of events, and online application, will be on the website at [www.rscds.org/events/annual-conference-weekend.html](http://www.rscds.org/events/annual-conference-weekend.html) towards the end of April.

Aberdeen Convention Bureau has made a booking facility available for official accommodation options. This can be accessed at [www.conferencebookings.co.uk/delegate/ACBRSCDS2012](http://www.conferencebookings.co.uk/delegate/ACBRSCDS2012) or via the RSCDS website link above.

### Teachers' Associations Conference

**Date:** Friday 2 November 2012

**Location:** The Star Ballroom, within the Beach Ballroom complex, Aberdeen

Further information, including a booking form, will be available on the website, [www.rscds.org](http://www.rscds.org) at the end of April.

### Winter School 2013

**Dates:** 24 February – 1 March

**Location:** The Atholl Palace Hotel, Pitlochry

**Co-ordinator:** Anne Taylor

In 2013, there will be one course. Please check the website, [www.rscds.org](http://www.rscds.org) in late May 2012 for further course and booking information.

### Spring Fling 2013

Dates and venue to be confirmed – please look on the website, [www.rscds.org](http://www.rscds.org) in late May 2012 for further information and booking details.

*Scottish Country Dancer* has been in existence for seven years and it is time for another change of editor. Jimmie Hill was the magazine's first editor and I have been responsible, with the Editorial Board, for the last ten issues. Now Rosemary Coupe (Vancouver Branch) is about to take over. In a relatively short period of time the magazine has become an important channel of communication within the Society, but it is not the only one. The RSCDS web site is being used more and more for making news and information available to members, and with the appointment of David Cunningham as Music and New Media Development Officer the Society is moving into social networking. You can read more about David's role on page 11. Then there are the e-zines and *Young Dancer* (see page 10) plus Branch mailings, regional forums and conferences (pages 20 and 23) and an open door at 12 Coates Crescent. There has never been so much information flowing around the Society. It's not just the quantity that's impressive, but also the variety of methods that are being utilised.

Some members will always prefer paper-based communication, while others are keen to embrace new technologies. Just as some members like having recaps at dances (see the letters on page 24) while others prefer a crib or diagrams or can remember without difficulty dances they were taught in class several weeks earlier. We have members who 'just want to dance' - a phrase we hear every time the cost of membership is discussed - while others are fascinated by the history and culture of Scottish dance and will welcome our Archivist's exploration of early manuscripts on page 12. For some it is all about fun, friendship and fitness, but for others standards, style and musical appreciation really do matter.

Whatever your preference and however well, or not, you dance I hope you have found something to interest, amuse and even provoke you in the pages of *Scottish Country Dancer*. It has been a pleasure to read your letters and comments, and thank you to everyone who has made a contribution to the magazine over the years. I am very grateful for the support of the Editorial Board; Elspeth Gray at Headquarters has been unfailingly helpful in digging out information and the magazine would not get to the printers without the technical expertise of Dougie Gibson. I will now sign-off, re-acquaint myself with my family and wish Rosemary the very best of luck. You'll enjoy it.

Happy dancing to you all.

Andrew Kellett

The next issue of *Scottish Country Dancer* will be published in October 2012. Please send your contributions to [mag.editor@rscds.org](mailto:mag.editor@rscds.org) by 1 August.

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Cover picture: Dancers after the RSCDS AGM. Photo by Fraser Band.

#### Editor

Andrew Kellett

#### Editorial Board

Elspeth Gray, Jenny Copeland,  
Helen Beaney, Pat Houghton

#### Contact

[mag.editor@rscds.org](mailto:mag.editor@rscds.org)

#### Advertising

Linda Gaul  
[mag.advertising@rscds.org](mailto:mag.advertising@rscds.org)

#### Publisher

The Royal Scottish Country Dance Society  
12 Coates Crescent, Edinburgh, EH3 7AF

#### Website

[www.rscds.org](http://www.rscds.org)

#### Telephone

0131 225 3854

#### E mail

[info@rscds.org](mailto:info@rscds.org)

#### Graphic Designer

Its All Good  
The Haughs, Cromdale, Grantown on Spey, PH26 3PQ  
[info@itsallgood.org.uk](mailto:info@itsallgood.org.uk)

#### Printer

J Thomson Colour Printers Ltd  
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# News from Coates Crescent

The latest information from Headquarters  
by Elspeth Gray



## Branch anniversaries

No doubt glasses will be raised and toasts made this year in the following branches, which are all celebrating major anniversaries:

70th – Lockerbie

60th – East Lothian, Helensburgh & District, Portrush, Richmond, Sydney and Winchester

50th – Bristol, Leeds

25th – Chicago

Honourable mention should also go to Berkhamsted Strathspey & Reel Club, an affiliated group which is also celebrating its 60th anniversary this year.

Congratulations to all, we wish you a very happy anniversary year and hope that you have many more to come!

## Results of 2011 management elections

*Management Board members:* Jean Martin, Helen Russell, Neil Copland, Iain Hutchison (3 years), Alan Macpherson (2 years), Alan Marchbank (1 year).

*Education & Training Committee members:* Sue Porter, Mervyn Short (3 years)

*Membership Services Committee members:* Alan Caig, Irene Heron (3 years)

## Board & Committee membership for 2011-12

### ■ Management Board

Ruth Beattie (Chairman & Convenor of Board)

John Wilkinson (Chairman Elect)

Bill Austin (Convenor, MS)

Roy Bain (Interim Convenor, IYS)

Di Rooney (Convenor, E&T)

William Whyte (Treasurer)

Elizabeth Foster (Executive Officer) in attendance

Malcolm Brown, Neil Copland, Keith Evans, Iain Hutchison, Alan Macpherson, Alan Marchbank, Jean Martin, Jack Pressley, Helen Russell, Keith Stacey, Philip Whitley, Elaine Wilde.

### ■ Education & Training Committee

Di Rooney (Convenor)

Margo Priestley (Schools Director)

Margaret Baker, Gillian Frew, Pat Houghton, Andrew Nolan, Sue Porter, Mervyn Short.

### ■ Membership Services Committee

Bill Austin (Convenor)

Marilyn Healy (Archivist)

George Meikle (Music Director)

Keith Bark, Alan Caig, Irene Heron, Roger Malton, Frank Thomson, Sheila West.

### ■ Interim Youth Services Committee

Roy Bain (Interim Convenor)

Deb Lees (Youth Director)

Susan Rhodes (Young Dancer Development Officer)

Adam Brady, Louise Macdougall, Anne McArthur, Fiona Mclver, Philippa Revill, Jim Stott.

(The Chairman, Chairman Elect and Secretary/Executive Officer may attend any committee or other meeting, without a vote.)

## Subscription fees July 2012 – June 2013

As approved at AGM 2011, the basic full annual membership subscription for the year from 1 July 2012 will be £15.00, ie unchanged from the present level.

## Staffing



Julia Parr

Over the last 6 months, there have been a number of changes in staff, roles and responsibilities. Sarah-Jane Paterson, who many of you will have met at Summer School last year, left to take up a new post and Moira Thomson is now the main contact for Schools and other major events. Julia Parr was appointed Office Manager, and Diane Claymore is now the main contact for medal tests, examinations and the shop. Sara Lamont is working part-time on new product and leaflet design and event marketing.



Diane Claymore

## 12 Coates Crescent

A lengthy period of building repair and maintenance is finally complete, ensuring this valuable asset is preserved for years to come.

## Summer School – non-resident fees

As some members will be aware, the RSCDS was faced this year with non-residents at Summer School being required to pay a day delegate rate, meaning a substantial increase in the non-resident fee. However, we are delighted to let you know that, as a

result of continued negotiations with St Andrews University, the day delegate rate for non-resident Summer School attendees will not now be applied. The full non-resident rate will now be £220 for members and £248 for non-members, and not £335 and £363 respectively, as would otherwise have been the case.

We hope this excellent news will encourage all those who have not yet registered for Summer School to do so as soon as possible – and, because of the difficulties caused by the situation, the deadline for “early bird” rates has been extended to 30th April. The RSCDS deeply regrets the uncertainty caused and looks forward to an even bigger, brighter Summer School 2012

## St Andrew's Day 2013

Following the successful joint venture with the Army Benevolent Fund in producing *The Kandahar Reel* booklet in 2010, a grand event is now planned for 30 November 2013, in which you are all invited to participate. A joint application has been lodged with the Guinness Book of Records for Scottish country dancing around the world over the 24 hours of St Andrew's Day 2013. For the moment we are asking you simply to note the date in your diaries and to keep a space in your programme if you are planning a dance or ball on that day – also to begin learning and dancing *The Kandahar Reel!* Further information will be available shortly on the RSCDS website.

## Election and appointments in 2012

Below is the list of management posts available for election this year. Nomination forms will be available to download from the website on 27 April, and should be completed and submitted, with the required profile and photo, by 7 September.

*Chairman Elect* – to serve for 2 years, then 2 years as Chairman

*Management Board* – 4 places (3 years)

*Education & Training Committee* – Convenor Designate, + 4 places (3 years)

*Membership Services Committee* – Convenor Designate, + 3 places (2 x 3 years, 1 x 1 year)

*Youth Services Committee* – Convenor, + 6 places (2 x 3 years, 2 x 2 years, 2 x 1 year)

The appointed post of Archivist, which will fall vacant when Marilyn Healy completes her term of office in November 2012, is also available; anyone interested should contact Elizabeth Foster at Headquarters.

## JMMF and Development Fund

Guidelines and application forms for both the Jean Milligan Memorial Fund (JMMF) and the Development Fund are now available for download from the Society's website at [www.rscds.org/about-us/rscds-funding-sources.html](http://www.rscds.org/about-us/rscds-funding-sources.html) (you need to be logged in to the website to see this page.) Please note that there are now deadlines for submission of applications; for both funds, these are 31 January, 31 May and 30 September. Thank you to everyone who has donated money to the JMMF in the last year; a total of just over £2,300 was gratefully received. Information about projects and events supported by the JMMF will be included in the next issue of *Scottish Country Dancer*.

## Ezines and website logins

One or two people have misunderstood the purpose of our occasional ezines – these are not *Scottish Country Dancer* in electronic format, but rather emails that we send out in addition, with up to date information or reminders about RSCDS activities, events etc. If you would like to receive future ezines and are not already on the distribution list, please email us at [info@rscds.org](mailto:info@rscds.org)

We know that a few people are still having difficulty signing into the website. If you do not know your username, or are having problems with logging in, please let us know, by phone, or email to [info@rscds.org](mailto:info@rscds.org), and we will do our best to resolve the problem for you.

## Dance Scottish

Dance Scottish was launched in 2007 by the RSCDS as the focus for a worldwide week of recruitment and celebration of Scottish country dancing. Experience proved that whilst branches and affiliated groups were keen to participate, the "worldwide" aspiration created problems in timing the event to suit very different dancing calendars. As a result, from this year, the need to attach "Dance Scottish" to events organised for a particular week in the calendar year has been dropped. Instead, branches and affiliated groups around the world are encouraged to promote and unite their local effort to recruit and celebrate Scottish country dancing under "Dance Scottish" at any time of their choosing. Already incorporated within the RSCDS logo, the aim is to make "Dance Scottish" a widely recognised RSCDS global symbol of Scottish country dancing at its best in providing quality, fun, fitness and friendship. Further information will be available shortly on the RSCDS website on how you can best share your "Dance Scottish" experiences around the world.

## Children's colouring competition

Once again, we had a fantastic response to the colouring competition in 2011. A big thank you to all those who sent in their artistic endeavours – Alistair Smyth, who designed the template, was very impressed by the interest and the level of skills displayed. There were 3 age categories, and for each category there was a winner, a runner-up and a number that were "highly commended". All have received a letter of congratulations and certificate, and the winners and runners-up received prizes of RSCDS goodie-bags. The winners were:

3-5 years: Joelle Chow, age 4, of London

6-8 years: Dasha Spiridonova, age 8, of Auckland, New Zealand

9-12 years: Paige Tanner, age 11, of Putaruru, New Zealand

A special mention also goes to John Logie Baird Primary School in Helensburgh, who encouraged a huge 62 entries!



Joelle Chow,  
age 4, of London



Paige Tanner, winner in the 9 - 12 years age category, with her friends in the Hinuera Scottish Dancing Group after they have given their first public performance at a local agricultural day in Putaruru, New Zealand. Paige is second from the right in the middle row.

## Corrections

Three minor amendments to the recently published volume of Books 19-24 have been noted:

Book 20 - No. 3 *Miss Bennet's Jig*

The header should read "... for three couples ..." and not "... for two couples ..."

Book 22 - No. 6 *The Middleton. Medley*

The tune *Craighall* is a jig and the header should therefore read "Medley of 16-bar strathspey and 16-bar jig ..."

The reference to a strathspey/reel medley was continued from the original book.

Book 22 – No. 10 *The Laird of Milton's Daughter*

2nd couple should step up on bars 5-6 and not 7-8.



# From the Chair

by Ruth Beattie, Chairman

The work of the RSCDS is never done – and that is good news. Creative ideas, innovative projects and new dance submissions surround us. Two exciting projects for the coming months are the prospect of a major partnership event with the Army Benevolent Fund and plans for the launch of our Health Strategy. The work of the Society is vibrant and evolving, and can only be so with the support of those who volunteer to help in many different ways. However, I do have major concerns about declining membership and am grateful for the feedback from several branches who have succeeded in retaining and increasing membership in their areas: a member in New Zealand Branch published "Tips and Hints" for her club, where they offer some financial incentives, highlight the wonderful music and promote opportunities for involvement in trialling dances for our books; Australian colleagues advocate intensive local membership drives using RSCDS publicity materials; another club has established "drop-in and try" sessions, advertised on the internet and in prominent places, with experienced dancers being encouraged to support the beginners. We are always happy to hear about successful recruitment schemes, so please send us your ideas so that they can be shared.

A major area of work for the Board since the AGM 2011 has revolved around incorporation and preparation for presenting this to the membership at the 2012 AGM. William Whyte has given an explanation of this in the adjacent article, and branches will shortly receive more information about this proposal.

The last six months have been enriched for me by opportunities to meet so many members, in the UK and overseas. Summer School in New Zealand, where we held a Regional Forum, was most enjoyable, particularly due to participation by all age groups. Closer to home, we held a Forum in Cornwall, where we clearly sensed the strength of a distinct Cornish identity, but also shared the problems of remaining united in a rural community. In Harrogate, we had a wonderful weekend of dancing, teaching and another Forum. All the Forums, without exception, have been most useful as a two-way process of disseminating and sharing information and discussing issues in an informal way.

This year sees the Diamond Jubilee of our Patron, Her Majesty The Queen, and likewise the Diamond Jubilee celebrations of some branches and affiliated groups. A message of loyal greeting was sent to Her Majesty prior to the anniversary of her accession on 6 February, which was graciously acknowledged. Some members are marking the Jubilee with a variety of events and the Society is planning a collection of dances to mark the occasion.

In the remaining months of my chairmanship, there is much to be completed and further developments to be considered. We have ventured down the road of media development with the appointment of our Music & New Media Development Officer, and there are many new and exciting opportunities on the horizon. And finally, this edition of *Scottish Country Dancer* is the last to be edited by Andrew Kellett. My sincere thanks to Andrew for giving so much of his time and for the outstanding

editions of the magazine that we have all enjoyed. I am most grateful to Rosemary Coupe for agreeing to take over the editorship.

Until the next time, good wishes to you all and happy dancing.



## The Society's legal status

In October 2011 the Management Board opted to proceed towards changing the legal status of the RSCDS to that of a 'Company Limited by Guarantee' (CLG). Currently our status is that of an 'unincorporated Association of Members'.

The intent of this change is to give the Society a legal structure in line with our size and financial assets as well as protecting Trustees from financial risk. Whilst the Society has never been stronger, if it were to go bankrupt, Trustees would face claims on their personal assets. In today's climate of increasing litigation, most charities of our size and nature are already Companies Limited by Guarantee.

Companies Limited by Guarantee must adopt a Memorandum and Articles of Association (MAA) as their founding document (constitution). For a Scottish charity, the MAA needs approval from the Office of the Scottish Charity Regulator (OSCR) and Companies House.

The Management Board is following a plan

which envisages final approval of the MAA at the May 2012 Board meeting followed by immediate dissemination to branches to enable study and comment prior to the November 2012 AGM which has to approve the project.

The new MAA will largely reflect our present Constitution, but in legalistic terminology.

Some parts of our present Constitution will now figure in a new Rules & Procedures document (written in more understandable prose) which will inform how we run our day-to-day activities.

For RSCDS members there will be no change. For branches, who are spelt out as the main stakeholders of the CLG, they have the responsibility of guaranteeing the Society, in case of default or bankruptcy, up to the amount of £1 each. There will be no requirement for UK branches to make any change to their legal status as a result of this RSCDS change.

William Whyte, Treasurer

# Membership Services Committee

by Bill Austin, Convenor



Those of you who follow the news section of the website may have noticed the out-

standing response to our call for dances to celebrate 90 years of the Society; we are delighted to report that well over 300 dances were submitted. To help us cope with the volume, we plan to split the evaluation process into two stages, producing one volume of dances for 2013 and one for 2014. The dances will be split evenly between two stages of evaluation and we encourage as many branches as possible to support us by taking part in the process.

To take us to 2013, a number of publications are planned. Helen Beaney, Jim Healy and Jean Martin, and their worldwide network of advisors, have again collaborated to produce a new A5 volume of dances covering Books 19-24. As I write, the finishing touches are being applied to a DVD featuring the life and music of Robert

H Mackay; this should be ready in time for Summer School. Summer School should also see a new A4 volume that combines the music and dance instructions distributed with the magazine between 2005 and 2009. A collection of Diamond Jubilee dances is also being planned.

Technically savvy members may have noticed the new RSCDS Facebook page ([www.facebook.com/RSCDS](http://www.facebook.com/RSCDS)) set up by the Society's Music and New Media Development Officer. As a first foray into the world of social media, the page represents an additional channel for information from the Society. Perhaps more importantly it also represents another forum for members to communicate with the Society. We encourage members to use the page, and to bear with us as we work out how the page is being used, how we monitor it, and so on.

Technology is also supporting another new initiative for the Society. On a dark January morning, Keith Bark (Toronto) rose at 5am to take part in his first Membership Services committee meeting via Skype. Following a discussion at the AGM in November, Keith

agreed to be co-opted to the MS committee to help trial the new technology, contribute his experience with TAC and bring an overseas perspective to the work of the committee. Early indications are encouraging and we hope other overseas members will be encouraged to consider serving on the Committees and Board.

As the name implies, the Membership Services Committee is intended to provide services to members, branches and affiliated groups. Over the coming months, we hope to engage more fully with branches and affiliated groups and hope to make contact via branch mailings and/or surveys. Our intention is to work out how we can improve services to members. Please view this as an opportunity to help us help you!

Finally, we are pleased to report that plans for the 2012 Conference Weekend in Aberdeen are well in hand. We have been listening to feedback from members and this year the Ball will be held on Saturday. We are also discussing the timing of the AGM itself with the Management Board. Watch the website around the end of April for more information.

# Education & Training Committee

by Di Rooney



The challenges of life versus Education & Training now include my roof and chimneys, providing me with further

opportunities to initiate the building trade into the delights of Scottish dancing. In an incident too long to describe here, the beautiful brass front doorknob to 12 Coates Crescent came off in my hands, but that iconic handle is now safely restored to its original position!

**The Manual** – We are grateful for all the queries and suggestions received so far, they have been most helpful. The review continues with some commissioning of photographs for hand, arm and foot positions. For the first time *The Manual* will include some non-Society formations, which we hope will be helpful to teachers and dancers everywhere. Both web and paper versions of the publication will be made available when the project is complete.

## Curriculum for Excellence Working Group

– The pilot scheme involving 16 schools and several Active Schools Co-ordinators has produced positive and helpful feedback. A teaching pack, containing 25 basic dances, designed to be used in schools after CPD training has been delivered, is now almost ready and will be available for sale worldwide after the autumn launch.

**Film** – David Cunningham, our Music & New Media Development Officer, has been commissioned to produce a podcast and DVD to accompany the Teaching Pack, which should be ready in time for the Scottish Learning Conference this autumn.

The filming of four or five Ladies Step dance teachers is underway to provide a lasting record of this dance form, producing podcasts for the web and a DVD for those with an interest in this tradition.

The Management Board is considering the possibility of filming elements of *The Manual*, but proposals are still being developed.

**Summer School Classes** – Some members will have noticed that the morning class

titles at Summer School have changed. To clarify any confusion, those who would have formerly attended the Very Advanced Seniors should opt this year for the "Technically Skilled – Low Impact" class. Also, the "General Social Dancing" will be a 'taught' class with a view to improving phrasing, formations and general dancing. It will contain some step/technique elements, but that will not be the main focus of the class.

**Appointments** – The Committee would welcome expressions of interest in the following:

1. Summer School Depute-Director: to serve for two years, covering Summer Schools 2013 and 2014, working with Ruby Wilkinson, incoming Schools Director.
2. Winter School Coordinator for 2014: to follow on from Anne Taylor.

The closing date for both posts is 31 August 2012. If you are interested in either post, please contact Headquarters on [info@rscds.org](mailto:info@rscds.org) for the job description and application details, with the appropriate post title in the subject line.

# RSCDS AGM and Conference Weekend 2011 in Glasgow

by Sophie van Leersum

Having attended the previous three AGM Weekends in Perth, I was beginning to feel like a seasoned participant. However, the fact that the 2011 AGM was to be held in Glasgow brought back a feeling of novelty (Will it be very different?) in addition to the usual anticipation (Who will be there? Will there be any surprises at the meeting?).

As I now live away from Scotland, the first thing that struck me is that Glasgow is easier to access than Perth, which no doubt many of the other overseas delegates appreciated too. Booking accommodation was also facilitated by the website which was set up for the purpose. However, the size of the city meant that the accommodation was more spread out and not necessarily within walking distance of the venue.

The week-end started off with a drinks reception in the beautiful Glasgow City Chambers, which was a nice opportunity to meet people and catch up with old friends. We then got our first opportunity to dance (after all that is why we are members of the RSCDS!) at the ball in the Kelvin Hall. This is not as large as the hall used in Perth, which made for a slightly more intimate feeling, though with several hundred dancers present you were still likely to end the evening thinking, "I saw such and such on the dance-floor but never got a chance to speak to them in between dances." The biggest change to the ball this year was the introduction of recaps. For me these are

welcome, especially on a Friday night when people are tired from their working week and travelling to the AGM, provided they remain a concise "memory-jog" and do not turn into walk-throughs or a full-blown teaching session.

I am sorry to say that the low point of the weekend was the tea-break during the evening dances, the Saturday one in particular. With so many people, one can expect to queue, but confusing information as to which of the two tables served tea and which served coffee (why not both?) and the limited supply of biscuits resulted in several sprints more reminiscent of a department store during the sales than the decorum usually observed at a RSCDS dance. As they used to say when I was in the fire brigade, order plus counter-order equals disorder. In hindsight though, it was quite funny. I must point out that the confusion was due to the staff in the hall rather than the AGM Weekend organisers, whom I would like to thank for their hard work.

However, we soon forgot the little mishaps thanks to the excellent music provided by The Ian Muir Sound (Friday) and The Lothian Band (Saturday). A particular thanks to George Meikle, who soldiered on despite a nasty cold, not only on the Saturday evening but also at the Sunday morning class.

The rest of the weekend followed the usual pattern: classes, workshops and discussions in the mornings and the AGM itself on the Saturday afternoon. I attended the general class with Margie Stevenson and Andrew Nolan on the Saturday and the "The music will tell you" themed class with Margo

Priestley and George Meikle on the Sunday, both of which were thoroughly enjoyable. By all accounts, the other sessions (Question Time, PR Workshop, Youth Forum) were well attended and successful. The minutes of the AGM are available on the Society website, but they fail to convey the oratorical skills of Di Rooney, Convenor for Education & Training, who had many of the delegates in stitches during her report. The reports from the other convenors were equally interesting in content if not quite as entertaining in their delivery. Ruth Beattie did a fine job of chairing the meeting in place of Alastair MacFadyen, our President, who unfortunately was unable to attend due to ill health.

One personal highlight was meeting in person dancers from Australia with whom I had been in correspondence by e-mail. It also shows how committed overseas members and branches are to the RSCDS, with delegates travelling from the other side of the world or should I say to the other side of the world? The AGM Weekend is truly an international event and a reflection of our Society.

To conclude, the 2011 AGM in Glasgow was a bit different from previous years, but essentially it remained the same: a very enjoyable event! You do not have to be a delegate to take part in the weekend, or even attend the AGM itself, and I would encourage any members who are wondering if it is for them to give it a try. I hope to see you in Aberdeen in November 2012.

*Members will be pleased to know that, following treatment, Alastair MacFadyen is feeling much better. He thanks everyone for the support, kind messages and cards he has received.*



Members enjoying the Saturday evening dance after the AGM. Photo by Fraser Band.



## Scrolls 2011



At the Society's AGM in 2011, Scrolls of Honour were presented to (L to R): Jean Hamilton (Toronto), Rachel Wilton (London), Andrew Smith (Bristol) and Moira Stacey (Gatehouse of Fleet).

Another Scroll recipient, who was unable to attend the AGM, was Anne Archdeacon (Queensland). Anne is being presented with her Scroll at the Queensland Branch Ball in Cairns, where she lives, in June 2012. Cairns is over 1,000 miles north of Brisbane, and so the opportunity to present her with the Scroll has not arisen yet.



## Scholarships

In recent years, applications for RSCDS Summer School Scholarships have increased and this year several applicants were disappointed. The RSCDS is particularly keen to support training, particularly of young teachers, and whilst it is appreciated that some groups sponsor deserving dancers in their own area, the Education & Training Committee would like to offer all branches the opportunity to fund a Branch Summer School Scholarship(s). We would also be delighted to hear from any Affiliated Group or individual RSCDS member who might wish to do likewise. Already the John Duckett and Derek Haynes annual awards are well used and much appreciated. If you are interested and would like to receive further details, please contact [shona.coyle@rscds.org](mailto:shona.coyle@rscds.org)

## Spring Fling 2012

By Adam Brady

From 23 to 25 March over forty young dancers descended on Dundee for the annual RSCDS Spring Fling. We had a wonderful line up of teachers (Jean Martin, Bill Zobel, Raphaëlle Orgeret and Johan MacLean) and musicians (Muriel Johnstone, Peter Shand, Luke Brady and Lindsey Ibbotson) who shared with us their vast amounts of skill and knowledge. The weekend was kick-started with a great dance in Dundee College with super music provided by Muriel and Luke. Classes were held in 'The Space' at the College. The Space is also the home of the Scottish School of Contemporary Dance and was perfect for what the weekend required. All the staff managed to get the best out of us and kept us smiling through a variety of classes, including personal critique, John Drewry dances and dances from The MacNab Book.

For the Saturday night dance the Spring Flingers joined forces with RSCDS St Andrews Branch, which was holding a day school on the same day. The dance was a roaring success, and the night finished with a great party for students and staff. We arrived on Sunday morning sporting



*Johan MacLean teaching at Spring Fling in Dundee.*

many bags under our eyes but we carried on regardless. Bill and Jean ran an MCs' workshop for anyone who wanted to take part while everyone was able to dance some of their favourite dances.

Our aim for the weekend was for everyone to be exhausted but to have had a great time, and I think we succeeded.

Our thanks to St Andrews Branch for their support and huge thanks to our teachers and musicians. We are also grateful to Deb Lees, RSCDS Youth Director, for overseeing the project, Roy Bain, Convenor of the Interim Youth Services Committee, and Phill Jones, who was kind enough to drive the minibus for the weekend.

# Interim Youth Services Committee

by Roy Bain, Interim Convenor



Following the AGM in 2011, when the establishment of a new Youth Services Committee was agreed, the Management Board appointed an interim committee to get the work started.

Our remit, which is global and aimed at children and young people, is, in general terms, to:

- encourage and promote SCD and its music;
- establish policies and strategies for the delivery of SCD in schools, colleges and universities;
- develop policies and procedures to extend access to, and support and encourage participation in, demonstration teams, and to create opportunities for such teams;
- maintain a series of guidance notes for branches wishing to develop initiatives to engage children and young people with SCD in their local area;
- manage *Young Dancer* (the Youth ezine) and the Young Dancer social networking site;
- maintain engagement of SCD with other dance forms and experimental "fusion" projects.

As a start, we are documenting SCD engagement with young dancers around the world and have asked branches to send us their local information. Note to branch secretaries: please let us know what your Branch is doing to engage more children and young people in Scottish country dancing. We have set up an email address specially for the committee – [YSC@rscds.org](mailto:YSC@rscds.org) – and would be happy to hear from you.

Other ongoing activities of interest to us include updates of the Dance Scottish teachers pack and the Medal Test syllabus.

Spring Fling, held this year in Dundee and St Andrews was a success once again (see the separate report on page 9) and, for the first time we provided an RSCDS exhibition/stall at the Inter Varsity Folk

Dance Festival in Aberdeen. Plans for the future include ongoing discussion with the Guides Association about offering tuition at their summer camps, as well as investigating other ways of sharing the Scottish country dancing experience.

## New Initiative - Oban primary school gives RSCDS a lesson on Scottish country dancing

On 24 November 2011, Dunbeg Primary School near Oban, Argyll, gave advice to the RSCDS on how to involve more children and young people in Scottish country dancing. Primary 6 had been supported in conducting original research, from design through ideas development to implementation, to provide primary guidance on strategic direction to engage young dancers. The presentation of findings to Ruth Beattie (Chairman), Elizabeth Foster (Executive Officer), Susan Rhodes (Youth Development Officer) and Roy Bain (Convenor, Interim Youth Services Committee) was lively, informative and engaging. See for yourself on the RSCDS YouTube site at [www.youtube.com/therscnds](http://www.youtube.com/therscnds).

## New initiative - Argyll Olympics

In June 2012, all secondary schools in Argyll, Scotland will participate in a mini Olympic Games, in which Scottish country dance will play a key role. Some 650 12-14 year olds, plus 100 teaching staff will participate in a mass Olympic-themed dance to launch the games. Devised by Sue Porter, with music composed by David Cunningham, both dance and music will be available on the RSCDS website from the end of April, when all branches will be free to use the dance either for an Olympic-themed event or any other local Branch activity – and to let us know when you do! Remember that we are happy to receive video footage as well as photos or reports (see David Cunningham's article on page 11).

As a committee we have much to do and, by November, with your help and participation, I hope we will have established a solid foundation for the first directly elected committee to take the youth remit forward.



*The RSCDS stand at the Inter Varsity Folk Dance Festival.*



*Ruth Beattie presents a gift to the 'Highland cow' who had an important role in the Dunbeg Primary School presentation.*



*On 16 January Irene Townshend and Barbara Johnston, both teachers with RSCDS Edmonton Caledonian Branch, braved minus 38 degree temperatures to introduce 500 children aged 5 - 14 at the Monsignor Fee Otterson School to Scottish country dancing. It was a hectic day and the children had a wonderful time.*

# Music and New Media Development

by David Cunningham



When I was appointed as Music and New Media Development Officer for the

RSCDS, I was excited and honoured. With my mum being a dancer and dad a musician, I have been immersed in the world of Scottish country dancing for as long as I can remember. I eventually started my own country dance band and have been playing professionally for 30 years. Over the last 17 years most of the Society's recordings have been made at my studio, and I have also recorded BBC *Take the Floor* programmes and a raft of other country dance titles. I therefore understand the significance of this opportunity to invest in dance music and the dance culture in Scotland and throughout the world.

Development of the Society's music and media must be seen in the context of the current and future goals of the RSCDS. In some ways, the direction of the organisation and perception of 'Scottish country dance' will impact upon the future direction of the music. But the major influence is actually from the opposite direction, with the public presence of the music and its popularity undoubtedly impacting on the direction and success of the RSCDS.

After the Second World War, country dancing was extremely popular in Scotland, with small classes in most church and community halls. Scottish dance music was played regularly on daytime mainstream radio and was 'the music of the time'; it is highly possible, therefore, that there is a close correlation between the decline in the number of Scottish country dancers and the decline in Scottish dance music in the public arena.

On the Music Development side, I have begun by launching the RSCDS-led New Music for Dance initiative, aimed at all Scottish musicians and bands, especially the younger generation, to encourage their creative ability in developing new and interesting Scottish dance music. I have contacted the Royal Conservatoire of Scotland about delivering a series of workshops to students on the Traditional Music course. As it is important to offer a worthwhile outcome for the young musicians, it is hoped to launch an initiative in conjunction with VisitScotland and



Creative Scotland to give a selected group of creative musicians the opportunity to be recorded by the RSCDS and have their music included in a mobile devices app, to be marketed to coincide with the Commonwealth Games and the second Year of Homecoming in 2014. It will be the basis of a future 'paid for' app providing printed music, MP3, video demo and dance database that can be used as an RSCDS teaching aid in the future and hopefully generate income for the Society. This is a grand prize and should attract the attention of many musicians, young and old, not to mention the media.

So what is New Media Development? It is simply any new form of communication; two of the most powerful are YouTube and Facebook. These resources offer a new communication channel with members and the general public. With a focused and engaged viewership, we can increase the reach and public presence of Scottish dancing and music throughout the world. Our channels show a steady increase in viewers since we started, so it appears we are in a great position to develop this resource.

I want to appeal to all branches – especially those overseas – and members who are active on YouTube or have high quality footage of Scottish dancing. I would like to develop a monthly video feature, showing dances and balls from around the world on

the RSCDS website. This will help us promote the excitement and joy of Scottish country dancing. Please contact your branch and through them get in touch with us at Coates Crescent, I cannot promise we will use all the footage we receive but we will do our best to make a professional compilation that will provide great viewing pleasure.

If substantial numbers of members watch the YouTube programmes, we can develop commercial links with large corporations and possibly enhance members' benefits with travel deals and accommodation discounts. The possibilities are endless, so the more people who watch the better the potential outcome for the Society.

I have been working on many other areas, including PPL and PRS, about which I hope to have more details to communicate in the near future. I hope you are all as excited about all these new opportunities as I am. I will keep you up to date as much as possible through our Facebook and YouTube channels, the website and of course *Scottish Country Dancer*. Look out for some great new programmes coming soon, ranging from an interview with myself and John Wilkinson to a real treat from Highland Perthshire with the Winter School Ball in Blair Atholl Castle.

[www.facebook.com/RSCDS](http://www.facebook.com/RSCDS)  
[www.youtube.com/TheRSCDS](http://www.youtube.com/TheRSCDS)

# The Archive

Marilyn Healy finds that uncovering the original source of many of our dances is no easy matter.



The Scottish Country Dance Society was not established as an historical society. Its aim was to make sure the dances Mrs Stewart and Miss Milligan had known in their youth were not forgotten and, in Mrs Stewart's case, to ensure that Girl Guides would be able to learn Scottish, rather than English dances as part of their activities. We have a letter in the archive written c.1947 by Lord James Stewart Murray to a newspaper, possibly *The Scotsman*, asserting that '[Scottish country] Dance was saved due to Girl Guides'.

When Book 1 was first published in 1924 it gave no sources for the dances. There is reference to them being the dances Mrs Stewart and Miss Milligan recalled as having danced in their youth. By 1929 it was realised that in order to ensure credibility the Society should acknowledge the source of the dances and J P Boulogne's *The Ballroom*, published in 1827, was given as the source for *Petronella*. It was not until the publication of Book 5 that sources were routinely given for all, or most of the dances. In the past many of the sources we gave for dances were brief in the extreme, for example Bishop 1788 (*New Park*) and Boag 1797 (*The College Hornpipe*) or simply, 'Collected locally'. This did not help anyone interested in comparing the original description of a dance with the Society's interpretation.

During the past few years we have published combined volumes of our early books to correct obvious mistakes and update them to be clearer, consistent and free from anomalies. As part of this process, I have attempted to check the source of each dance and where possible the year of publication and also to obtain photocopies of the original description, including copies of dances which have the same name but are in fact different dances. *The Peel Index*, which I wrote about in *Scottish Country Dancer* 5, has provided much, but not all, of the detail I was looking for. This exercise has raised as many questions as it has answered, which is part of the fascination with historical research.

The first edition of John Playford's famous *The English dancing master* was published in 1651 and seventeen editions later the

last was published c.1728 by his son Henry. For about fifty years he was the only major publisher of country dances but by the beginning of the eighteenth century John Walsh began to compete with him, beginning with *Complete country-dancing master* in c.1718. Many of the dances in the book were exact copies of the latest edition of Playford, indeed musical piracy was very common and Walsh was by no means the only offender. Walsh's second book, *Caledonian Country Dance*, was published c.1730, followed by John Johnson with *Caledonia country dances* c.1748. Other publishers Thompson, Rutherford and Bremner jumped on the band wagon from c.1750 onwards, followed by Campbell, Cahusac, Preston, Skillern and Longman & Broderip among others. Some of them published annual selections of dances and many of the dances we publish come from these books. The RSCDS has, for many years, claimed that the sources given at the bottom of each dance is the oldest known form. Can we be sure of that? The answer has to be "no".

Most books published in the 18th and 19th centuries did not give the date of print, although some did include the year in the title, e.g. Bishop's *Six New Minuets and Twelve Country Dances for the Year 1788*, the source for *New Park* in Book 19. William Campbell, for example, was a music seller and publisher in London from c.1778-c.1815 (although we cannot be certain even of these dates). Between c.1780-1806 he published an annual selection of dances, twenty-seven collections in all -

although in some years two editions appeared which comprised most, but not all, of the dances from the earlier edition with sometimes a few extra ones included. None of these books gives the date of publication. William Campbell is given as the source for twenty-two of our dances and it is difficult to be certain of the year the book was issued but, based on the books being published annually we are generally giving the year of publication as 1780 for the first book to 1806 for the twenty-seventh. Copies in libraries can have a date hand written on the cover but it is impossible to know if that is the year the book was bought, thought to have been published or changed hands.

In addition, I am attempting to compile a publishing history of our publications and even that is not straight-forward. The RSCDS did not include the date of publication in its books until about 1980, although we have been fairly consistent since then!



Campbell's 10th Book. This copy has 1795 handwritten on the cover, although we estimate its date as c.1789.

Admiral Mc Bride's Hornpipe. by W.C. 3

The 1<sup>st</sup> Lady gets to the 2<sup>d</sup> Gent & turn at the same time the 2<sup>d</sup> Gent gets to the 3<sup>d</sup> Lady & turn at the same time the 3<sup>d</sup> Lady gets to the 4<sup>th</sup> Gent & turn. Lead up to the top & fast it & safe off the hands 4 round & back again Right & Left at top & back

Admiral McBride's Hornpipe from Campbell's 10th Book, the original source for Captain McBride's Hornpipe in RSCDS Book 20. Why Admiral McBride was demoted is an interesting question.

# A Week in the Life of an RSCDS Examiner

*Exams put pressure on the candidates, but it is hard work for the examiners too, as Elinor Mackenzie Vandegrift (Seattle Branch) explains.*

## DAY 1

As tornado warnings are sounding, we arrive in Minneapolis. The warnings are a new adventure for both Mary Murray and me. We have planned our flights to arrive close together to make it convenient for the people who are picking us up. We are taken to dinner at the home of some dancers. We enjoy congenial company and wonderful home cooking. The exam experience is not "all work and no play."

We are taken "home" and introduced to our hosts. I enjoy *Learning to Speak Minnesotan* for my bedtime reading. I hope it will help me to fit right in while in Minneapolis as in, "Dese here exams gonna be fun, ya betcha!" An early night is in order to help compensate for the lost hour travelling east and for the work ahead.

## DAY 2

An exam day usually involves an early start. The local organizers will have spent much time working out the schedule to keep the day running smoothly so that everyone can be at ease. Miss Milligan always wanted the examination to be "just like another class". One hopes that the teacher candidates will enjoy the experience and show they are having fun, even in an exam.

The Minneapolis group is lucky to have an accordionist to play for them. He has played for their classes during the year, which is always a bonus. A local teacher warms up the support group, known as "stooges". These dancers play a vital part in the future of the RSCDS, and examiners always let them know how grateful we are for their support. We encourage them to follow the instructions given by a candidate, even if they disagree with what is said.

Typically, examiners will see two candidates teach, then have 8 - 10 minutes to confer and write fuller notes. One learns to write and not take one's eyes off the class when a candidate is dancing or teaching. My writing isn't very legible, so for me this review time is vital!

A room is set aside for Mary and me to have a "working lunch" without being disturbed. It is much easier to work on the assessment sheets when the teaching is fresh in one's mind, with a pencil in one hand and a sandwich in the other.

When we finish examining there is time to talk with the tutor to get his perspective on how things have gone and to give him some general feedback that later can be relayed to the candidates. Examiners want to be as fair as possible about what was presented in the short time they see a candidate in action.

Back at the house we get down to the serious business of the assessment sheets while the candidates and friends go off to party nearby. We will be joining them later for dinner. We need to get a lot done before then in order to avoid burning too much midnight oil.



*Elinor working hard at a dining room table after another day of examinations.*

It is always fun to meet the candidates and supporters in a social gathering to learn more about who they really are. We leave the party still in full swing and return to the dining room table and our papers. Writing the comments is an important part of the new process because we no longer debrief candidates. If facilities are available, assessments can be sent to HQ electronically and the originals mailed before examiners leave town. Scanning forms to HQ means that candidates get their results more quickly. Everybody likes that!

## DAY 3

The next morning we pack and head to another home for brunch. There are more tornado warnings. A tornado touches down three miles away and a report comes in that the power is out in half the airport. Mary is worried about her flight home, I have to get to Toronto.

## DAY 4

Made it and I have a free day in Toronto before the next exams. I have time to visit friends, do some sight-seeing, attend a seniors SCD class and go to the theatre. These are all a fun departure from the exam work. My Toronto hosts have been tutoring in the Midwest and drive back to make sure I have a bed for the night.

## DAY 5

My colleague Elaine Brunken arrives and we organize ourselves for a fresh round of exams. The order of events for a dancing exam takes extra time, because examiners have to ensure that each candidate has the opportunity to dance from 1st place in a reel, a jig, and a strathspey. Traffic and weather are horrendous, so in spite of having an early dinner and leaving in plenty time to cross town, we are not at the venue as early as planned. After the dancing we head 'home' to work at a different dining room table filling out our assessment forms.

## DAY 6

Another early morning start brings us to the same location for the teaching exams. We work with more dedicated stooges, the tutor and the pianist. It is always evident that organizers of candidate exams have great catering skills, something much appreciated by examiners! Later we again sit at the dining room table to write our comments and endeavour to be as constructive and as fair as possible.

## DAY 7

Assessment sheets are flying through the internet, originals are in the mail and we are ready for the drive to Hamilton. Here we experience more fine hospitality from the local groups, another gracious hostess, new beds, another dining room table, and more inspiring candidates, stooges, tutors, and musicians

Any of the Society's examiners will tell you that one of the perks of the work is getting to know the fine people who are part of the RSCDS family in other parts of the globe. This is a great privilege for which I am most grateful.

# News in pictures



Following this issue of *Scottish Country Dancer* Rosemary Coupe will take over as editor.

Rosemary grew up in Tasmania but was imprinted with ancestral Scottish culture at an early age. Her grandmother tried in vain to teach her to sing *Bonnie Banks of Loch Lomond* in tune. Despairing, she allowed Rosemary to be enrolled in ballet classes, which she loved. She became an ardent bushwalker and the mountains of British Columbia lured her to Vancouver as a graduate student. Soon after arriving, she discovered Hugh Thurston (a mathematics professor) teaching SCD in an old army hut on the university campus. This was both Scottish and physical, so she took to it immediately. After class everyone would go to the home of one of the members to drink tea and listen to Hugh talk about the dances and their history. Rosemary has been intrigued by dance history ever since.

She taught English at Capilano College in North Vancouver, and for over twenty years she has taught for the Burnaby SCD Club in metropolitan Vancouver. For much of that time she also edited the Vancouver Branch newsletter, *The White Cockade*.

When her grandchildren give her time off, Rosemary continues to indulge passions for gardening, hiking and, of course, dancing. The full range of Scottish dance traditions continues to fascinate her, and she enjoys both hard and soft shoe step dancing as well as SCD. Her study of the *Eightsome Reel* in relation to the culture of its time appeared in the 2010 issue of the *Folk Music Journal*, after a shortened version of the article had been published in *Scottish Country Dancer* 3 back in 2006. She is now working on a detailed history of Scottish country dancing in Vancouver based on archival material.

Through the magic of e-mail, Rosemary hopes to be in frequent touch with members interested in the magazine, and in particular she looks forward to working collaboratively with the very capable Editorial Board.

The RSCDS trophy at the National Accordion and Fiddle Club Festival was won by Shona MacFadyen. The competition was open to solo fiddlers and accordionists to promote the playing of Scottish country dance music and to encourage musicians to work with dancers for their mutual enjoyment. Shona is the younger sister of previous winner, Susan (see issues 10 and 12). They hail from West Kilbride and mum, Elma, is a member of North Ayrshire Branch. Both Shona and Susan have been competing around the festival scene for about 15 years with considerable success as soloists and band members. Neil Copland presented the trophy on behalf of



the RSCDS Management Board. He hopes that branches and other SCD groups will encourage young musicians in their area to enter next year's competition on 2 March 2013.



The International Branch team dancing at the Newcastle Festival, where they were placed first in the display section.



It is not just about the dancing. At their end of season party the Scottish country dance class that meets in Buchan Street Hall, Macduff, Aberdeenshire held a raffle in aid of Guide Dogs for the Blind. The photograph shows Alice Archibald, the class teacher, presenting a cheque to the chairman of the recently formed Guide Dog support group in nearby Whitehills.



The Upland Dancers from Bexleyheath in South East London are enjoying another busy year. They are all pupils or former pupils at Upland Primary School where they are taught Scottish country dancing by Wendy Kellett. They never miss the family dances organised by London Branch, and over sixty members of the group have taken the RSCDS Medal Tests. They are seen here after performing at a local international folk dance festival, and they also give displays at school events. *Photo by Louise McGillicuddy.*

Congratulations to Leith Folk Club for winning the Club of the Year category (sponsored by the RSCDS) at the MG Alba Scots Trad Music Awards 2011.

In September 2011 Doris Hepburn, the Banffshire Branch youth coordinator, was invited to lunch with Alex Salmond, Scotland's First Minister, and other Scottish Government Ministers in recognition of her voluntary work teaching Scottish dance to primary school children in Buckie. Doris and two other Branch members, Anne McArthur and Robert Dawson, assist in local primary schools in the area. In November they combined in a St. Andrew's ceilidh and danced in front of 200 teachers, parents and friends. Six of the schools have entered the dance section of the biennial Moray Music Festival. The photograph shows Doris with the lunch-time group at Portessie School.



On 10 March Bristol Branch held its 50th Anniversary Ball in the impressive surroundings of The Council Chamber at Bristol Council House. The 180 dancers were joined in the celebrations by, amongst others, HM Lord Lieutenant, The Lord Mayor of Bristol and RSCDS Chairman, Ruth Beattie. The atmosphere was relaxed and the dancing vigorous, helped by the sparkling Craigellachie Band and the expert MC, Peter Wright. Dancers came from far and wide, and members of the Branch's Beginners Class felt able to join in. Even The Lord Mayor and his wife joined in the *Eightsome Reel* despite never having danced Scottish before. It was a great birthday party!

# Technique Doctor

by Helen Russell



Helen Russell provides some advice on managing movements that involve dancers turning under their arm (without looking like a badly opened deckchair).

The instruction to “turn under partner’s arm” or, “turn under own arm” can lead to confusion and frustration even amongst experienced dancers. RSCDS dances contain a range of different “turning under” movements. A selected few are explored here.



Miss Allie Anderson (Leaflet)  
Bars 5 – 8: 3rd, 2nd and 1st couples lead down the middle.  
Bars 9 – 12: on bar 9 men turn partner under right arm and lead up to original places on opposite sides.  
Photo 3 shows the end of bar 8.



Rory O’More (Book 1). In bars 5-6, 1st and 2nd couples cross to the opposite sides, 1st and 2nd women, nearer hands joined, dancing under an arch made by 1st and 2nd men. Photo no 1 shows the positions at the end of bar 6.



During bar 9, the men dance below their partners, crossing to the opposite side, while the women pull back by the right as they go under the joined arms, changing places with their partners as they do so.



Bars 7 – 8: retaining hands, 1st and 2nd women and 1st and 2nd men change places on the sides, 1st woman dancing down to second place under the arm of 2nd woman, who dances out and up to 1st place, while 1st man dances down to 2nd place under the arm of 2nd man who dances out and up to first place.

This turn is managed by the 1st couple facing down and dancing down, while turning away from the 2nd couple who are dancing up the outside of the set.



Near the end of bar 9, the couples are facing up the dance, but on the opposite sides.

Helen would like to thank the eight dancers at RSCDS Summer School for their help in producing this article.





Another dance with a similar movement in bars 13 - 14 is *The Celebration Strathspey* (Book 43) but here the dancers start on the opposite sides and finish on their own sides. In this case the women pull back by the left as they change places with their partners.



*The Duran Ranger* (Book 13). At the time the book was published the men didn't dance in front of women, so the turn in bars 1 - 8 presents more of a challenge. In bars 1 - 3, 1st couple lead down the middle. On bar 4, 1st woman dances across in front of 1st man, as he dances towards where she has just been.



On bar 28 of *The Immigrant Lass* (Book 39) 1st and 4th couples, who have led up the middle on opposite sides, turn under in a similar movement, the women pulling back by the right while the men dance above their partners.



Photo 10 shows the start of bar 5 and photo 11 shows the position at the end of bar 5. 1st woman turns under her arm towards the man who is now on her left. Bill Ireland used to teach it by telling 1st man to tap his partner on the left shoulder so that she would automatically turn the correct way.



The infrequently danced *Rudha Dubh* from Book 23 has, on bars 33 - 40, 1st and 2nd couples dancing down the middle, nearer hands joined, from opposite sides and turning under on bar 36. Having nearer hands joined, rather than right hands joined, does not affect the movement, as it is from the opposite side the women pull back by the left.



Other turning under moments in RSCDS dances include the allemande turn to the right and to the left, as in *Not I* (Book 28). This also occurs in the *President's Quadrille* (Book 46). *Couteraller's Rant* (Book 34) and *Genevieve's Jig* (Book 32) also contain turning under movements.

# From around the world

In this issue our regular regional correspondents are joined by Raquel Fernandez reporting on Southern Europe and Joy Claridge from Australia. Thank you to all our correspondents, in particular Alan Twigg, who is stepping down as our correspondent on the West Coast of North America. Good luck with your candidate class, Alan.

## Africa

Correspondent: Terry Lynne Harris

[harritl@unisa.ac.za](mailto:harritl@unisa.ac.za)

Pretoria Branch website:

[www.rscdspretoria.za.org](http://www.rscdspretoria.za.org)

Cape Town Branch website:

[www.scd.za.net](http://www.scd.za.net)

The 51st Club (Johannesburg Branch) celebrated its 60th birthday at the The River Cabin, a beautiful venue on the banks of the Jukskei River in Muldersdrift on 10 September 2011.

Ryan Nelson, the Pretoria Branch chairperson, celebrated his birthday with a Scottish-themed party at which the Branch demonstration team performed and the Scottish country dancers who were present guided the other guests through a number of dances. The team also danced at the Brooklyn Square shopping mall on St Andrew's Day.

Cape Town Caledonian Society celebrated both their 130th anniversary and St Andrew's Night on 3 December 2011. The Caledonian Pipe Band performed and Cape Town Scottish Country Dancers gave a demonstration.

The Cape Town clubs held a devisers' workshop in January 2012. This was an opportunity for aspiring choreographers to try out a new dance on a group of willing stooges. Those attending had fun and devisers received useful feedback on their dances.

Cape Town's first fund-raising dance for 2012 took place at the Fish Hoek Club on 30 January. It was an evening of Roy Goldring dances, honouring a favourite



*Tascal Junior Reelers and South Hobart Primary Reelers perform a maypole dance in Tasmania.*

deviser. The programme included *Under African Skies*, one of several dances by Roy that were included posthumously in the RSCDS Pretoria Branch book, *Many Happy Hours*, and Christine Godwin's *A Twinkle in his Eye*, a dance dedicated to Roy and featuring a 4-couple set and link.

The Grahamstown SCD Group, while small, continues to meet and dance regularly. In the absence of teacher Val Hodgson, Jennifer Williams held the fort for nearly four months and did an excellent job of taking all the classes. Jean Black from Perth, Scotland took an excellent class for the Grahamstown Group and she and her partner attended the end of year social. After the sad death of one of the Grahamstown class students at the end of 2010, the Group was thrilled to have new students joining during the course of 2011. Four of them now dance regularly, bringing the number of dancers as a whole up to about twelve.

## Australia

Correspondent: Joy Claridge

[joy.claridge@westnet.com.au](mailto:joy.claridge@westnet.com.au)

2012 will be a busy year for dancers in Australia. In addition to a full calendar of classes and socials, there will be some special events.

Both Adelaide and Sydney branches are celebrating their 60th anniversaries. Adelaide is planning a diamond-themed ball. See [rscdsadelaide.org.au](http://rscdsadelaide.org.au) for the date. Sydney's celebrations include a weekend at Katoomba in the Blue Mountains on 2-4 March, an anniversary ball on 23 June and an afternoon tea dance on 25 August. The Branch has also produced a 2012 calendar featuring photos from the early days to the present. To obtain a copy, email [sydney@rscds.org.au](mailto:sydney@rscds.org.au)

The Scottish country dance group in the Northern Territory has been invited to lead the program for Activate-NT in 2012. This is a government-sponsored initiative to promote healthy living. The group's participation in 2011 attracted new members.

Dancers from around Tasmania gathered on 24 March for a day of dance at the historic village of Ross. Tasmania Branch was proud of its Hobart junior dancers who were asked to perform a maypole dance in period costume in October 2011. The dance was filmed to provide the backdrop to the set for a local musical theatre production – *Harriet James* – about a young convict girl sent to the 'Female Factory' in Hobart in 1834. The dance was devised by teacher



*60th birthday celebrations for the 51st Club (Johannesburg Branch). Left to right Andrew Lloyd, Gill Lloyd, Vivienne Muller and Meg van Warmelo.*

Denise Walter and included jig, strathspey and reel elements.

Melbourne Branch is starting the year with a residential weekend for dancers aged 18–35. With keen young dancers from around Australia and New Zealand, it is sure to be an 'AWESome' event. Melbourne Branch is also hosting Winter School at Dookie in regional Victoria from 30 September to 6 October. Applications are open and accepted until 30 July. See [www.rscdsmelbourne.org.au](http://www.rscdsmelbourne.org.au) for more information.

All branches are looking forward to Johan MacLean's examination and teaching visit mid-year.

If you are heading down under for a holiday, check out [www.rscds.org.au](http://www.rscds.org.au) to find the nearest classes and social events.

## Canada East

Correspondent: Keith Bark  
[keithrbark@gmail.com](mailto:keithrbark@gmail.com)

Many of the groups in the area, as elsewhere, continue to see a decline in membership. Individual groups have tried many initiatives to overcome this but with only limited success. This past year saw the introduction of another approach. Groups from a wide area, including RSCDS branches, affiliated groups and others, got together to see how they could collaborate to increase membership and attendance at functions. One suggestion was an Event Co-ordination Spreadsheet to be used by all groups to help reduce the number of conflicting events.

Activities to attract new members included advertising in local newspapers and in the Parks and Recreation Leisure Guide; conducting a Welcome Dance (with live music) free to newcomers; inviting new members and their spouses to an afternoon tea with the teachers of the beginners' class and the Branch Executive; dancing in the park, by the dock or on the harbourfront; and entertainment by the demonstration group. Wherever the demonstration group performs (preferably just prior to the start of a new dance season) or at events where the Branch has a stand, the names of any interested people are noted so they can be contacted before classes start. It has also been beneficial to offer them a few free lessons.

There was also discussion about youth and children's classes. One group had a very successful youth group with 51 dancers drawn from the Home School Association but was in the unfortunate situation of



*Marian Anderson playing for a dance in Barcelona.*

having greater demand than they could handle! They also encourage the young dancers and their parents to attend the adult class free of charge with the hope of getting the parents to join.

The Teachers' Association (Canada) has also been experiencing a decline in membership so has recently introduced an initiative to provide one year's free electronic membership to all newly qualified teachers of the Society and all candidates who have recently passed Part 1. Further details about TAC can be found at [www.tac-rscds.org](http://www.tac-rscds.org).

## Europe

Correspondent: Raquel Fernandez  
[raquel.fernandez@hotmail.com](mailto:raquel.fernandez@hotmail.com)

Scottish country dancing in Southern Europe is very active. There are eleven groups in the Iberian Peninsula: eight in Spain and three in Portugal. They all run weekly classes and some also have demonstration teams. In the big cities (Lisbon, Madrid and Barcelona) the groups tend to have a fairly even mix of foreign and local members, whereas in smaller towns the groups are mainly formed by Scottish and English people who work or live in those areas.

Unfortunately, the geographical distance that separates us makes it difficult for the groups to meet regularly, but there is a weekend every year in March when they all gather together in a different part of Spain or Portugal. The groups take turns to organize the SCD weekend in their area, in which most of the active dancers of the Peninsula (plus dancers coming from other countries) participate to dance and have fun. Anyone interested can find information through: [www.ipscdg.com](http://www.ipscdg.com)

Other Scottish dancing-related events that are organized by the different groups in Spain and Portugal are: weekend courses

with a teacher who travels from abroad, taster sessions, Burns' suppers, festivals, street demonstrations and ceilidhs.

SCD has nicely flourished in Italy, with a brand new Northern Italy Branch (which featured in *Scottish Country Dancer* issue 10) and different groups spread around the country. They offer a great range of classes during the week and interesting weekends throughout the year ([www.rscds.it](http://www.rscds.it))

Most of the information about Scottish country dancing events in Continental Europe can be found in [www.celtic-circle.de](http://www.celtic-circle.de)

## Japan

Correspondent: Kaoru Oyama  
[kaoru.oyama@mbe.nifty.com](mailto:kaoru.oyama@mbe.nifty.com)

Greetings from Japan! This year, we sincerely hope that the season of cherry blossoms comes peacefully and calmly as usual. Our experience of the disaster taught us there is nothing more precious than "as usual". We should be aware that for those who suffer, the 'usual' takes a lot more time and effort.

We have had many dance events since the last issue. The 29th Japanese Scottish Highland Games was held in October with Jim Stott as adjudicator for the SCD competition and Jim Rae as piper for the Highland dance competition. Jim Rae visited several dance classes after the Games and many dancers enjoyed his teaching. We wish Jim Stott had been able to spend more time with us.

Alan Macpherson was invited for the Scotland Festival in Hakuba, where he taught Quadrilles. For Dance Scottish 2011 in November, Saitama Branch held social dancing and Tokai Branch had a 'bring a friend' dance.

On 9, 15 and 21 January respectively, Tokyo Branch, Saitama Branch and the Bluebell



*Dancers at the Scottish Highland Games in Japan.*

Society supported by Tokai Branch each held a New Year Dance. It was wonderful: each dance had more than one hundred and fifty in attendance, and everyone enjoyed dancing to live music.

In February Saitama Branch held a Dance Weekend in place of their 10th Anniversary Festival which had been cancelled last year because of the disaster. 123 dancers enjoyed social dancing, a ceilidh and hot springs.

In April Tokai Branch will hold its 15th Anniversary Weekend School in Numazu with John and Ruby Wilkinson as visiting teachers, Hiroko Kokai on piano and Kana Otake on fiddle. "Small Summer School is coming to Numazu!" is the catchphrase.

Tokyo Branch's Weekend 2012 with Mervyn Short will be held in June and, for the first time, at the Hikarigaoka Dome in Tokyo. Our dancing season continues over summer.

## New Zealand

Correspondent: Janet Favel

[Janet.favel@clear.net.nz](mailto:Janet.favel@clear.net.nz)

From 28 December 2011 to 5 January 2012 the Copthorne Hotel in Masterton (in southern North Island) hosted the NZ Branch Summer School. It was the first time the event has been based in a hotel, and the range of spaces available met our needs very well. The success of the School made the hard work of our organizer, Elaine Laidlaw, and her friendly committee well worthwhile.

David Queen, Angela Young and eight teachers from New Zealand taught the dance classes; George Meikle, besides playing for morning classes and evening functions, taught the music class; and

Graham Berry and four NZ musicians also provided music. Highlights were Hogmanay, the President's Ball, the fancy dress evening hosted by Junior Associate Members (JAMs) where the theme was 'the decade in which you were born', the ceilidh and, of course, the after-parties.

Dancers at the NZ Summer School were delighted to have the opportunity to meet Society Chairman, Ruth Beattie, and Chairman Elect, John Wilkinson. They hosted the Regional Forum to explain the Society's current work and future plans and to address the queries and concerns of members.

At the Branch AGM, Canterbury Group President Lorraine Whaley thanked those who have expressed support and concern, while earthquakes have continued to plague Christchurch since September 2010.

11 JAMs were tested for medals ranging from bronze to gold. The support shown for the candidates by their peers was inspirational. JAMs also willingly assisted with a range of demonstrations and ceilidh items at the School.

There were other special events in New Zealand for dancers to enjoy, including club and region anniversaries, with the Hastings Club celebrating its 60th anniversary. During October and November we welcomed Marian Anderson and Max Ketchen to Napier, Christchurch and Dunedin. Their lively music certainly got us on our toes!

Now we're looking forward to another great year of dancing. We welcome visitors throughout the year. See [www.rscdsnz.org.nz](http://www.rscdsnz.org.nz) for information about events, including the Queen's Birthday Weekend (early June), Labour Weekend School (late October) and the next Branch Summer School.



*Ruth Beattie (RSCDS Chairman) with Sebastian Olsen, one of the prize winners at the fancy dress night held during the New Zealand Summer School.*



*Dancing at the Masterton Town Hall, North Island, New Zealand on Hogmanay.*

## North America - West Coast

Correspondent: Alan Twhigg

[keltec@att.net](mailto:keltec@att.net)

The Vancouver Island Scottish Country Dance Society recently hosted its second successful Scottish dancing evening called "Let's have a Ceilidh". The program was sponsored by Dance Victoria during its ten-day event to celebrate all forms of dance in the area. The event was a sellout, with over 130 dancers including 76 guests. Ceilidh acts included a Highland fiddler from Perthshire, Irish dancers, Gaelic singers, bagpipers, and the VISCDS demonstration team. Live music was provided by the Elastic Ceilidh Band.

The Seattle Branch is mourning the passing of local teacher Clark Cavin. He died unexpectedly at the end of January. Clark danced and taught for many years in various locations on the West Coast and will be sadly missed.

In the San Francisco area, the Lafayette class holds an annual "Tween" party between Christmas and the New Year. This year it was a life celebration for Virginia Bissell, who passed away following a stroke after supporting her husband Gene in teaching the class for many years. Virginia was an excellent hostess and the party featured a selection of her favourite recipes as well as her favourite dances.

At the other end of the Bay, the San Jose class now features live music from a band that includes a father and son team - Mark Davoren on guitar and fiddle and Ian, a teenager, on flute and penny whistle. (Mother Juliet is a teacher in the San Francisco Branch). At a recent Burns party, Ian "piped" in the haggis on his whistle, there being no bagpiper amongst those present.

## South America

Correspondent: Marcella Galve

[bascdancers@yahoo.com.ar](mailto:bascdancers@yahoo.com.ar)

Hi, everyone! Here we are back again writing from down south in Buenos Aires. As you might guess, passion for something has very little to do with proximity and bonds of blood. Likes and dislikes are matters of the heart and cannot always be explained rationally. BASCDancers have been dancing SCD in Buenos Aires for six years already and, though most of its members have no British family or relatives, we enjoy the dances, the stories behind them and Scottish culture in general.

We meet once a week in downtown Buenos Aires and organise a few events throughout the year according to our budget and what is practical. In 2011 we held a day of Scottish clans and tartans



*The BASCDancers in Buenos Aires.*

with dances related to this theme. Our ceilidh this year was really rich in talent: violin, tango, poems, Greek dances, games and friendly laughter. As usual we closed the year with an end of season party, which we call, "Happy Meeting".

We are far away and our only contact with the SCD world is through this wonderful magazine and the visitors we welcome from other countries. We would like to take this opportunity to thank all our visitors for joining us. If you happen to spend a few days in Buenos Aires please get in touch through [www.bascdancers.com.ar](http://www.bascdancers.com.ar) You will be very welcome. Happy dancing!

## USA – East Coast

Correspondent: Eilean Yates

[meyates@bellsouth.net](mailto:meyates@bellsouth.net)

Up and down the length of the East Coast groups have been enjoying their annual workshops and balls.

In December the Brooklyn class, New York Branch held its annual "Drewry Night", an event which draws dancers from many areas. Further south the Arkansas group held

its Winter Workshop in February with Irene Paterson and with Muriel Johnstone and Keith Smith providing the music. Atlanta will again host its Spring Workshop at Unicoi with Janet Walker and Arthur McNair teaching and Mara Shea and Dave Weisler playing for them. The Carolinas will celebrate 19 years providing the dances at the Loch Norman Highland Games in April. We are sad to report the death of John Dall who has been instrumental in inspiring dancers in Western North Carolina for the past 25 years. He wore many hats in the Scottish Games world and led the group he founded in Waynesville since the mid eighties. He will be missed.

Looking forward to the summer, Boston Branch will be holding its dance weeks in July at Pinewoods Camp in Plymouth, Mass. This year Ron Wallace will be joined by Diane Rooney, Kay Munn and Robert McOwen. Thistle School XXXII, directed by Betty Lee Barnes, will take place in North Carolina. Jimmie Hill from Scotland will be a guest teacher.

Come and join us. There are many fun venues and events if you are travelling on the East Coast.



*Dancers from the Carolinas at the Loch Norman Highland Games.*

# The Music Will Thrill You

Heather Hodgson (Cape Town Branch) reports on the RSCDS Winter School

Andrew and I were among the thirty-six first-timers who attended the RSCDS Winter School in Pitlochry in February. The base for this residential school was the Atholl Palace Hotel which nestles high on a hill overlooking the town and is surrounded by extensive gardens and forests with red squirrels. It was originally a Victorian hydrophatic spa hotel and made a comfortable and relaxing venue.

The co-ordinator was Sue Porter, who was also one of the teachers. She was super-organized and even included snow on her checklist. Our other teachers were Alasdair Brown and Eric Finley and our trio of musicians were Bill Ewan, George Meikle and Frank Thomson.

Registration was efficiently handled by Gordon Porter and we were soon mingling with dancers from all over the world (Australia, Canada, France, South Africa, Spain, England and Scotland) at the opening wine reception. The opportunity to meet dancers continued during dinner, as careful thought had been given to the seating arrangements with pre-assigned tables named after Scottish Isles.

Each morning for four days there were two classes which we were required to attend. The teaching was excellent and we were worked hard and encouraged to do better than our best. I revelled in the chance to get expert teaching and innovative ideas for warm-ups, and it was a great treat to have musicians play for the classes. Afternoons were free to explore the surrounding area or take part in optional classes and activities. This year these included an illustrated and entertaining talk on Gaelic music by Johan MacLean, featuring a lively performance of mouth music, and a class on Highland steps for country dancing taken by Alasdair Brown.

Evenings comprised a fine three course meal followed by social dancing. This was quite relaxed with dances recapped. The evenings ended with a soiree from the musicians in the hotel lounge. The music thrilled us and we tumbled happy and tired into bed.

Wednesday night was ceilidh night, ably



*Dancers enjoying a social evening at Winter School. Photo by Gordon Porter.*

MC'd by Eric Finley, with a mixture of turns from the dancers on the course and ceilidh dancing for all. The ceilidh dances were quite simple and were expertly demonstrated by Sue and Gordon Porter before we were encouraged to join in.

The highlight of the dancing was the ball in the grand ballroom of Blair Castle, the ancient seat of the Dukes and Earls of Atholl. This was indeed a magnificent setting for a dance and provided an opportunity for a Highland fashion fair with ladies wearing satin and silk ball gowns and men dapper in formal evening dress. It seemed most apt that there was a portrait of Niel Gow, celebrated fiddler and composer of Scottish country dance tunes, displayed above the stage.

The course also provided opportunities for retail therapy: In addition to the RSCDS shop, Janet Washington of Claire Charles Designs and St Andrews Shoemakers had small stores on site.

Beautiful scenery, excellent teachers and musicians, lots of happy social dancing, fine dining and snow made the lengthy journey worthwhile. Andrew and I returned home with many happy memories and a dream of attending Winter School again in the future.



*The Atholl Palace Hotel, the venue for Winter School, and musicians (left to right) George Meikle, Bill Ewan and Frank Thomson. Photos by Andrew Hodgson.*

# RSCDS North of England Conference, February 2012

by Joyce Cochrane



*Ruth Beattie (Chairman) and John Wilkinson (Chairman Elect) in front of the North of England Conference with the event organiser, Malcolm Brown (on the mic). Photo by Allan Hight.*

One of the first RSCDS Regional Conferences to be held in the UK outside Scotland took place on Saturday 4 February at the Cairn Hotel, Harrogate. Dancers attending the York & North Humberside Branch weekend school at the hotel were joined by members of branches and affiliated groups from across the North of England. Ruth Beattie (RSCDS Chairman) and John Wilkinson (Chairman Elect) had been invited to address dancers in the region to explain what the Society was doing and where it was going, and to respond to questions from the audience.

Ruth began by explaining how the Society was run and how its committees and working groups operated. She outlined current projects and achievements, and spoke of the Society's aims for the future. We learned how the RSCDS is supporting schools in Scotland, particularly with the inclusion of dancing in the Curriculum for Excellence; there is a Youth Development Officer, jointly funded by Creative Scotland; an Interim Youth Services Committee has been formed and is starting its work.

John spoke about the finance and governance of the Society, and the role of its Trustees. He was concerned that we should know that the RSCDS is very aware of its responsibilities as a charity and as an employer. All decisions involving finance are subject to independent scrutiny. He also described David Cunningham's role as Music and New Media Development Officer, working to put dance instructions, music

and video on-line: this would also bring the Society some revenue. Ruth also mentioned partnerships with the Army Benevolent Fund and the National Trust for Scotland, where SCD can meet new audiences. She recognised the importance of volunteers (we, the members) without which the Society could not function.

After the presentations, there was a question and answer session. Several of the questions came from members of affiliated groups, an area where the RSCDS has felt the need for closer co-operation; a questionnaire is being drawn up to find out how these groups feel the RSCDS can help them. Problems over booking for Summer School were discussed, as was the continuation of St. Andrews as the venue. We were also assured that in spite of the move to publish digitally and have resources available on the internet, conventional publishing would still continue. Ruth was also keen that people should know of the publicity materials available from HQ which branches and affiliated groups could use.

The members present were generally very encouraged by what they heard – one said that he felt it showed a new level of caring from the Society – and went off in good spirits either to get ready for the evening dance, which Ruth and John also enjoyed, or to battle home through the snow. I hope the latter felt it had been worth braving the conditions to attend the conference. Thanks to Malcolm Brown for organising the event.

## Calling all members - would you like to be part of an 'Information Highway'?

Much has happened in the last couple of years to give opportunities for members to engage with Society business, giving you opportunities to share your skills and for your voice to be heard. One of the challenges is getting the right information to the right people at the right time. Therefore the Management Board has set up an Information Highway Working Group to review information flows to members.

Branch secretaries do a sterling job in disseminating information, but are constrained by the timings of Branch mailings, sorting out what to send to whom, how to pass on the information and the time to do it! Whilst we explore the possibility of a new database that will better meet both our and our members' requirements, it was felt that we should put some interim arrangements in place. We will set up targeted groups to receive emails on specific subject areas, such as education & training, summer and winter schools, constitution, manual, music, health & fitness, IT etc.

We are also keen to help experienced Branch secretaries share their skills with new or less experienced secretaries, who would appreciate a "mentor", and would like to hear from both categories.

For more information on the above, including guidelines for the information we need from you, please contact Elspeth Gray at Headquarters on [info@rscds.org](mailto:info@rscds.org) with "Information Highway" in the subject line, or check on the website News section.

*Elaine Wilde, Information Highway Working Group chairman.*

# Letters to the Editor



## **The Diamond Poussette**

**Dear Editor,**

I was very interested to read Bob Grant's article in *Scottish Country Dancer* 13. When I became a member of the RSCDS in the mid 1950s we were taught the poussette as shown in the article. I have never liked the modern way as shown in *The Manual* and have often commented as such to the younger members of our Society. I agree with every comment made by Bob in his article and now feel tempted to teach the original version. It becomes a symmetrical movement, as is the reel-time poussette, and is much easier to dance.

*Yours,*

*Ken Neale*

*Isle of Wight Caledonian Society*

**Dear Editor,**

I was delighted to read Bob Grant's article on the original strathspey poussette. I totally agree with his observations. When I first danced and subsequently tutored I used Books 19, 20 and 21 for relevant details and thoroughly enjoyed the symmetry and delicacy of the movement. The clear rhombus shape certainly warranted the term 'diamond'. The present version of the movement, the one made official in *The Manual* of 1992, is more challenging and can be quite exhilarating with a good partner but it is not a diamond by any stretch of the imagination. The original movement is even more symmetrical when 2nd and 4th couples begin the dance on the opposite side.

*Yours,*

*Kenneth Whittle*

*Boston, Lincolnshire (HQ member)*

**Dear Editor,**

Oh, how I agree with Bob Grant. I too learned the 'diamond' poussette in the old way and I really miss the clear shape. I find the current interpretation unbalanced and somewhat uncomfortable.

One thing Bob didn't mention is the tendency to change feet during the formation. Both interpretations tell us to start with the "outside foot", to paraphrase the instructions, and therefore, I assume, to continue alternating until the end. Why is it, then, that we see first man and second woman dancing in on the right foot, then

changing foot, and changing again on bar 7, so that all dance backward on the left foot to place. It doesn't happen in quick-time poussette, so why in this, once beautiful, formation?

Having taught it the old way in the old days, and the revised way, as required nowadays, I have observed that it is harder to teach in its present form, trying to get people to aim for that diagonal position on bar 1, with the uneven length of step which Bob mentions, and on bar 4, with that somewhat awkward, off-centre manoeuvre. It's much clearer, and better balanced, to have a good strong step on bar 1, establishing a "starting" position familiar from the quick-time poussette, which most dancers will have learned first, and then to have a similar central position on bar 4.

Bring back the diamond poussette!

*Yours,*

*Anne Robertson*

*Lanark and Lorn (Argyll) Branches*

**Dear Editor,**

I am a recently minted teacher and an experienced Scottish country dancer and I was delighted to read Bob Grant's opinion. I have felt for a long time that the skewing of the poussette right round was awkward and detracted from the pleasure of performing what is my favourite SCD figure. This is particularly true for the end of bar 4, where the couples have to "adapt" a little bit in order to make it back to the first diagonal position. I do hope that any future revision of *The Manual* will include a reversion to the original format.

*Yours,*

*Heather Murison Day, Boston Branch*

**Dear Editor,**

I was very interested in the article written by Bob Grant. I still prefer to teach the strathspey poussette in the old way as it has a better shape and is more graceful. I am curious to know why it was ever changed.

*Yours,*

*Shiela Yalden, Kitchener-Waterloo Branch*

## **Recaps**

**Dear Editor,**

I was disappointed to read the letter from John Carswell in *Scottish Country Dancer* 13 which criticised the decisions to recap dances at the RSCDS Conference Weekend and to invite 'faraway' branches to produce the programmes. There is no demonstrable proof for his opinions and they may be

perceived as unwelcoming to groups outside Scotland.

Given that there are currently more members outside than within Scotland who support the Society both financially and by maintaining dancing standards, it is chauvinistic to describe the wider family of Scottish country dancers as 'faraway'. As anyone who resides in the USA, Canada or Australia knows, distance is relative.

Were I not an ardent supporter of the RSCDS, travelling over 3000 miles annually to attend the AGM, I might infer that by publishing Mr Carswell's letter in its magazine the Society has a myopic view of its objective to increase membership.

*Yours,*

*Jonathan Allen-Friend, Toronto, Canada*

**Dear Editor,**

I have been dancing for many years but I can get to a class or dance only occasionally now. My memory fails, even for dances that I have done many times, and I don't have a chance of remembering, or even hearing about, all the new ones. Therefore I am grateful for recaps. How can I manage without them? I have unhappily sat out dances rather than spoil them for the rest of the set. Should people like me (old ones) give it all up, stop going to dances or just be the audience for the ones with good memories?

A dance is meant to be a social activity and I have seen newcomers and occasional dancers feel part of the occasion because there are recaps and walk-throughs, and also because other dancers patiently help them and there are easy dances on the programme.

Perhaps some dances should be exclusive (experts only) to avoid "a waste of band time" (to quote Mr Carswell in issue 13) and to keep the experts moving and challenged.

*Yours,*

*Jean Mills, Isle of Scalpay*

**Dear Editor,**

Commenting on the letter in *Scottish Country Dancer* 13, a friend asked me if recaps "put a damper on the evening". At the time we were watching over 100 dancers having a great time at the joint ball of the York and North Humberside Branch and the Leeds Branch in Tadcaster. The dances were quickly and ably recapped and Robert Whitehead and his Band did not seem to mind at all. Two weeks previously I was amongst the 500 people who attended the two very enjoyable dances at the RSCDS



Conference Weekend. The dances (many of which were familiar) were recapped skilfully. Surely a quick recap enables dancers to enjoy the dances, and encourages less experienced dancers to attend events. We aim to be welcoming and inclusive. A favourite dance in one area may be unfamiliar elsewhere and today we have a vast choice of over 15,000 dances. Even if the dance is familiar we might be unsure whether it begins set and cast or cross and cast. When a dance is not recapped it is interesting to see how often it breaks down, which is disconcerting for both dancers and musicians.

From teaching psychology I am aware of the different forms of memory. What has been heard (acoustic memory) helps us remember what we have read. Short-term memory lasts only about 30 seconds, so even after checking the crib it helps to hear the recap.

Dancing should not be a daunting memory test. Let's do all we can to make dancing enjoyable and encourage people to attend.

Yours,

Margaret Hight, York and North  
Humberside Branch

## Old Manuscripts and New Books

Dear Editor,

I've been dancing in the RSCDS style for over 60 years and I still enjoy it as much as ever. In my early years there was always considerable excitement when a new book came out. Nowadays so many books are being produced that the feeling is, "Oh no, still more new dances to learn and then forget".

We seem to be re-arranging the movements, and doing it very well in some cases, but no longer is there a thrill when a new book is released. OK, I am getting old, but so are most RSCDS-style dancers, and whatever the reason for the lack of thrill, it is that absence which makes me feel that the RSCDS needs something new to re-ignite the heather, and to get back the spirit that greeted new books in the 1950s. We need a new challenge rather than just doing the same old thing, even though we love that same old thing.

There is a lot of work being done here in Europe and in America on the dances of the earlier years of country dancing, the 16th 17th and 18th centuries, and people are noticing that our repertoire of dances is remarkably restricted compared to how it was. We do three tempos, reel, jig and strathspey, but there are others. There are two sorts of hornpipe and waltz, plus slip jigs and minuets, all of which are full of different experiences to be enjoyed. There are enough good things there to more than double our diet of tempos.

The RSCDS was formed to dance "Country dances as danced in Scotland". How can we continue to ignore two thirds of them?

Yours,

Robert Lambie, Perth & Perthshire Branch

Dear Editor,

It was enjoyable to read 'Lord James' Cabinet' by Jimmie Hill in *Scottish Country Dancer* 13. Jimmie's comments interested me because, naively, I believed RSCDS publications gave the original dance descriptions, and revisions occurred only when the original instructions were incomplete or didn't make sense. Jimmie also brought to light that not all the Scottish country dances discovered in old manuscripts have been published by the Society. Surely, it is more appropriate for our anniversary publication (Book 47) to include the previously ignored dances from the 1820 manuscript, or others in their original form, rather than using modern dances. In any event, all past dances not so far published should be made available by the RSCDS for members' use.

Yours,

Stephen Webb, London Branch

Dear Editor,

Last summer I spent a most informative and lively time with Bill and Atsuko Clement in Scotland looking over old manuscripts that I had heard about, but had not seen. What an exciting time! Bill recounted the story of his visit to Easter Moncreiffe in 1983, which Jimmie Hill describes in his article. As a result Bill was able to donate books and leaflets with dances and music to the Society's Archives, including:

*A Second Collection of Strathspeys and Reels* by Malcolm McDonald at Dunkeld

*A Collection of Original Strathspeys and Reels* by D. McKercher

*A Second Collection of Strathspeys, Reels and Jigs* by John Pringle: Edinburgh

*A Choice Selection of Minuets Favourite Airs, Hornpipes, Waltzes, etc.* by Archd. Duff of Aberdeen

*A Collection of Highland Vocal Airs; Country Dances or Reels* by Patrick McDonald

*5 Favourite Country Dances for 1822 (Kenilworth, The Pirate, Blue Bonnets over the Border, Kenmure's on and Awa, Fight about the Fireside)*

Thank you, Bill. What a wonderful hoard!

Yours,

Ron Wallace, San Francisco Branch

Editor's note:

RSCDS members and researchers can consult all these documents by prior arrangement with the Society Archivist, Marilyn Healy.

Dear Editor,

It was great to see the interesting and revealing article in *Scottish Country Dancer* 13 about Jimmie Hill's meeting with Bill Clement. I am sure there is a lot more from that encounter that could be shared through future issues of the magazine or at least put into the Archives. As was stated in the article, there is an 'ever shrinking group of dancers with first-hand knowledge of Jean Milligan and the early thinking'. Now is the time to be collecting their memories, and I do hope that Jimmie, or someone else, picks up the opportunity to fill the gaps in our knowledge and records those memories for posterity.

One further observation comes as a result of my communications with East Coast dancer and teacher, Jennifer Schoonover, from Boston. The caption beneath the photograph at the end of the article mentions three 'ex world champions'. J.L. MacKenzie was world Highland dance champion for three consecutive years, but in 1951, '52 and '53 and the photograph is dated 1947. We are also unable to find any record of Francis Forbes or Jack McConnachie being world champion. Can anyone fill the knowledge gaps?

Yours,

Colin Robertson, Oregon, USA

Editor's note:

Bill and Atsuko Clement point out that the *Pitlochry Highland Games in 1947* were the first to be held since the War. Bill adds, "I did believe that the three dancers were former world champions. I always understood this to be true, but I have no proof. My sincere apologies if I am wrong." Readers will be pleased to learn that after Bill's long stay in hospital last year, he is now at home and comfortable. Bill and Atsuko would like to thank everyone who sent cards and kind messages, in particular Northern Virginia Branch, whom Bill represented at the RSCDS AGM for many years.

And finally...

Dear Editor,

The photograph on the front cover of *Scottish Country Dancer* 13 looks nice, but if it is meant to show the allemande it is, of course, totally wrong. Since when is the left hand at shoulder level in the allemande?

Yours,

Aad Boode, Delft Branch

Editor's note:

Glad you like the photo, which of course is based on an allemande, but what you see is a professional photographer's view of what looks good rather than technical dancing perfection.

# Overheard on the Web



Regular columnist, Chris Ronald, explores the Strathspey list and related sites on behalf of *Scottish Country Dancer*.

## RSCDS publications in the internet age

The topic of whether the RSCDS should make dance instructions available online continued to attract comments on the Strathspey list. In view of the interest in this subject, I made a short survey of the list subscribers. I received 22 responses altogether - not a large number - but it proved large enough to reflect a broad range of views. There was general agreement that the RSCDS needed to make both *The Manual* and individual dance instructions available on the web, and that this should be in addition to printed books. Where opinions differed was on whether the RSCDS should charge for such downloads.

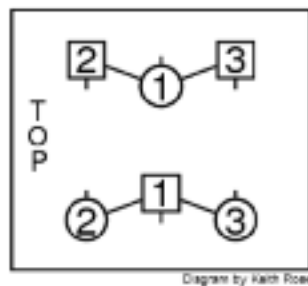
While the survey was being conducted, the RSCDS was already taking action regarding *The Manual*. As announced by Bill Austin in the October 2011 issue of the magazine, members of the Society may now download *The Manual*, in PDF and EPUB versions. To find it, go to [www.rscds.org/learn/electronic-manual.html](http://www.rscds.org/learn/electronic-manual.html). The advantage of the EPUB version is that it can be loaded onto a mobile device, such as an iPhone. *The Manual* is an excellent resource, not only for teachers but for any dancer who would like to enrich what they learn in class by studying the official description of the steps and formations.

Coming back to the survey, some respondents were in favour of charging for downloads on the grounds that book sales were a significant source of revenue for the Society, which might be lost when downloads become available. Other subscribers said it was difficult to judge, partly because book sales are reported together with CD and music sales in the Society's accounts. It was thought that CD sales may generate considerably more income than books.

One subscriber mentioned that "the Society's materials are already making the rounds in computerised form, at no charge to recipients" and another likened trying to stop this trend to "trying to push water uphill." A more realistic response to this phenomenon, it was suggested, was "for the Society to make available its own high-quality free materials and reap the positive public relations."

## The Sailor

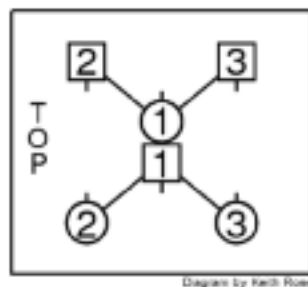
Recently, someone mentioned on the Strathspey list that they had been taught to dance bars 3 and 4 of *The Sailor* back-to-back in double triangles formation, but wondered if this was correct. The answer came quickly that first couple do not position themselves closely back-to-back: the formation could rather be thought of as balance-in-line with corners. This is confirmed by the diagram in RSCDS Book



*The Sailor*, bars 3 & 4

24: see above. It was said that first couple needed to be close to the sidelines "as they only have two bars to move from the setting in that position around their first corners to the middle of lines of three across the dance."

In some other dances such as *Shiftin' Bobbins*, the instructions for bars 3 and 4 clearly call for dancers to be in double triangles formation. Roy Clowes' diagram for *Shiftin' Bobbins* is shown below. Being in double triangles formation is not a problem in *Shiftin' Bobbins*, as first couple's track on bars 5 to 8 is quite leisurely. The person who asked the question reported that she got the information she needed in less than 2 hours. "The Strathspey site is a wonderful tool!" she said.



*Shiftin' Bobbins*, bars 3 & 4

## Dance Database

Dancers and teachers who use the Strathspey server ([www.strathspey.org](http://www.strathspey.org)) have benefited recently from some notable new features. It is now possible to

find cribs and diagrams for numerous dances, including most of the RSCDS dances, in one place. For a few dances there is a video too. Any available recordings are also listed along with a 15-second snippet of the music. In addition, it is possible to create a list of dances and print a PDF of the cribs or the diagrams.

A huge amount of work by dance enthusiasts has gone into the database. Key contributors have been Alan Paterson in Switzerland, who originally created the database, Eric Ferguson in the Netherlands who has created cribs, Keith Rose in England who has created diagrams, and many other volunteers all over the world who have continued to update the database after Alan Paterson handed it over to the Strathspey site. The most notable volunteer of all is Anselm Lingnau in Germany, who created and maintains the Strathspey server, including the database and the discussion list.

Speaking of loading dance information onto iPhones, Eric Ferguson's cribs can be downloaded from the Strathspey server in EPUB format or in the format needed for use on a Kindle. See, for example, <http://media.strathspey.org/epub/cribs.epub>.

## Kilt Pins and Airline Security

A subscriber in Germany mentioned he was about to go on a plane trip in his Scottish gear and was wondering if his kilt pin might be deemed a lethal weapon and get confiscated at security. Several subscribers



replied that they had worn their kilt complete with a kilt pin and had got through security in the UK, several other European countries, Canada and the US. They had occasionally been challenged, but the security staff eventually accepted that it was "part of the costume". From Australia, however, an incident was reported of security not allowing a ladies' shoulder brooch to be carried in hand luggage. So if you value your kilt pin, or brooch, put it in your checked luggage or leave it at home!



## The Berkhamsted Diamond Collection Book and CD

Sandy Nixon and his SCD Band

[www.berkhamstedreelclub.org](http://www.berkhamstedreelclub.org)

This book of seventeen dances has plenty to appeal to dancers of all levels. There are 4 reels, 3 hornpipes, 5 jigs, 4 strathspeys and 1 S/R medley. Eight of the dances are the standard 8x32, there are two 3x32 strathspeys, a 3x32, jig, a 4x40 jig, a 4x40 hornpipe, a 5x40 hornpipe, one dance with 2 chords, two square sets and a 4x40 medley. A very nice touch is the inclusion of the notes for the dances and a Pilling coding, which will appeal to many.

The dances were reviewed by a mixed level class and a more experienced group. The dancers very much enjoyed the variety of dances and the new figures, 'The Motte', 'The Bailey' and 'The Chiltern Chain'. Their favourite dances from the book were *Lord Brownlow's Strathspey*, *The Foundling*, *Potten End Reel* and *Diamond Reflections*. The last two contain excellent teaching points.

*Berkhamsted Castle* is a busy dance but the music is so good, it carries you along. The dancers gave it 3 stars. The book contains dances with challenges and has new figures everyone enjoys. I will definitely add it to my collection. Good job Berkhamsted!

The accompanying CD by Sandy Nixon and his Band complements the dances extremely well. Many of the signature tunes were composed by Sandy himself. John Renton, Ken Martlew, Marian Anderson, George Meikle, Ian B. Robertson and Ian Muir also contributed tunes. They are arranged expertly alongside traditional music. This is a great CD for dancing; good tempos, light and shade and a must for your collection.

Stella Fogg, Richmond, Virginia



## The Geordie Diamond Newcastle Branch Book and CD

Robert Whitehead and the Danelaw SCD Band

[shop@rscds-newcastle.org](mailto:shop@rscds-newcastle.org)

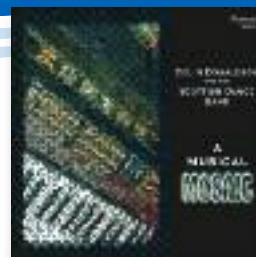
Once upon a time two sets of Hungarian SCD dancers met in a well-heated gym on an ice-cold Sunday morning, when everyone else went out to the mountains to enjoy the first snow of the winter. The reason: to dance through all twelve dances in *The Geordie Diamond*, a new book from Newcastle upon Tyne and District Branch. All the dances were devised by Dr. Peter Avery in the last twenty years and now the Branch has compiled this collection to celebrate its Diamond Jubilee.

All the dances are straightforward, although some of them gave me thousands of teaching points. Both beginners and advanced dancers can find a dance they would really enjoy. There is a wide choice of really good dances with a number of new or unusual but brilliant formations. Young and energetic dancers will surely enjoy *The Keys* or *Blagdon Hall*. If you are looking for elegant pieces, just try *The Wingrove Strathspey* or *Double Score*. I can recommend *St. Chad's Strathspey* or *The Devil's Water* for demonstrations, and you can widen your ceilidh repertoire with a round the room dance. And there is a story behind each of the dances.

If you are lucky enough to have a musician for your class, you can benefit from the music printed in the book. However, there is an accompanying CD, recorded by Robert Whitehead and the Danelaw Scottish Country Dance Band, which contains all the tunes. The recordings are really great. The only fault I have found is that the music for *The Newcastle Festival* comes with only one chord so two couples have to change sides before the start.

Thanks to everyone who came that Sunday morning. We danced most of the dances twice because teaching and watching from the outside was not enough for me, I had to be part of it!

Gabor Turi, BSTK Budapest



## A Musical Mosaic

Colin Donaldson and his Scottish Dance Band

[www.colindonaldson.com](http://www.colindonaldson.com)

This is a debut CD by Colin and his Band, comprising Colin (lead accordion) Dave Oswald (2nd accordion) Louise McBain (fiddle) Ena Brian (piano) Suzanne Croy (base) and Heather Donaldson (drums).

*A Musical Mosaic* is a very appropriate title for this CD because it includes a wide variety of music, and with 17 tracks there is something for everyone. The tracks are: *Edinburgh Mixture*, *Southern Rose Waltz*, *Jazz Twinkle*, *Melody Foxtrot*, *The Linton Ploughman* (Jig 8x32), *Mayfair Quickstep*, *City of Belfast* (Strathspey 3x32), *Flirtation Two Step*, *Sweetheart Waltz*, *Mississippi Dip*, *Alpine Stroll*, *Eva Three Step*, *Scottish Waltz*, *The Abernethy Jig* (8x32) and a quickstep plus two sets of reels (8 x 32 and 4 x 32).

Given this variety, I shared the music with a group of experienced Scottish country dancers and with the RSCDS Falkirk Branch ceilidh class. Everyone enjoyed listening to the CD and the mix of tunes. The tempo of the jigs and the 4 x 32 set of reels proved somewhat fast for the country dancers to execute the steps, although they were great to listen to and suitable for ceilidh dancing. I loved the excellent tempo and tunes for *The City of Belfast*. It will be a very useful track for country dance classes.

The ceilidh dancers enjoyed the tunes and tempo for the *Melody Foxtrot*, *Mayfair Quickstep*, *Mississippi Dip*, *Alpine Stroll*, *Eva Three Step* and the *Scottish Waltz*. *Caledonia* (the tune for the *Sweetheart Waltz*) did not suit the character of the dance, which is light and romantic. I really enjoyed the brisk tempo of the *Flirtation Two Step* with a well-known set of sing-a-long Irish tunes.

The quickstep music chosen for the *Jazz Twinkle* was not appropriate, as this dance is a foxtrot. The tempo for the last quickstep seemed fast for the dancers but was enjoyable to listen to.

*The Waltz for Indie* tune chosen for the *Southern Rose Waltz* was my favourite track and it would be worth buying the CD for this alone. I will certainly be using the CD with my classes.

Anita Mackenzie, Stirling Branch



## Wilma Miller

Wilma was a Borders lass, brought up in Ayton, Berwickshire. She started dancing as a youngster and gave a lifetime of service to Duns and District Branch as teacher, committee member, Chairman and Honorary President. She also helped to organise the Branch's Weekend School where I first met her in the early 1960s.

Her employment as a finance officer in local government ably qualified her to be a member of the RSCDS Finance Committee, where she served for many years before becoming Vice Chairman and then Chairman of the Society from 1991 to 1994. She was awarded the Society Scroll in 1997.

She attended Summer School encouraged by her mentor Daisy Rae and took both teaching certificates there. Soon after qualifying she was invited by Dr. Milligan to teach at Summer School which she continued to do until the early 1990s. She also danced in the Younger Hall demonstration team in the 1970s partnered by Bill Hamilton.

Wilma and I took part in two tours for the RSCDS in the 1980s, one to Northern Ireland and the Republic and one to Norway. She was a splendid travelling companion and we often reminisced about the many amusing incidents on these tours. Wilma was an excellent teacher whether with a large class at St Andrews or six dancers in Bergen.

During her period as Chairman, she arranged for the refurbishment of RSCDS HQ which was carried out by her friend Adam Lothian. He was responsible for Wilma devising *Haig of Bemersyde* to celebrate the Diamond Jubilee of the Royal British Legion, Scotland in 1981 and it was first performed before Earl Haig himself. Again encouraged by Adam, she devised the *Eighth Battalion of The Royal Scots*, which was performed before HRH The Princess Royal to whom Wilma was presented - a very proud occasion for her.

In later years Wilma suffered a long illness and withdrew from the dancing world. She died in Borders General Hospital on 31 January 2012 exactly two weeks after her 75th birthday.

Robert Mackay.



## Jack Judson

Jack was a familiar figure in the Society. His dancing career began in Leeds where his playing ability was soon found out after he offered to play for a class when the pianist was absent. He first attended Summer School in the 1980s and again was soon playing for classes. Then his travelling began. He was in demand throughout the UK and across the world playing for certificate classes, day schools and general classes.

We recall a four-week trip to New Zealand, including the NZ Branch Summer School, by six dancers from the Doncaster area, plus Jack. He had decided he would like to stay on for a while to indulge his keen interest in railways and cathedral organs. He travelled the length of New Zealand by train and played all the major cathedral and church organs in the country. On hearing of his plans, Jack was invited to play for many classes up and down NZ for a free bed. Being a Yorkshire lad he was not going to miss that chance.

"Gentleman Jack" will be missed for the sensitivity of his playing and his attention to the class teacher and dancers. The joy of his music will always be remembered by his many Scottish country dancing friends.

Moir and Keith Stacey

## John Armstrong

John was born near Edinburgh. He took up a teaching post in London after the Second World War and gained his RSCDS teaching certificate in 1948. Throughout the 1950s he was prominent organising displays for the RSCDS and the English Folk Dance and Song Society, appearing in films and television shows. He taught SCD classes at all levels, including for the Royal Ballet School, helping with choreography at Covent Garden on one occasion.

In 1964 he became head of The Mulberry Bush School near Oxford, and for the next sixteen years he withdrew from the SCD scene while he concentrated on his work with under-achieving and disturbed children. In the 1980s he re-appeared at an Oxford Branch class and was soon teaching Scottish country dance once more, later joining the Branch Committee. He was awarded the Society Scroll in 1998.

John died peacefully in November 2011 surrounded by his family. He was 98.

Dennis Tucker



## Hope Little

Hope was born in Bridgend, Wales but she was proud of her Scottish ancestry. She spent her early years on the south coast of England, and she taught Scottish country dancing at the Drayton Club, having gained her teaching certificates on one visit to the RSCDS Summer School in St. Andrews. Hope, along with other noted teachers including Jean Milligan, attended 'Dancie' Reid's class for ladies at St. Andrews. She became a pupil of Tibbie Cramb and later taught at Summer School herself. Encouraged by Muriel Johnstone, Hope published *The Threave Suite of Ladies' Step Dances* containing her own compositions. Her last class was at home in Galloway where she taught 24 Japanese ladies *Welcome to Galloway* after their two weeks at St. Andrews. Hope always enjoyed teaching Scottish country dancing, Ladies' Step and ballet. Her whole life was dedicated to dance. Alison and I have been greatly comforted by the many cards and letters received from dancers, teachers and musicians - sincere thanks to you all.

Bill Little

(You can read an interview with Bill and Hope Little in issue 3 of *Scottish Country Dancer*.)

## Ian Powrie



Ian was born in Perthshire in 1923 and began to learn the violin at a very tender age. He was classically trained but by the age of twelve he was playing in his father's country dance band. After service in the RAF he took over the band and enjoyed great success, making numerous recordings and appearing regularly on *The White Heather Club* and *The Andy Stewart Show*. In 1966 he bade farewell to Auchterarder and emigrated to Australia. There, and in the USA and Canada, he was in demand as a fiddler and competition judge. He returned to Scotland in 1984 but later went back to Australia, where he died in October 2011.

Also sadly missed on page 30.

# Day school diary

## Entries from May to December 2012

Compiled by John Sturrock. For more information about these events please refer to branch or club websites. Issue 15 will cover day and residential schools from November 2012

### May 12

- 04 – 06 Youth Weekend West, Seattle, WA, USA *Linda Mae Dennis, Terry Harvey, Jim Maiolo, David Knight, Alan Imbrie*
- 05 Frankfurt SCD Club, Advanced Day School, Frankfurt, Germany *Anselm Lingnau*
- 06 – 11 Scottish Dance Masters' Conference, Healdsburg, CA, USA *Elke Baker, Janet Johnston, Muriel Johnstone, Ron Wallace*
- 11 – 12 Millport Weekend, Isle of Cumbrae, Scotland *Jim Stott, Neil Copland*
- 12 Lyon Branch, Advanced Day School, Lyon, France *Patrick Chamoin*
- 12 Swilcan SCD Group, ½ Day School, Utrecht, Netherlands
- 12 Winchester Branch, Day School, Winchester, UK
- 18 – 19 Isle of Skye Branch, Weekend, Portree, Scotland *Neil Grant, David Cunningham*
- 18 – 20 Duns & District Branch, May Weekend, Duns, Scotland *Irene Bennett, Graham Donald*
- 18 – 20 Midwest Scottish Weekend, Beloit, WI, USA *Bruce Hamilton, David Knight, Liz Donaldson*
- 18 – 20 New York Branch, Pawling Weekend, Hopewell Junction, NY, USA *Mervyn Short, Rebecca Blackhall-Peters, Carole Skinner, Jim Stevenson-Mathews*
- 18 – 20 SC Dancers of Hamburg, Weekend Courses, Hamburg, Germany *Anne Smyth, Pat & Peter Clark, Fred Moyes*
- 19 – 20 Clivis, Workshop Weekend, Turin, Italy *Ken & Barbara Martlew*
- 25 – 28 Munich Scottish Country Dancers, Workshop, Munich, Germany *Margie Stevenson, Muriel Johnstone, Keith Smith*

### June 12

- 01 – 04 Hamilton SCD Club, Weekend School & Ball, Hamilton, New Zealand *Mary Thomas, Heather Johnston, Noeleen O'Connor, Geoffrey Thompson, Ruary Laidlaw*
- 02 – 03 Méaudre Reel Club, Weekend Workshop, Méaudre, France *Laure Gardelle, Peter Quince*
- 02 Cincinnati Branch, Workshop &

- Ball, Dayton, OH, USA *Bruce Herbold, Janet Walker, Elissa Hock, Fred Mamula, Arthur McNair*
- 02 Luxembourg, Workshop, Luxembourg *Margie Stevenson*
- 15 – 16 S.C.O.T. Weekend School, Buckie, Scotland *Ian Barbour, Sandy Nixon*
- 15 – 17 Salt Spring II, Weekend, Ganges, BC, Canada *Elaine Brunken, Mary Murray, Geoffrey Selling, John Taylor, David Mostardi, Mary Ross*
- 16 SCD Karlsruhe, Day School & Ball, Karlsruhe, Germany *Daphne Scobie, Anselm Lingnau, Christine Moos*
- 27 – 01/07 Kuckucksnest, Summer Course, Schluechtern, Germany *Malcolm Brown*
- 27 – 01/07 Kuckucksnest, Musicians' Course, Schluechtern, Germany *George Meikle*

### July 12

- 15 – 12/08 81st RSCDS Summer School, St Andrews, Scotland
- 27 – 29 TAC AGM Weekend, Portland, Oregon, USA *Ruth Jappy, Ron Wallace, Laird Brown, Judi Nicolson, Gary Thomas, Don Wood*
- 29 – 05/08 TAC Summer School, Portland, Oregon, USA *Jean Dodds, Ruth Jappy, David Queen, Gary Thomas, Ron Wallace, Deby Benton Grosjean, Laird Brown, Andy Imbrie, Ian Muir, Judi Nicolson, Frank Thomson, Don Wood*

### Aug 12

- 20 – 26 Central Germany Branch, School, Kuckucksnest, Schleuchtern, Germany *Avril & David Quarrie, Ken Martlew, Barbara Manning*

### Sep 12

- 1 TAS Autumn Workshop, Broxburn, West Lothian, Scotland
- 8 Lochaber Branch Day School, Caol, Fort William, Scotland *Janet Johnston, Jennifer Wilson*
- 14 – 16 Seattle Branch, Fort Worden Weekend, Port Townsend, WA, USA *Linda Henderson, Muriel Johnstone, Gordon Robinson, Ron Wallace, Elke Baker, Lisa Scott, Ginny Snowe*
- 15 Dumfries Branch Day School, Dumfries, Scotland *Graham Donald, George Meikle*
- 15 Leeds Branch, Day School, Leeds,

- England *Alasdair Brown, Ian Slater*
- 22 Tamburin-Stuttgart, Advanced Day School, Denkendorf, Germany *Daphne Scobie*
- 28 – 30 Aberdeen Branch, Weekend, Kinross, Scotland *David Queen, Lindsay Weir*
- 29 Ayr Branch, Day School, Troon, Scotland *Eric Finley, Jennifer Wilson*
- 29 Winchester Branch, Day School, Winchester, UK *Maureen Haynes, Judith Muir*
- 29 – 30 Saskatchewan Branch, Weekend Workshop, Saskatoon, Saskatchewan *Irene Paterson, Fred DeMarse*
- 30 – 06/10 37th Australian Winter School, University of Melbourne, Australia *John Brenchley, Yvonne Gray, Pat Houghton, Craig Houston, Margaret, Johnstone, Heather Ross, Luke & Adam Brady*

### Oct 12

- 05 – 07 Argyll SD Group, Weekend School, Dillington, Somerset, UK *Eric Finley, Maureen Haynes, Robert McKay, Ian Cutts*
- 06 – 08 Calgary Branch, Workshop Weekend, Banff, AB, Canada *Marjorie McLaughlin, Simon Scott, Sue Porter, Ron Wallace, Laird Brown*
- 07 – 12 Dance Week, Sidmouth, Devon, UK *Tony Payne*
- 13 The Thistle Club, Day and Music Workshops, Eindhoven, Netherlands
- 13 – 14 Paris Branch, Advanced Weekend School, Paris, France *Mervyn Short, Keith Smith, Silke Grosholz*
- 18 – 21 Kuckucksnest, Autumn Courses, Schluechtern, Germany *Anika Lange, Carola Fischer, Silke Grosholz, Stefan Schatz*
- 20 London Branch, Day & Musicians' School, London, UK *Alasdair Brown, Kate Gentles, Jimmie Hill, Gaynor Curtis, Peter Shand, Keith Anderson, Phill Jones, Barbara Manning, Keith Smith*
- 26 – 28 Rechberg International Weekend, Schwaebisch-Gmuend, Germany *Fred DeMarse, James Gray, Andrew Lyon*
- 27 Houston Branch, Workshop & Ball, Houston, Texas, USA *Bill Zobel, Muriel Johnstone, Judi Nicolson*
- 27 Exeter Branch, ½ Day School, Exeter, Devon, England *Maureen Haynes, Ken Martlew*

Nov 12

- 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*
- 09 – 11 Croydon Branch, Weekend School, Eastbourne, UK
- 10 Bristol Branch, Day School, Bristol, England *Helen Russell, George Meikle*
- 10 – 11 SCD Basel, Weekend School & Ball, Basle, Switzerland *Graham Donald, Luke & Adam Brady*
- 14 – 18 Kuckucksnest November Course, Schluechtern, Germany *David Hall, Stefan Schatz*
- 17 Norwich Branch, Day School, Wymondham, UK *Helen Russell, David Queen, Jim Laird, Bob Shakespeare*

Dec 12

- 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 McConnel, Ruth Oldfield, Jeanette Watson, Catherine Fraser, Duncan Smith, Lynne Scott, Andy Nicol*

SCD Festivals

Jun 12

- 23 South Wales Branch, Festival, Raglan Castle, Wales

Jul 12

- 07 58th White Rose Festival, Harewood, Leeds, England

Also sadly missed...

Jane Guéninchault, who was Chair of the Grenoble Scottish Country Dance Club, Le Chardon du Dauphiné, an affiliated group. She had a very long involvement with Scottish country dancing and promoted it with great humour and dedication. For many years she attended Summer School and events around the Continent. Her larger than life personality inspired others, especially young people, with whom she had a special affinity.

Three long-standing members of Doncaster Branch:

Norah Whitely, who was only a few months away from her 99th birthday, was a well-travelled lady who danced as far afield as South Africa.

Gladys Wright, who died less than three months before her 90th birthday, had been with the Branch since its inauguration in 1979 and was dancing at the class only five days before she passed away.

John Staniland, who also joined the Branch, with his wife Jean, in its very early days.



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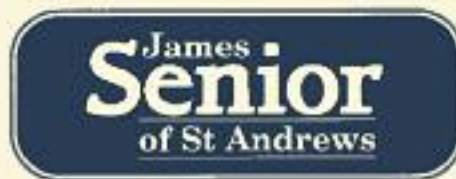
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