



BULLETIN

The Royal Scottish Country Dance Society

OCTOBER 2003

ISSUE

81



**Promoting Scottish Country Dancing
Around The World**



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Editorial

There is much mention of "change" in this year's Bulletin. As you will know, the new Management Board, Management Committees and their Working Groups are now in place, and all are working hard at making our Society even more efficient and responsive.

There is a degree of change also in this year's Bulletin; I have had the very enthusiastic and able assistance of Andrew Kellett, a member of the Management Board, in putting this year's magazine together. In addition to seeking articles on various topics that we hope will be of interest, we were particularly keen to involve Branches throughout the world, and invited input from a variety of sources - you will find articles about dancing in Japan, Europe and New Zealand in this edition. We hope to continue this thread in future, and will be approaching others to tell their fellow members about Scottish country dancing in their "airt". If you have any ideas, don't wait to be asked - please let me know!

We hope you enjoy this year's Bulletin.

Elspeth Gray
Editor

DISCLAIMER

No statement, advertisement, or views presented here are to be construed as supported by the Society, unless specifically stated, and no liability is accepted for any matter therein.



Office Bearers

Patron:

Her Majesty Queen Elizabeth II

President:

The Earl of Mansfield

Honorary Vice-Presidents:

Sir Donald Cameron of Lochiel
The Earl of Elgin and Kincardine
Lt.-Col. (Retd.) Muriel Gibson

The Hon. Peregrine Moncreiffe of Moncreiffe

Chairman:

Jean Martin

Chairman Elect:

Stewart Adam

Secretary/Administrator:

Elsbeth Gray

Treasurer:

Marilyn Jeffcoat

Editor:

Elsbeth Gray

WEBSITE

A reminder - the Society's website can be found at www.rscds.org

DEADLINE FOR NEXT ISSUE

All articles, letters etc. must be submitted in writing to the Editor by 30 May. The Editor reserves the right to edit the articles subject to space.

All advertisements are dealt with by Headquarters, contact details as shown elsewhere on this page.

Front cover: Various pictures from Summer School at St. Andrews 2003.

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President's Message/AGM 2002 Highlights



I am delighted once again to have the opportunity of addressing members of the society in the Bulletin.

It was most disappointing that I was unable to attend the AGM in Aberdeen in 2002, which was a notable meeting for the Society in that it saw the introduction of the new organisational structure. The new Management Board and Management Committees have been formed, and have already made strides in taking the Society forward. Great efforts have been made to continue projects and activities that were already ongoing, and new ideas and plans are being implemented more quickly as a result of more frequent Board meetings.

The Golden Jubilee of Her Majesty the Queen was marked by the Society's commissioning a suite of dances devised by John Drewry and Alan Macpherson, and I was delighted that Her Majesty personally received her gift this year from Alan Macpherson and Elspeth Gray.

Two things struck me as being particularly appropriate this year for our world-wide society - the World Day of Dance, where members and others in many countries enjoyed dancing on the same day, and the way the "grading" of submissions for Book 44 was carried out by many different Branches. This is surely a reminder of one of the most wonderful aspects of this Society - that it brings people around the world together in common enjoyment of Scottish country dancing.

ANNUAL GENERAL MEETING

Aberdeen, 2 November 2002

A very warm welcome was extended by Aberdeen Branch to all those who attended the AGM. The full minutes of the meeting are enclosed with this Bulletin, but here are the highlights:

1. There were 303 delegates and 126 observers present.
2. The Earl of Mansfield was unable to attend, to his great disappointment. Alan Mair, Chairman, chaired the meeting and presented the Scrolls of Honour.
3. Scrolls of Honour were presented to:

- Renée Campbell (nominated by Delft Branch)
- Susanna Hegel (nominated by Vienna Branch)

Scroll recipients unable to attend the AGM were as follows:

- George Cooper (nominated by Melbourne & District Branch)
- Muriel Johnstone (nominated by San Diego Branch)
- Patricia Kent (nominated by Nova Scotia Branch)
- Jim & Phyllis South (nominated by Queensland Branch)

4. The appointment of the Honorary President and Honorary Vice Presidents were approved without opposition.
5. Adoption of the Annual Report, of the Annual Accounts for 2001-02 and Appointment of Auditor were all approved.
6. All three motions from the Executive Council were approved. In brief, these were:

- Revision and expansion of Management Board and Management Committee remits:

This expands and more precisely defines the duties and responsibilities of the Board and the Committees. It specifically requires the Management Board "to develop a system of communication whereby every Branch has direct access to the Management Board". It also requires the Membership Services Committee "to set up and maintain systems of communication with members", and puts the onus on the Management Board to ensure that such systems are developed.

- Revision of terms of office:

This streamlines and clarifies the original wording regarding paragraphs 7, 8 and 9 of the section of the constitution that deals with nomination and election procedures. It specifies that in the first year of elections (ie November 2002), the third of nominees that acquires most votes will be elected for 3 years, the next third for 2 years, and the final third for 1 year.

- Amendment to arrangements for voting at General Meeting:

This permits votes to be cast postally at future General Meetings, if Branches so wish.

7. Results of the elections to the new management structure were announced. The full list, including how long each member has been elected to serve, appears on page 7 of this Bulletin.
8. The meeting, which started promptly at 2.30pm, closed at 4.00pm.



Renee Campbell (left) and Susanna Hegel

Despite the best efforts of the weather, spirits were not dampened in the least, and the atmosphere was wonderful. Around 640 dancers thoroughly enjoyed the excellent playing of both David Anderson's band at the Ball on Friday night, and of George Meikle and the Lothian Band on the Saturday night.

Annual Report: Chairman's Report

Chairman's Report

I consider it a great privilege to chair the meetings of the Management Board: all the members are so enthusiastic and committed. Each person is involved in looking at some aspect of our organisation and everyone, without exception, is contributing to the work of the Society.

At our first meeting in November we identified the areas we should concentrate upon initially. We also adopted a code of conduct for members of the Board and that has since been adapted for use by each management committee. At a later meeting two representatives of the Society's lawyers, WS Lindsay, led a training session on the role of Trustees of a Scottish Charity. At the time of writing the Board has met so far on only four occasions but between those meetings there has been much activity by telephone and e-mail.

Policy-making is the responsibility of the Board and we set about that task from day one. The RSCDS is an employer and so we had to ensure that we had in place the employment policies we are required to hold legally. Policies had existed but scattered throughout other documents - in employment contracts, job specifications and minutes of meetings; now they are set out in an appropriate manner. Other policies, such as Data Protection and Health and Safety, have also been brought into line with current practice.

Although we have received confirmation of approval of our existing Constitution from the Inland Revenue, two members of the Board have done sterling work on the Constitution, making it clearer and simpler so that when any further amendments are required, for instance in relation to membership structure, a lot of the "tidying-up" has already been done. Only at that point will we present it to an Annual General Meeting.

Branches and members have been asked to comment on membership structure and three members of the Board handled the responses and produced detailed reports. However, so far no clear consensus has emerged; certainly the position is not clear enough for us to put definite proposals to an Annual General Meeting. It is hoped that in addition to discussion at the 2003 AGM, Branches

and members will provide further input into the debate.

The format of our Annual General Meetings has also been reviewed and a programme devised which not only has familiar sessions (the actual meeting for one!) but also will allow us to give priority to a Branch Convention and retain the social aspects as well.

In an effort to communicate more effectively with RSCDS members, we decided that we would send out reports of our meetings rather than traditional minutes, although members of the Board and its Committees receive action notes, which serve as a record of decisions taken as well as a reminder of things to do! You may be interested to know that the number of Branches opting to receive their reports by e-mail is increasing with every posting. (The reports of our meetings are sent to Branch Secretaries and are also published on the website.)

The Website itself came under scrutiny and we were fortunate to be able to call on one of our younger members to improve the site and now both Elspeth Gray and June Dick have had training in Frontpage. Information on the website can be updated from HQ and that is proving to be a great boon.

The Strategic Plan of 1999 was a most useful document setting out as it did priorities for the following few years. From it we have had the appointment of a Youth Director and all the benefits that has brought and, of course, the setting up of the new management structure. The members of the Board, however, decided that for the next few years what was needed was a simpler format for our Strategic Plan and another three members produced the document which is now with Branches and is published on the Website. In addition a questionnaire was devised which should give some pointers to Branches on the sort of things we would like to see all Branches tackling.

The three Management Committees submit reports to the Board and at each meeting these are discussed and action taken where appropriate. Details of the work of the Management Committees can be found in the individual reports which follow.

I am very pleased to report that since November we have welcomed one new Branch, John Muir (Wisconsin) though sadly we have lost one, Teeside. Several new Affiliated Groups have joined us - see the Secretary's report for details.

The Executive Council on several occasions agreed to funding for improvements to the building at Coates Crescent but for various reasons no work was undertaken. We are now at the point of asking for tenders for the work, having gone successfully through all the planning stages, which are quite restrictive when your building is in a conservation area of the city. The alterations and much needed decoration will be in the downstairs part of the building where the stocks and the archives are housed, and will also allow us to create another meeting room.

At Winter School, Summer School and in several locations overseas whenever suitable occasions presented themselves, members have been given the opportunity to meet and discuss issues with office-bearers and/or members of the Board. These sessions prove to be most valuable and matters which are raised are always brought back to the Board or to the appropriate Committee.

I would like to record my thanks to all the members of the Board, the Management Committees and Working Groups, the staff at Coates Crescent and to all of you who are promoting Scottish Country Dancing throughout the world. Through your efforts you are helping to ensure the future of the Society.

Jean M Martin
Chairman



Annual Report: Committee Convenors' Reports

Convenor's Report, Membership Services Committee

The Committee has met three times since the new management structure came into being at the AGM in 2002. This Committee amalgamates the former Publications & Research Committee and the Marketing and Public Relations Sub-Committee of the former General Purposes Committee. The new Committee's first task was to ensure continuity by proceeding with and completing projects already begun by the former committees.

Work on Book 43 was well under way and it was completed in good time for Summer School. Grateful thanks are due to the extremely hard-working Publications and Recordings Working Group. The dances commissioned from John Drewry and Alan Macpherson for the Golden Jubilee of Her Majesty the Queen have been incorporated into Book 43. The folio of Golden Jubilee Dances was presented to the Queen by Alan, along with the Secretary, Elspeth Gray, at Holyrood Palace in July.

A CD of music to accompany Book 43 has been released and several other recordings, re-recordings and transfers have been produced.

Branches have been invited to participate in the initial scrutiny of dances being considered for publication in Book 44. The response has been magnificent and Branches worldwide have become involved. This is one example of a new way of including members in the work of the Society.

A revision of the Manual is currently being undertaken by a Group drawn from both Membership Services and Education & Training Committees, chaired by Dr Alastair MacFadyen.

The World Day of Dance, initiated in 2002 by the former Marketing & Public Relations Sub-Committee, took place on 14 June 2003 and was co-ordinated by Rob Sargent. At the time of going to press the numbers taking part were not confirmed, but there was an excellent response, especially from overseas.

The Marketing Group has met once and is considering an improved strategy to encourage Branches and members to purchase goods. A new range of silver jewellery has been ordered.

One major initiative under consideration is the publication of dances on a website. This is still in the very early stages of discussion, but looks as if it is a distinct possibility.

Methods of improving communication with the membership are discussed on a regular basis. Branches were invited to provide details of the various ways in which they impart information to their members. The Committee intends to offer advice on preparing a newsletter to those Branches which do not at present provide this service. The Committee would be interested to learn from Branches and individual members what they consider to be essential and helpful RSCDS information they would find it helpful to receive.

All new structures need to be given the chance to adjust and hopefully, in its first six months, the Committee has made a few small steps in the right direction.

Irene Bennett
Convenor, Membership Services
Committee

Convenor's Report, General Purposes & Finance Committee

Since I was elected as Convenor of the new General Purposes and Finance Committee at the AGM in November 2002 the Committee has to date met only twice. This committee has taken over much of the work previously done by two separate committees while some matters have been assumed directly by the Management Board. It has been a settling-in period and despite the detailed remit we were given, it has not always been clear which committee should be primarily involved with certain items. I am grateful for the helpful and friendly way in which I have been able to discuss and resolve matters with my co-convenors. This has also resulted in a system whereby more detailed financial information is made available to them.

At their first meeting the Committee looked at the minutes of the former committees and followed through on outstanding matters before getting down to our normal quarterly business. Routinely we review the Accounts for the current year to date and the projected figures for the full year. The details we receive include a Balance Sheet and

Income and Expenditure Account together with details of The Jean Milligan Fund, sales, and investments. We look at requests for grants and review and authorise proposed expenditure. On an annual basis it is also in the remit of this Committee to deal with scroll nominations and make recommendations to the Management Board.

In addition to routine business we have looked into other matters and made recommendations to the Management Board. This year these have included:

- * Changing the Society's financial year end from 30 June to 31 March
- * Reducing subscriptions for new members joining the Society after 31 December.
- * A review of pricing policy for items sold by the Society.

On balance the Society's finances are in good order. Alternative forms of subscriptions were considered but it was decided not to change the basis on which they are paid currently. I am pleased to say that no increase in subscriptions is at present being contemplated.

Richard J Turnbull
Convenor, General Purposes and
Finance Committee

Convenor's Report, Education and Training Committee

This new committee is responsible for the work undertaken by three committees under the previous structure - Examinations, Summer School and Youth: a re-organisation that reflected the growing remits of these three committees and the overlaps that were occurring in their work. It was envisaged that the new structure would allow rationalisation of this work and make it easier to progress ideas in these overlap areas. A primary aim of this committee was to ensure that the transition between the old and new structure was smooth and that ongoing projects were not affected by the change.

A joint working group with the Management Services Committee was set up to consider revisions to the Manual. The project is progressing well and the new version should be available within the year.

Annual Report: Committee Convenor's Report, Secretary's Report

A working group under the Schools Director (Johan MacLean) is looking after the three schools run by the Society - Summer, Winter and Youth. This group has ensured the effective organisation and planning of these events during the year. They have worked with the Youth Director (Fiona Turnbull) and a group of young members when planning the future of the Youth Schools. It was regretted that, due to the vagaries of timing of Easter vacations, the Easter School had to be cancelled this year. However plans are well in hand for the next Youth School to be run in Cambridge in April 2004. Other ongoing work of the Youth Committee has been assigned to working groups - child protection policy, medal tests and newsletter - and good progress has been made in these areas. The basic structure of the medal tests has been approved and plans for introducing them next year are being finalised by the working group. The importance of input from younger members of the Society into our future youth strategy was recognised and the Youth Director will have regular brain storming sessions with young people. The first of these sessions identified a number of ideas which are being or will be investigated more fully - a family weekend, teaching notes aimed to help young people asked to run a class for the first time, running a workshop at SUSCDF (Scottish Universities Scottish Country Dancing Festival). From November 2003, the Schools Director will be Linda Gaul and the Youth Director will be Sue Porter.

At our first meeting it was agreed that our top priority would be to put the examination system under a spotlight to see how it could be adjusted to better meet the current needs of the Society and its members. A request was sent to all Branches and Examiners and via an announcement on the web site to members for input to this process. A good response was received and at a meeting in February it was decided to set up two working groups. The first to investigate how to improve the method of appointing examiners, and the second to make recommendations as to how the training and examination process for teachers could be brought into line with current educational practice while still maintaining standards. These groups have made good progress. A new approach to appointing and training examiners will be in place early in the coming year. An initial report on how to

evolve the examination and training structure was well received by the committee and the working group is now preparing a detailed proposal, which will be presented to our September meeting. It is an evolution of the present two part structure, which will modularise the parts making it a less stressful process for candidates, while retaining the essential elements. For both these new processes we hope to have a consultation phase when Branches and members will be able to make comments on them.

In conclusion I feel a good start has been made by the new committee in that we have managed a smooth transition and also brought forward proposals which will evolve the Society's work in new directions.

Alex Gray
Convenor, E&T Committee

Secretary's Report for 2002-03

Headquarters

The team at Headquarters remains the same as last year: Elspeth Gray (Secretary/Administrator), June Dick (Assistant Secretary), Eileen Watt (Office Manager), Kate Lawrie (Finance & Administrative Assistant) and Suzanne Pilley (Finance & Membership Administrator). The team continues to be as busy as ever. Alongside all of the regular activities, we have been getting used to the new management structure, making the necessary changes to systems and procedures, and that is still bedding down.

Membership

The Society currently has 19,808 members, in 166 Branches and 448 Affiliated Groups throughout the world.

As mentioned in the Chairman's Report, Teesside Branch sadly disbanded this year, but we are delighted to welcome a new Branch - the John Muir (Wisconsin) Branch.

Branches

Happy Anniversary and congratulations to those Branches that celebrated special anniversaries this year:

25th anniversary:

Canberra & District, Houston & District, Saskatchewan and Seattle, all established 1978.

50th anniversary:

Berwick-Upon-Tweed, Carnoustie, Croydon & District, Duns & District, East Angus and Forfar, all established in 1953.

60th anniversary:

Rochdale, established in 1943.

70th anniversary:

Ayr, established in 1933.

Here's to many more years of happy dancing!

Affiliated Groups

A very warm welcome to all of the following Groups who have affiliated to the Society this year:

- Thistle & Shamrock Dancing Club, Germany
- Scéalta-Sí Scottish Dance, Italy
- Nottingham Scottish Association, England
- Cumbrae Scottish Country Dancing Association, Scotland
- Moscow Scottish Country Dance Group, Russia
- Crookfur Scottish Country Dance Club, Scotland
- Waltham Scottish Country Dance Group, England
- Bullocksteads Country Dance Club, England
- Glen Grant Scottish Dancers, England
- Ballymena Scottish Country Dance Group, N Ireland
- Banchory Scottish Dancing Club, Scotland



Committee Membership and Responsibilities

COMMITTEE MEMBERSHIP 2002-03 as elected at AGM 2002

Management Board

Jean Martin (Chairman & Convenor of MB)
Stewart Adam (Chairman Elect)
Alex Gray (Convenor, Education & Training)
Richard Turnbull (Convenor, GP & Finance)
Irene Bennett (Convenor, Membership Services)
Linda Gaul (3 years)
Ian Hall (3 years)
Jim Healy (3 years)
Jimmie Hill (3 years)
Alastair MacFadyen (3 years)
Rachel Wilton (3 years)
Malcolm Brown (2 years)
Bruce Frazer (2 years)
Dorothy Hamilton (2 years)
Andrew Kellett (2 years)
Wilson Nicol (2 years)
Jerome Reinstein (2 years)
Peter Clark (1 year)
Susanna Mayr (1 year)
Anne McArthur (1 year)
Keith Oughton (1 year)
Andrew Smith (1 year)
Irene Whyte (1 year)

Secretary: Elspeth Gray

General Purposes & Finance Committee

Richard Turnbull (Convenor) (3 years)
Jean Martin (Chairman)
Stewart Adam (Chairman Elect)
John Douglas (3 years)
Fiona Grant (3 years)
Harry Hall (2 years)
Roderick McLachlan (2 years)
Margaret Ross (1 year)
William Whyte (1 year)

Secretary: Suzanne Pilley

Education & Training Committee

Alex Gray (Convenor) (3 years)
Jean Martin (Chairman)
Stewart Adam (Chairman Elect)
Johan MacLean (Schools Director)
Fiona Turnbull (Youth Director)
Maureen Rutherford (Music Director)
David Hall (3 years)
Elma McCausland (3 years)
Sue Porter (3 years)
Pat Clark (2 years)
Lesley Martin (2 years)
Anne Taylor (2 years)
David Normand-Harris (1 year)
Carol Smith (1 year)
Moira Stacey (1 year)

Secretary: June Dick

Membership Services Committee

Irene Bennett (Convenor) (3 years)
Jean Martin (Chairman)
Stewart Adam (Chairman Elect)
Jim Healy (Archivist)
Rosemary Gordon-Harvey (3 years)
Peter Knight (3 years)
Anne Gordon (2 years)
Alastair Reid (2 years)
Sue Duckett (1 year)
Roz Scott-Huxley (1 year)

Secretary: Eileen Watt

What do the Management Board and Management Committees do? (extracted from Constitution)

Management Board duties and responsibilities

1. To govern and manage the Society in accordance with the relevant rules and regulations for a Scottish Charity and in a manner consistent with its Objects.
2. To set and review the policy and strategic direction of the Society to meet its Objects, being sensitive to the international nature of its membership.
3. To review the Constitution and to recommend changes for consideration by the Annual General Meeting of the Society.
4. To make or amend rules within the terms of the Constitution for the administration and management of the affairs of the Society.
5. To prepare an agenda for General Meetings.
6. To present to the Society in Annual General Meeting a report of the Society's affairs during the previous year, and to outline plans for the coming year.
7. To be responsible for the utilisation of funds in furtherance of the objects of the Society.
8. To appoint and dismiss a Schools Director, a Youth Director, a Music Director, and an Archivist.
9. To be responsible for all staff matters including the appointment, remuneration and dismissal of staff and advisors.
10. To develop a system of communication whereby every Branch has direct access to the Management Board.
11. To ensure that systems of communication with members are developed.
12. To make available to Branches and members timely reports of their proceedings and decisions.
13. To make time-limited appointments of members or non-members of the Society with specific skills to advise (but not vote at) any of its management committees, sub-committees or working groups.

Responsibilities common to all Management Committees

1. The Management Committees shall meet as required and shall present regular reports of their meetings to the Management Board. The Management Committees shall be responsible for carrying out policy as directed by the Management Board and for advising the Management Board on matters within their remit.
2. Each Management Committee may appoint (and/or disband) sub-committees and/or working parties to assist with its workload. Any member of the Society may be appointed to such sub-committees and/or working parties with the agreement of the Management Board.
3. The Management Board may, from time to time, make time-limited appointments of members/ non-members of the Society with specific skills to any of its Management Committees, their sub-committees and/or working parties.
4. The Chairman and Chairman Elect may at any time attend and participate in any committee or other meeting, without a vote.

General Purposes & Finance Committee functions

- * To advise the Management Board on matters concerning the general administration and financial affairs of the Society.
- * To carry out the policy on general and financial matters as delegated by the Management Board.
- * To administer the funds of the Society and all of its financial business according to the policy determined by the Management Board.
- * To prepare annual budgets and longer-term financial projections for consideration by the Management Board.

Education and Training Committee functions

- * To advise the Management Board on: matters concerning the standards and performance of Society dances; the regulations and procedures of the Society's tests and examinations for adults and children; and the encouragement of young dancers.
- * To carry out the policy on education and training as delegated by the Management Board.
- * To organise Summer School, Winter School and other such events.
- * To maintain a panel of qualified examiners and adjudicators.
- * To liaise with General Purposes & Finance Committee in preparation of budgets.

Membership Services Committee functions

- * To advise the Management Board on matters concerning public relations, research, publications, marketing, and membership services.
- * To carry out the policy on public relations, research, publications, marketing, and membership services as delegated by the Management Board.
- * To identify, maintain and develop the Society's archive.
- * To liaise with General Purposes & Finance Committee in preparation of budgets.
- * To encourage Branch formation and development.
- * To set up and maintain systems of communication with members.

NEW ZEALAND - THE COUNTRYWIDE BRANCH; WHY? AND WHY NOT

The Penguin New Zealand Atlas calls this country "the most isolated inhabited major land mass on Earth". (1) We are aware of this and it may be one good reason why we relate closely to each other within it. Our nearest neighbour, Australia, is 1610 miles away across the Tasman Sea. Nor are we as small as we appear on a cursory glance at our map-presence in the great southern ocean. Aotearoa, the Land of the Long White Cloud, lies between 34° and 47° South latitude.

There are Scottish country dance clubs from just south of 35° in the far north of the North Island to past 46° in the most southerly part of the South Island. They all belong to one Region or another of the New Zealand Branch of the RSCDS, despite the 1200 miles or so which separate the ends of the chain.

This very isolation from the rest of the world has had a role in our firm commitment to being one Branch, rather than a proliferation of little parts. We expect to have more than a nodding acquaintance with our fellow dancers from 1200 miles away (not to mention our slightly more distant friends in Australia), and over the last fifty years the bonds have strengthened despite, or perhaps because of, changes which time has dictated.

So how did we get to this state of unity amongst our scattered selves? In this year, 2003, the Wellington and Hawkes Bay Regions celebrate the 50th anniversary of the founding of the Wellington and Hawkes Bay Scottish Country Dance Association, an initial nucleus of six clubs which had been started within the few years before 1953. Clubs were the basic units then and have remained so ever since.

The focus of our dancing is in the clubs scattered across the country. Frequently they were started by individuals, with or without RSCDS connections but increasingly with a desire to dance to standards which made shared balls and party nights enjoyable. Classes always came later; the Clubs are the core. The second characteristic which encouraged us into organizations is our national liking for setting up committees. Within a year or so of the Wellington and Hawkes Bay Association's beginnings, and the Summer Schools which it organized, Otago and Southland also had an Association and there were soon to be just such groupings all over the country. Suddenly we were going to weekend schools, holding inter-club visits, and exchanges of teaching experience which were of great importance to smaller, more isolated clubs.

Somehow or other, by the time of the second Summer School of the Wellington and Hawkes Bay Association (1955/6), the idea of the new Zealand Scottish Country Dance

Society seemed to be the natural progression to bring the whole country together. There never seemed to be any question of NOT coming together, although there were the inevitable hours of negotiation over rules and constitutions - and nothing can generate more heat! However it was all made easier by the unanimous adoption from the start of the Objects of the RSCDS, since we now had a known group of RSCDS Certificated teachers to keep the links with Edinburgh firm. In January 1957, at the third annual Summer School (they have been happening ever since) the New Zealand Scottish Country Dance Society was born, with a Council and all the trimmings, and a programme focused on Summer Schools. The Constitution, after a creation which was not entirely peaceful, recognized the central role of Clubs, and Council was representative of the six designated Regions. Interestingly these designations used the names of the Provinces which had ceased to be political entities by 1875. But they remained important geographical and loyalty boundaries throughout the country, generating passionate devotion amongst rugby followers, as well as being useful for weather forecasters.

So we danced happily along, teaching and learning where we could, until we had the enormous good fortune to welcome Mrs Florence Lesslie who came to live with us in New Zealand in 1964. In her we found not only a splendid teacher but we had a golden link back to Edinburgh and the RSCDS Headquarters. She came with the right of being a sole Examiner and in the following Summer School our first Preliminary Certificate class was held. But even more important we began the process of becoming a Branch of the RSCDS. I do not remember that there was any question at that time of being other than one Branch for the whole country. We were converting the New Zealand Society into the New Zealand Branch - as simple as that. Certainly from our view point the concept was simple. I suspect that it looked odd from Scotland. Be that as it may, our History tells us that "Mrs Lesslie was indefatigable in smoothing out the difficulties, explaining the RSCDS structure to New Zealand dancers and the New Zealand problems to the RSCDS in Scotland". (2) In 1967 New Zealand's application was accepted and we became the New Zealand Branch. Some undoubtedly felt regret at the loss of national independence but they were few.

That is now a long time ago and there have been changes both in Scotland and here. As from 2003 we no longer have a Council representative of the geographical Regions, although these still exist as part of the Branch structure, gathering local Clubs together for activities, and for critical

consideration of national policies. Each member of the new Management Committee (and there are many fewer than the old Council) has a job of work to do in a particular area (publicity, membership and so forth). They will have to satisfy the members from Kaitaia to Invercargill that they are achieving something for them. In a more distant, but equally critical way, we are all watching Scotland to see performance levels there after their change of constitution.

Inevitably, at times, there are a few murmurs about possible separation into local Branches, given the new loss of direct representation. Some feared that the greater numbers in the North Island would vote the South off the management structure. Happily, voting at the very first A.G.M under the new rules gave no evidence of any such trend.

At our Summer Schools we often have kindly visitors from abroad, used to smaller Branches, who tell us that it would be much simpler for us to be like them. But they can never quite say why. Breaking up would not reduce the fees to be paid to the RSCDS in Scotland - a source of considerable discontent and some loss of membership, given the comparative values of the NZ\$ and the pound sterling. Localisation would perhaps reduce costs in not having a national organization, but it might not overall, given that everyone wants Summer Schools to carry on, to have a game plan for Junior Associate Members, to have a Bookshop (not easy to run locally, which is how we started) and a Record Shop and a Gift Shop, an annual magazine, a regular newsletter and a conduit to and from Edinburgh. Breaking that into multiple branches looks like a recipe for muddle, and certainly a loss of our unity of purpose.

So, speaking personally, I like being a member of a national Branch. I like the feeling of its strong connection to Scotland, whether we are agreeing or disagreeing with Headquarters - what healthy marriage has no vigorous discussion? In addition I do not want to be separated from my fellow New Zealand dancers who have been my good friends in longer or shorter stretches over these last fifty years.

It is one of the nicest things about life that it is very comfortable being both a Scot and a Kiwi.

(1) The Penguin New Zealand Atlas (1999) p.11

(2) Sociable, Carefree Delightful: a History Scottish Country Dancing in New Zealand. RSCDS NZ Branch, 1995. p.95

Mary Ronnie
May 2003

The Scotia Centenary/Children at St Andrews

Last year's Bulletin contained an article on William Speirs Bruce and the Society's collaboration with the Royal Scottish Geographical Society (RSGS) on a suite of dances and music to commemorate his achievements. The 30th October 2002 marked the highlight for the RSCDS in its collaboration on that work. That evening a small party from the Society, comprising the (then) Chairman, Alan Mair and his wife Christine, the (then) Vice Chairman, Jean Martin and her husband Ian, Roy Goldring, who had devised the dances which comprise the Scotia Centenary Suite, together with Anne Gordon and Rosemary Gordon-Harvey from the Publications & Research Committee, attended a Civic Reception in Glasgow City Chambers. Guest of Honour was Her Royal Highness, the Princess Royal who, along with HSH Prince Albert of Monaco, is patron of the Scotia Celebrations.

Also present were Glasgow's civic leaders, officials from the Royal Scottish Geographical Society, descendants of Bruce himself and also descendants of crew



L to R: Jean Martin, Anne Gordon, Roy Goldring, Rosemary Gordon-Harvey, Alan Mair, Christine Mair, and Ian Martin.



connection with the Scotia, and the sense of pride was tangible.

members of the Scotia and other expeditions with which Bruce was associated. These people had come together from all over the world - from Australia, New Zealand, Canada and Norway, as well as from all over the United Kingdom, to celebrate Bruce's achievements.

During the evening we were treated to a splendid display of the seven dances that make up the Scotia Suite, firstly from the children of Garscadden Primary School, who were followed by the Glasgow Demonstration Team. Peter Shand, Mo Rutherford and Neil Copland accompanied the dancers, playing Muriel Johnstone's wonderful music with great feeling.

It was a great pleasure to be included in this celebration and to have the opportunity to meet with and talk to so many of the Scotia's descendants. It was a truly special and moving evening for everyone who was there, whatever their

Rosemary Gordon-Harvey

Children at St Andrews

Fourth week at Summer School this year included the first toe in the water for the Society's interaction with the University Sports Club and provision for dancers' children. The Club runs sessions for children in August and this year extended these in the fourth week of the RSCDS Summer School to cover the full 9.00-12.30 of the dance classes. With the University Nursery available for younger children, it is perfectly feasible to attend Summer School with children of any age from 3 months.

Only a few couples took up the opportunity this year, with children in the classes and at the Nursery thoroughly enjoying the sessions. In future, it is hoped to justify specific events for the dancers' children including dance classes alongside the adults'. Discussions are already under way with the Sports Club about next year, when the key week is likely to be the third week of the Summer School, 1st to 8th August. If you would like to receive further details when they become available, please send your address (including email) to Headquarters.

Jeremy Hill

Youth Weekend West

Youth Weekend West 2003



Vancouver, British Columbia, Canada
May 16 - 19 2003
www.rscdsvancouver.org

The Scotland-Canada Connection

The idea for Youth Weekend West started growing in the minds of some Canadian youth after Sarah Kell (RSCDS Victoria Branch) expressed her regret at not being able to attend the inaugural RSCDS Youth Easter School in 2002. RSCDS Youth Director Fiona Turnbull wisely responded to Sarah's letter with the suggestion that a similar event could be organized in Western Canada. Sarah emailed Jamie Graham (Bellingham Scottish Country Dancers, Washington State, USA), and so began eighteen months of hard work!

RSCDS Vancouver Branch and TAC pledged support of the YWW concept, and encouragement poured in from across the Pacific Northwest and around the world. Many thanks to the General Purposes & Finance Committee, TAC Outreach, and the local Branches and clubs which supported the event with donations, by participating in the public events and by lending a hand where needed. Please see the YWW website for a complete list of our sponsors.

The Youthful Perspective

Contributed by Kristine Dyck & Shelagh Murphy, RSCDS Winnipeg Branch.

Our Branch Committee of Management and one of our teachers brought the Youth Weekend West Workshop to our attention. It has been a few years since we've considered ourselves 'youths' so we were overjoyed to see that the workshop was intended for dancers aged 16 to 30.

We arrived at the Jericho Beach Youth Hostel for check in Friday afternoon, dumped our stuff, and headed out to explore before the Ceilidh later that evening.

The venue was phenomenal, having the accommodations within walking distance to both the gymnasium and the hall where classes and social gatherings were held - not to mention the breathtaking view of English Bay just a skip-change-of-step down the way to the beach.

The Ceilidh dance program, lead by Duncan MacKenzie (Vancouver, BC), was a perfect blend of simple yet energizing dances and the gym floor was full for every dance, as Duncan wouldn't let you sit unless you left the room. Participants were also encouraged to showcase their dance talents during intermissions so to our delight we were able to perform our hard shoe Ottawa Valley Step Dance that we had been working on.

Other performances included an original choreographed piece presented by a Highland Dance group from the Fraser Valley, a fiddling unicyclist and a Cape Breton step dancer.

With the dawning of Saturday morning came the real work. The teachers, Rebecca Blackhall-Peters (Langley, BC) and Bruce Herbold (San Francisco, CA), certainly put us through our paces.

The participants were divided into beginner and intermediate levels and each group

received instruction from the teachers in two morning classes. After lunch, which was provided thanks to funds received from RSCDS Headquarters, elective classes were held.

The choice between introductory step dance and advanced SCD technique was tough but we chose to attend the technique class, hoping to garner some of Bruce's infamous "art of flirting" as promised in the workshop brochure. Teamwork became the mantra for dancing Woo'd and Married and A' (aka "Weird and Harried and Odd", according to Bruce's wife) as Bruce had us dance without using our hands. Have you ever tried dancing a poussette without giving hands? It's a blast; you should give it a whirl!

The day concluded with a social for the participants of the workshop. The energy was captivating; we've never seen "lead down and up" with such enthusiasm. It brought to mind young colts flying down an open stretch of green. How could they possibly make it back to the top of the set for the next formation?

Sunday began with a regular class and another elective, choices being English Country Dance or a walkthrough of the afternoon Tea Dance program. This time we chose the walkthrough. To our surprise, we learned that some of the participants had just started dancing that weekend! We sincerely hope that they will continue in their pursuit of SCD wherever life takes them.

The Tea Dance, which was open to all members of the SCD community, was the perfect opportunity to put into practice all that we had learned. This was



YWW participants learn The Bees from teacher Rebecca Blackhall-Peters

Youth Weekend West

especially evidenced during The Bees of Maggieknockater, a dance that we had walked through on the lawn of the community centre after we ran out of class time earlier that day. Tea and treats were provided by members of Vancouver Branch, who also lent immense support for the whole weekend.

Unfortunately there were so many dances that the program had to be abbreviated to accommodate time constraints. Not to be disappointed, the dancing continued later that evening at a BBQ on the beach. We were even fortunate enough to have a fiddler accompany us and to snag a few passers by to fill out the sets. Monday morning we celebrated Victoria Day with a pancake breakfast at the hostel and then we were back at it for one last combined class for those still standing. Before we knew it the end of the weekend was upon us.

We look back fondly at our time spent with the group in Vancouver. The weekend was absolutely fabulous. Members of the Coast String Fiddlers and the Vancouver Fiddle Orchestra provided rousing music for the social events. Nick & Melissa Churchill from James Senior of St. Andrew's tempted everyone with their wares ... including both of us. The enthusiasm displayed by everyone was wonderful to see and we returned home with ideas on how to attract youth to our own SCD community.

We enjoyed ourselves immensely and will treasure the friendships gained. Perhaps we will meet again if we are fortunate enough to be considered "youth" when the next workshop takes place!

The Teacher's Perspective

Contributed by Bruce Herbold, San Francisco Branch

In May, I taught (with Rebecca Blackhall-Peters) at the Youth Weekend West in Vancouver, and I have to pass on a report as one of the few older fogley spies in attendance. I am still in a pleasant daze and haze of optimism that the world is going to be in good hands. The most remarkable aspect of the weekend was that it had largely been planned, organized and implemented by

a great bunch of people in their mid 20s. The attendees and organizers were mostly housed together in a local youth hostel and they all immediately seem to have become a community. This, I think is what made it a success - the sense of group responsibility and pride was palpable.

Duncan MacKenzie, Ed and Lorna Mornin and other members of the Vancouver Branch gave assistance, but the event was entirely the result of the phenomenal teamwork of Sarah, Jamie, Noam, Andrea, Tanya, Gareth, Ina, and Avril. If other youth workshops are anticipated elsewhere, I would suggest that they will succeed if they are the product of, by and for a similar group of youths. One aspect of the weekend with which I was initially uncomfortable was the inclusion of a group of absolute beginners who were expected to dive in through intensive classes over two days and be dancing Bees of Maggieknockater and The Minister on the Loch and every thing else on the Sunday afternoon program. This was counter to all of my experience teaching beginners and I feared a deadly level of frustration and overload. My fears were entirely misplaced. The community of dancers, including the newbies, were carried along by their own youthful energy, resilient bodies (Petronella was encored both in class and at the party!) and the eager help the more experienced dancers extended to the newer ones.

My favorite memory is of arriving at the barbecue after dark and finding the group dancing on the beach to the music of one young fiddler whose music was illuminated by the headlights of one of the cars in the parking lot.

This first North American Youth Weekend was an astounding success. I think the people who put it together and the people who attended have the momentum to greatly benefit SCD worldwide. They deserve three loud cheers from all of us who have worried about the future of SCD.



"Down the middle" at the YWW Teadance

What Comes Next?

Enthusiastic feedback from the participants of YWW 2003 indicated a high level of interest in a YWW 2004. We hope that our youthful energy will be regenerated in time to organize next year's workshop!

Respectfully submitted,

- the Youth Weekend West 2003 Organizing Committee: Sarah Kell, Jamie Graham, Noam Sturmwind, Tanya Fletcher, Ina Wong, Andrea Hook, Avril Harkness, Heather Beckmyer & Duncan MacKenzie.

Compiled by Andrea Hook, Photos by Nadine Weckerle

Youth Weekend West Vital Statistics

Who came? 56 dancers, 14 musicians, 2 teachers, 2 shoe sellers, 1 Duncan
Where were we from? 49 from B.C., 6 from the rest of Canada, 16 from the U.S.A., 2 from Scotland, 1 from Germany, 1 from Japan
How old were the dancers? 15 aged 16-20, 25 aged 21-25, 10 aged 26-"30ish", 6 unspecified
How many ladies danced on the men's side? 12 lads, 44 lasses
How much dancing experience did we have? 16 level A (beginner), 39 level B (intermediate/advanced)

Strategic Plan 2003-2004

Mission Statement

The RSCDS – promoting and teaching Scottish country dancing worldwide.

Aims

1. To promote a positive image of Scottish country dancing.
2. To encourage adults to take up Scottish country dancing as a rewarding, sociable and healthy pastime.
3. To inspire enthusiasm for Scottish country dancing in young people.
4. To teach Scottish country dancing and train teachers in a culture of best practice.
5. To train musicians to play for Scottish country dancing and encourage high standards in both live and recorded music.
6. To research and publish dances, dance style, and music related to traditional Scottish country dancing.
7. To encourage the foundation of RSCDS Branches and other groups devoted to Scottish country dancing.
8. To support and encourage all Scottish country dance groups who share our objectives.
9. To encourage any other activity which will help further our educational objectives.

Three-year Management Goals

1. Increased membership and increased involvement by members at Branch and Society level.
2. Improved systems of regular communication with Branches, teachers, members and groups.
3. A membership structure suited to the needs of members and Branches.
4. A sound financial foundation within any new membership structure.
5. A strengthened Branch network.
6. A review of all aspects of teacher training.
7. A rolling review of management and administration structures and procedures.

Priorities of the Management Committees

1. **General Purposes and Finance**
 - Review of computers and software for HQ
 - Instituting a maintenance programme for HQ
 - Refurbishment of basement at HQ
 - Job evaluation of HQ staff positions; and review of HQ staffing levels
 - Website development
2. **Education and Training**
 - Start medal tests for children; training assessors; sourcing medals
 - Make Youth School successful
 - Appoint new examiners
 - Progress the revised examination structure
3. **Membership Services**
 - Transfer all music to CD
 - Involve Branches in selecting dances for Book 44
 - Keep to timetable for recordings
 - Develop marketing strategy
 - Update books
 - Put Pocket Editions on CD-rom (up to Book 29)
 - Efficient distribution of Bulletin, Subscription copies, Newsbriefs etc.
 - Produce Warm-up Booklet
 - Dance Details website

The Management Board recognises the crucial role played by Branches in the work of the Society. This Strategic Plan is therefore being circulated to Branches, together with "self evaluation" suggestions for Branches to consider. Views on any aspect of the plan are welcomed; please write direct to the Management Board, RSCDS, 12 Coates Crescent, Edinburgh, EH3 7AF

One Chord or Two?

Recently, there has been a debate about whether or not the stipulation of two chords, for dances requiring an adjustment of the dancers before the dance can commence, should be continued in RSCDS publications. The purpose of this article is to summarise both sides of the debate.

There are now eleven dances in RSCDS books which have two chords - the first chord to acknowledge partners and the second to allow the dancers to assume their starting positions. Four of the eleven are modern compositions which have the third and fourth couples crossing to the opposite sides on the second chord. The other seven dances are all from the eighteenth and nineteenth centuries, the most well known of them being "The Glasgow Highlanders" (Book 2).

The advocates of the discontinuation of two chords maintain that a chord should only be used to accompany the bow and curtsy and they regret the introduction by the RSCDS of a second chord to accompany the changing of sides by the third and fourth couples as in "Autumn in Appin" (Book 31). As country dancers are now well accustomed to forming sets which vary from the standard longwise set, ladies on one side and gentlemen on the other, it is recommended that for dances like "Autumn in Appin", which are increasingly popular in Society and non-Society publications, dancers should also take up their actual starting positions on the floor before the single chord is played to begin the dance. This, it is said, would also remove any possibility of confusion, on the part of dancers and musicians, when the dance is encored - dancers would expect and receive only one chord.

It is also argued that general acceptance of one chord only for music recordings would help those small groups of dancers who are dependent on recorded music. When obliged to search for music for alternative dances from a limited collection, recordings with two chords restrict their range of choice.

Those who favour only one chord do recognise the special position of "The

Glasgow Highlanders". They consider the changing of places by the first woman and the second couple to be an integral part of the dance and concede that this dance could be exempted from the one-chord ruling. However, they contend that the second chord should be used to acknowledge new opposite dancers. In this way a hasty and inelegant changing of places can be avoided.

The defenders of two chords point out that there are other dances which, in addition to "The Glasgow Highlanders", have followed the two-chord rule for the past seventy years or more. In these dances, the second chord allows the first couple to cross to the opposite side where they remain until they reach the bottom of the set. Like "The Glasgow Highlanders", would they also be exempted from the one-chord ruling? Applying one rule to some longwise dances and not to others would seem to be inviting uncertainty and confusion.

In defence of keeping two chords, it is also argued that, as the dancers who require to change places will only be identified after the counting of sets is completed, a second chord seems a neat and appropriate method of reminding the dancers to make the change. However, it is agreed that musicians and bands need to be more aware that dancers need a reasonable amount of time to gain their new places before the dance begins.

The continuation of a tradition, which goes back at least eighty years and probably even longer, is offered as another reason for keeping the two chords, especially the second chord for moving into starting positions. What is the evidence for this tradition?

In the first edition of Book 2 (1924), for "The Glasgow Highlanders" there is no mention of chords. A second chord for changing places was incorporated into the description of the dance in subsequent editions.

A special SCDS conference was convened in Edinburgh on 22nd October 1926 to consider a number of

technical points. On the agenda was the dance "The Duke is Welcome to Inverness" (Book 3), about which the conference report states: "Begin (on the chord) by the first man and woman changing places".

Although the deviser of "The Glasgow Highlanders", Walter F Gillies, a Glasgow Professor of Dancing, gives no help with regard to chords (1), a contemporary of his, another Glasgow teacher of dancing, does. He was James Orr Robertson, who provided the instructions for twenty-two country dances for James S Kerr's Collection of Reels and Strathspeys (2). One of them was "The Glasgow Highlanders", about which he says the following:

"Dancers in rows, but while chord or first eight bars is being played, first lady crosses over to the right of her partner in second gentleman's place etc."

So for James Orr Robertson and for many musicians and dancers who must have followed his directions, given the universal popularity of Kerr's Collection, moving into starting positions with a chord was acceptable.

Those who argue for the continued use of two chords insist that any change made now to a practice which is so long established and accepted would result in much confusion.

It will be evident to RSCDS members from this year's Book 43 that the Membership Services Committee has been persuaded by the arguments in favour of maintaining the status quo. For dances like John Drewry's "Fifty Years On", which need a repositioning of the dancers before the dance begins, a second chord will continue to be required.

Alastair MacFadyen

(1) W F Gillies, *A Companion to the Ball-Room, Glasgow*, c. 1890

(2) James S Kerr's *Collection of Reels and Strathspeys, Glasgow*, c. 1900

The Lancers

Many Scottish country dancers will have heard of The Lancers. Some will have danced them or have parents or grandparents with fond memories of dancing them. Before the Second World War, they were danced throughout Scotland, but today they only exist in a few areas and in different forms. So what were they and where did they originate?

The Lancers is a set of quadrilles. A quadrille is a four-couple square dance, normally danced once by each couple in turn. Quadrilles are grouped into 'sets' of from 3 to 7, usually 5, and each set has a name. This means that the whole set will take around 12 minutes to dance. The Lancers Quadrille is one of the earliest sets in existence and one of the few which is still danced.

Quadrilles originated in France in the early years of the 19th century. They were a development of the older French dance, the cotillon. It is difficult to believe, but during the years following the French Revolution, Paris was to social dancing what Ibiza is today to the disco scene. By year 5 of the Revolution, Paris had no fewer than 684 dance halls. Following the victory at Waterloo, Scottish and English dance masters flocked across the channel to make contact with their French counterparts and learn the new dances and in particular - the quadrille.

There were several reasons why the quadrille was an immediate hit, 'quadrille-mania' sweeping the country. It differed from the older dances by being less repetitive and by developing figures such as the ladies chain, the double ladies chain, and the grand chain. It had passages of solo dancing so that dancers could impress their friends with their intricate steps. Our Eightsome Reel is a later Victorian version inspired by both the French and Scottish traditions. Another reason for its immediate popularity was that partners stood beside each other, and not on opposite sides of the set as in the country dances. This gave lots more opportunity for young people to make contact right under the noses of their parents or chaperones! Another important factor in its immediate take-up was the fact that the two head couples danced the figures first, so that if the less experienced dancers were side couples, they would see the dance twice before it was their turn. The quadrille was a very sociable dance.

We know that quadrilles had arrived in Edinburgh by 1816. They were taught by Finlay Dunn, who had gone direct to Paris in 1815 at the end of hostilities. We have a first-hand account of their introduction by the famous diarist, Mrs Grant of Rothiemurchus, when she was 19 and one of the group of young people taught privately by Finlay Dunn. She writes, "we were the young people bit by the quadrille mania". She tells how the furniture was pushed back at an evening party so that she and her friends could demonstrate during "the first season of quadrilles." Two years later in 1818 Barclay Dunn published "A translation of nine of the most fashionable quadrilles, consisting of fifty French country dances." It wasn't long before music publishers saw an opportunity to make money. In the same year John Gow published "A favorite set of admired quadrilles - composed of admired Scotch airs, and peculiarly well adapted for the French figures." Then in 1822, the Edinburgh dance master, Alexander Strathy, published a pirated translation of one of the basic French dancing handbooks. He describes the steps and formations used in quadrilles and gives instructions for a basic 7-figure set.

At first when the dances were brought back to the UK, the original French music was used, but it wasn't long before Scots were dancing them to jigs, strathspeys and reels. And this is one of the secrets of the success and worldwide spread of quadrilles. You could use the same figures, but dance them to different tunes and in different tempos. There



The Dancing Lesson by Cruickshank 1835. Note the dancing master accompanying the lesson on his 'kit', a miniature fiddle, the two young dancers trying to emulate his wonderful second position and their poor friend looking on unhappily from 'the Box' in which she is standing. The Box had special places for the feet to make them point out! If your foot positions were not good, you were forced to stand in the Box in the correct position. All RSCDS teachers take note

The Lancers

There's a tavern in the town, and - Where will the baby's dimple be! - all good for a laugh and great fun, but a long way from the original dances of Hart and Duval! Writing in 1895 an eminent dancing teacher, Mr Louis d'Egville, said that the Lancers and Quadrilles had become "chaotic and bungling. No wonder the mere mention of square dances is enough to alarm all lovers of genuine dancing." Even Victor Silvester wrote in 1949 that the Lancers as danced by the Old Time dancers "is not the Lancers as it was generally danced a hundred years ago, as it should have been danced." There is an amusing article in *Punch* of January 9th, 1907, which draws attention to the dangers of dancing The Lancers and suggests the wearing of armour in order to dance it! Ladies should wear 'rhinoceros-hide elbow caps, six-rivet mail gauntlets and shooting-boots with 1-inch spikes to enable her to get a grip of the floor during the 'visiting' figure. The men have a similar outrageous costume including a zinc hat, divers' boots with weighted soles "to overcome the tendency of the feet to parabolate above the head. A door-handle or the knob of a bed-post may be affixed to the shoulder of the end man for the 'Charge' in the last figure."

Does this have any relevance to us in the RSCDS today? I believe it has. The quadrille tradition played a major role in the social dance tradition of Scotland and England throughout the 19th century. By the end of the century it was a pale shadow of what it had been in the 1820s and 30s. The same could be said of the Country Dance. It was the sorry state of the Scottish social dance scene that gave Mrs Stewart and Miss Milligan the motivation to start the Scottish Country Dance Society in 1923. When we go back to the dance manuals of the early years of the 19th century, we find that, with the exception of the pas de basque step, our founders re-created the steps and figures described so accurately in the early French dance manuals.

To dance quadrilles today in a more or less authentic style, you need only use skip change, forget about slip step, modify your pas de basque by keeping it low, remove your jeté, and then add the jeté assemblé step every fourth bar and away you go! Whenever I have taught The Lancers or quadrilles in this tradition, I have found great enthusiasm among Scottish country dancers. The dance style is very similar to our own. Most of the figures are familiar to us. Repertoire dances such as Clutha, The Round Reel of Eight, the Eightsome and Buchan Eightsome, and Book 43's Queen's Quadrille are all in

a direct line from that earlier dance tradition. Just as dancers from all over the world descended on St Andrews this summer to learn the dances from the new book, they, too, were in the same tradition as those dancers and teachers who flocked to Paris in 1815 to learn the quadrille!

**Jimmie Hill,
Edinburgh**

(I am indebted to my quadrille teacher, Ellis Rogers and his wife Chris, for their infectious enthusiasm and sharing their immense knowledge of quadrilles with me and to Caroline Sloan, and Ian and Meryl Thomson of Green Ginger for their painstaking research into and inspiring playing of authentic quadrille music. 'The Quadrille, a Practical Guide to its Origin, Development and Performance', by Ellis Rogers will be published in late 2003.)



'A new dress for The Lancers (No connection with War Office designs)'
Punch, January 9th, 1907

The Book 44 Project

"The next item on the agenda is Book 44. 60 dances have been submitted". Groans all round the table as the members of Publications and Recordings committee contemplated the weekends of dancing that would be needed to sift through that many dances. "Can't we get the branches to help?" asked I. "If we split the dances into 10 groups of six and if 30 Branches take a batch, we can, at least, eliminate the less promising ones." After some discussion that revolved around the difficulties in the timing, Jean Martin smiled that gentle little smile of hers and said quietly, "Would you be prepared to co-ordinate it?" The loud whooshing noise that followed was the sound of Jim being hoist with his own petard. It was agreed that Rosemary would complete preparation of the dances in the standard format to remove all clues as to devisors, name of the dance or where it came from. Because of the time restrictions, it was agreed that only those branches contactable by e-mail would be included. Elspeth, the Secretary, undertook to produce an extended list of Branch contacts, including not just the official ones but also any additional ones that may have been used at some time or other. In the end, she managed to find e-addresses for 113 branches although one or two of them proved to be out of date.

Once the final versions of the dances were available, the first job was to split the 11 Jigs, 3 Medleys, 20 Reels, 25 Strathspeys and 1 Waltz into relatively balanced packages so that, for example, no one branch had all 4 couple Strathspeys. This took longer than anticipated but on Thursday, 12 June the official invitations to the 113 contacts went out. Eighty branches replied of which 18, mainly in Scotland and Canada, could not take part because their seasons had finished: all 18 confirmed, however, that, with more notice, they would like to take part in any future similar exercise. As an exception, New Zealand was treated as three separate locations and so we had 64 test sites representing:

Africa - 2, Australia - 5, Canada - 5, England & Wales - 18, Continental Europe - 2

Japan - 2, New Zealand - 3, Scotland - 12, USA - 15

Approximately 1,500 dancers took part. They were asked to rate the dances on a simple four-point scale (A to D). The results were fascinating. There was a large degree of unanimity in the evaluations of individual dances. No matter how far apart branches were, the results were rarely different. Certainly, some dances showed, say, a mix of Bs and Cs but often it would be three of each - a clear borderline case. There were only three exceptions which gained a mixture of As and Ds and nothing in between. Those giving these dances an A generally offered comments confirming that the instructions were unclear but that in their view a great dance was lurking under the

mists. These three will be looked at separately. No dance received straight As and no dance received straight Ds. In order to be fair to the majority of branches that do not have musicians available, all branches were asked to use their own choice of music. Some Branch representatives queried, as one representative put it, "whether the vote reflected the music I chose as much as the dance". The overall uniformity of the assessments suggests that any such effect was only marginal. The big surprise to many people was the generally poor quality of the dance instructions. A number were almost just cribs and others included references to "as in bars x - y of Dance A". Unfortunately, Dance A was not necessarily a household name. At the end of the exercise, we have reduced the candidate dances to 20 and the next stage in the process of selecting the ten dances for Book 44, taking into account a balance of complex and straightforward dances to suit the tastes of our very varied membership, is well advanced.

The exercise has raised a few issues. What about those branches without e-mail contact? Frankly, the project would not have been possible without e-mail and shows to some extent the revolution that the Internet has already wrought. As an example, the first results of a dance-through were received within one week of the initial e-mail: stand up the members of Florida North! Other issues include: what to do about the dances that were not chosen, especially those that made the top 20? These are not bad dances. In future, should we recommend recordings in order to standardise the music: for sixty dances that is a big job in itself and it threatens to get bigger as 20 dances have already been received for consideration for Book 46 for which we do not even have a publication date. Can we use the process for Book 45 that will comprise dances that are already popular and previously published by Branches? Can the grading system be improved? How do we encourage devisors to produce clearer instructions? And there are others.

As I have already mentioned to a number of Branch contacts, the most important thing about the exercise was the number of members of the Society who took part in the process of selecting the dances for the next book and had fun doing it! We are very grateful to all of them and, particularly, to those who coordinated the sessions at each branch and those whom I refer to as the interpreters who led the groups through each batch of dances. When Book 44 appears, each and every one of you will be able to answer the time honoured question: "Who, in their right mind, picked that dance for a Society book?" - this time, you did.

Happy dancing

Jim Healy

Spotlight on Branches

Berwick Upon Tweed Branch



The Branch's 50th anniversary was in February 2003. The Annual Ball took the form of a celebration, with a wine reception followed by the cutting of a special cake before the evening of dancing started. The event was shared by several Special Guests, past members of the Branch and 114 dancers, and a wonderful time was had by all.

Bournemouth Branch



The Branch had a successful year, with its three main functions all being sold out. The Branch is very proud of its young dancers, who are full of enthusiasm for their dancing and work hard to achieve a good standard. Two of the 'youngsters' from the Branch's original children's class in 1986 went on to sit their Teacher's Certificate this year. Another 16 year old attended Summer School for the first time; Branch members and local groups contributed towards the cost for all three.

Brighton Branch

Brighton Branch has been welcoming younger dancers in the 20-30 age group all year. The Branch ran a Scholarship fundraising dance, which enabled them to sponsor one of the younger members to Summer School. Branch funds are also sponsoring two members to go on Teacher's courses.

Carnoustie Branch



The highlight of the year for Carnoustie Branch was reaching the Branch's 50th anniversary in early 2003. A small celebration took place, with the Branch Chair Margaret Paterson cutting a celebratory cake at class - and there will be more celebrations to look forward to at the annual dance in October 2003.

Duns and District Branch



The Branch had an eventful year. The May Weekend continues to grow in popularity and was very successful. The climax of the year was the Golden Jubilee Ball, when those present included founder members Mrs Peggy Spouse, Mrs Alice Robertson and Mrs Lena Robertson; Society Chairman Jean Martin; and many friends and members from Duns & District and other Branches.



East Lothian Branch

The Branch celebrated its 50th anniversary in November 2002. There were 119 people present, including two of the original twelve members, Mrs M Dow and Mrs L Sanders (both now in their 90's). One of the Branch's staunchest members, Margaret Martin, devised a dance for the occasion, "Preston Mill".

Falkirk Branch

The 2002-03 season was particularly eventful, as the Branch celebrated its 70th anniversary with a very enjoyable Ball in Falkirk Town Hall. Present to help cut the celebratory cake were one of the original members, Miss Frances Martin (a past Branch Secretary for 55 years and now Honorary Vice President of the Branch), and Mrs Nancy McLaren (a life member and teacher in the Branch).

Houston and District Branch

The Branch celebrates its 25th anniversary during 2003. There were a number of "firsts" this year. The first children's classes were organised, and there are now three locations with over 75 children (ages 6 to 18) enrolled; a Beginners Workshop was held, with two local teachers as instructors; and a Teacher's Workshop was provided for anyone in the area currently teaching SCD - Ron Wallace was the instructor and Muriel Johnstone the musician for this most successful event.

Leicester Branch



Leicester Branch members

Spotlight on Branches / Miscellaneous

Medicine Hat Branch



Medicine Hat Branch members

New Haven Branch

The Branch enjoyed another successful year, with a most enjoyable Ball and other events, including a music workshop for local musicians interested in learning to play for SCD - quite a success, with dancers enjoying dancing to a band of 8-10 musicians! The Branch Board has spent many hours discussing ways and means to attract new members and fund-raise, and hopefully some of the suggestions made will be implemented.

New Zealand Branch

The last year has seen the implementation of the decision to change the management of the Branch from Regional representation to an elected Management Committee. There

is now a committee of 8 committed Scottish country dancers, all dedicated to achieving the Branch's declared goal "To promote the growth and enjoyment of Scottish Country Dancing in New Zealand". There was a very successful Summer School, with lots of dancing to live music; next year's School will see a Musician's Course being held, which it is hoped will bring positive results.

Ottawa Branch

The Branch reports that its membership remained constant this year, due in great part to the efforts of those members who contact and encourage potential new members to attend the Welcome Dance in September. The Branch is very conscious of the voluntary contribution made by many of its members, and a Roll of Honour listing all those who have volunteered more than once was prepared. "Truly our strength is in our membership and in the high degree of participation." Well done to all.

Pretoria Branch

Pretoria Branch had an eventful year with many social events, the highlight of which was the 30th Anniversary Ball, which was very well attended and a great success. The year also saw the publication of the club's dance book,

released on the same night as the Ball; the book has been well received throughout the world.

South Wales Branch



The South Wales Branch holds a Festival of Dance at the historic Roman amphitheatre in Caerleon in June each year, which attracts many visitors. Other successful events during the year included a residential dance weekend at Built Wells. The Branch has had considerable success with sales of a CD and two accompanying books, the profits of sales going towards the Branch youth fund.

Winnipeg Branch



Winnipeg Branch members celebrates their 40th anniversary

Miss Muriel Gibson

Many of you will know Miss Muriel Gibson, who was Secretary of the Society from 1975 to 1988 and is one of the Society's Honorary Vice Presidents. In 2002, Miss Gibson celebrated



her 90th birthday, and a small party was held in her honour at 12 Coates Crescent in Edinburgh, home of the Headquarters offices. Still taking a very keen interest in the Society, Miss Gibson was

delighted to be surrounded by a number of old friends and acquaintances and to have a glass of wine to celebrate the occasion. Stewart Adam, Chairman Elect and member of Edinburgh Branch, presented her with a beautiful bouquet of flowers on behalf of the Society.

Hamlyns Scottish Oatmeal and Porridge Oats

In 2002, the Royal Scottish Country Dance Society signed up its first commercial sponsor, Banffshire-based Hamlyn's of Scotland, producers of Hamlyn's Scottish Oatmeal and Porridge Oats. The link with the Society for Hamlyn's was through the Schools - Summer, Winter and Youth. Many of you will have noticed the Hamlyn's logo on much of the schools' material. This year Hamlyn's provided single-serving sachets for the Summer School welcome packs, and we even had some of their oatmeal and porridge oats on sale in the shop. Through the efforts of their marketing, there was coverage of Summer School on the Gary Robertson show on BBC Radio Scotland in 2002, and press photographs were taken at 'Dancing in the Streets' in 2003.

The Society was delighted to learn in 2003 that the sponsorship had been extended for a further year, and is very happy to continue the partnership. Hamlyn's, which is the only brand of oatmeal and porridge oats guaranteed to be 100% Scottish, felt that the combination of "Scottishness", tradition and fitness offered by the Society was a perfect match for their brand. The funds provided have been of great assistance to the Society, and we are very grateful for their support.



Reviews

The Skye Collection of Scottish Country Dances Volume 2

Volume 1 of The Skye Collection was published about six years ago. Now we have Volume 2 with a further 8 new dances, all devised by members of The Isle of Skye Branch. "More new dances?" I hear people say, "we have more than enough already." On the other hand, many dancers are forever on the lookout for new dances with new challenges. This volume does not include some of the standard basic figures, eg Double Triangles, Poussette, Rondel, Grand Chain. But there is one Promenade, an Allemande, a Knot and a Targe. So, what's new? A nice variation on Schiehallion reels, lots of different ways of crossing, casting and turning. The Lochalsh Reel, which may well become a favourite, has 1st couple in promenade hold dancing a reel across with 3rd couple followed by reels on the wrong side beginning by facing up between threes. The biggest challenge is perhaps a 64-bar jig, which will take a bit of learning and remembering.

I think this book, and Volume 1, are both worthy of consideration and a credit to the Skye Branch. The music is well set out (melody and chords) and easy to follow, with 4 bars to a line, unlike the higgledy-piggledy manner of other books.

When Volume 1 came out the music was recorded on cassette by Muriel Johnstone's Band. This has now been transferred to CD, together with a new recording for Volume 2 by Colin Dewar's Band. I am always a bit apprehensive when two bands are included in the same CD, lest one outshines the other. No worries here, as both bands are in the top flight. Both have the melody played by fiddle and accordion. On Muriel's, Keith Smith dominates on fiddle, while Colin does so on accordion on his. Colin has a second accordion and Muriel does not, but her expert piano playing comes through the texture in her inimitable style. The one common feature is that Gordon Smith plays drums in both bands. Tempo is good all round, with Muriel's strathspeys a touch slower than Colin's. There are indeed some fine strathspeys composed by Muriel. The original for The Lochalsh Reel is by Colin and he follows it with three other fine modern tunes. Throughout the CD, there is a good mix of traditional and modern tunes. I was interested to hear The Kilt is My Delight as a strathspey; I know it as a puirt-a-beul in reel time, but lots of reels can be played as strathspeys, especially the song tune ones.

The 2 volumes and the CD are, to sum up, a package worth investing in.

John Laurie

The Scotia Suite of Scottish Country Dances



This suite of dances produced by the RSCDS in collaboration with the Royal Scottish Geographical Society (RSGS) commemorates the Centenary of the voyage of the Scotia, the research ship of the Scottish National Antarctic Expedition of 1902-04, under the leadership of Dr William Speirs Bruce.

It contains seven dances, all devised by Roy Goldring, with music composed by Muriel Johnstone. Roy and Muriel have collaborated on many occasions very successfully and this suite is no exception. The dances all have interesting ideas and formations but, like most of Roy's dances, can be enjoyed by dancers of all levels of ability. Muriel's music is inspiring as always with some new ideas, still in traditional form.

I am pleased to see that some of the dances are already being taught at day and weekend schools. I have noticed one or two on dance programmes, mainly in the south of England, but I'm certain that their popularity will be widespread throughout the RSCDS. The level of presentation of the book is very high. Produced on good quality gloss paper with splendid reproduction photographs, the text and music and easily read. Although the cost is higher than our usual volumes, it is well worth the price and I recommend it to you.

I have enjoyed watching Bruce's Men and The Piper and the Penguin in particular. Coincidentally the music for these dances are also my favourite tunes in the book, although Antarctica Bound and Scotia Sea follow closely behind. Congratulations to both societies and to the deviser and composer for presenting such a splendid suite of dances.

There is a CD to accompany the suite, and the music for the dances is played by Neil Barron and his Scottish Dance Band. Again, Roy and Neil have worked together on many occasions and the music on this CD is splendid and complements the dances perfectly. The tempo is excellent and very consistent throughout. The sound is very bright and lively and it will be a joy to dance to this CD.

I particularly enjoyed Antarctica Bound with the second tune "Elizabeth Donald, Moss-side" by Adam Rennie a special delight. I used to dance to this tune and played it in selections 20 years ago. There are good alternative tunes in Bruce's Men and Speirs Bruce - The Pole Star, especially the two Robert Mackintosh tunes in the latter. It is a great joy to listen to this CD.

Perhaps, to balance this review, I might offer two small criticisms. I feel the music recorded for the two strathspeys might have been slightly slower, but I'm sure the majority of dancers will not agree with me! In the book no indication is given of how the music for The Piper and the Penguin should be played to make up 88 bars. I was caught out the first time I played it. Neil Barron on the CD plays 32 bars of the original, 32 of an alternative tune and 24 bars of the original played ABB which suits the dance well.

The CD also contains a selection of pipe music which, to my limited knowledge, seems to be well-played and sounds stirring. Finally, the National Youth Orchestra of Scotland play a piece by Gordon McPherson called "South". This is a very modern piece of music, but very evocative of the Antarctic and conjures up visions of that cold, vast continent. It is beautifully executed, but rather long. However, the CD is well worth listening to in its entirety.

Robert H Mackay

Branch Workshops 2003-2004

| Workshop | Branch |
|----------------------|-----------------------------------|
| October 2003 | |
| October | Atlanta, USA |
| October | Hague District, Netherlands |
| October | Herefordshire, England |
| October | Kingston (Ontario), Canada |
| October 31 | San Francisco, USA |
| November 2003 | |
| November | Bristol, England |
| November | Croydon & District, England |
| November | Edinburgh, Scotland |
| November 22 | Kitchener-Waterloo, Canada |
| November | Medicine Hat, Canada |
| November | Northern Virginia, USA |
| November | Norwich, England |
| November | Toronto, Canada |
| November | Twin Cities, USA |
| November | Wirral, England |
| December 2003 | |
| December | New Zealand |
| January 2004 | |
| January | Hague District, Netherlands |
| February 2004 | |
| February | Atlanta, USA |
| February | Carlisle & Border, England |
| February | Cheltenham, England |
| February | Hawaii, USA |
| February | Inverness & District, Scotland |
| February | Leeds, England |
| February | London (Ontario), Canada |
| February | Nova Scotia, Canada |
| February | Ottawa, Canada |
| February | Oxfordshire, England |
| February | York & North Humberside, England |
| March 2004 | |
| March | Aberdeen, Scotland |
| March | Berks/Hants/Surrey Border England |
| March | Birmingham, England |
| March | Cincinnati, USA |
| March | Derbyshire North East England |
| March | Leicester, England |
| March | Lorn (Argyll), Scotland |
| March | N W Craven, England |
| March | Perth & Perthshire, Scotland |
| March | Royal Tunbridge Wells England |
| March | Somerset, England |
| March | West Lothian, Scotland |
| March | Winnipeg, Canada |

| Workshop | Branch |
|-----------------------|---|
| March | York & North Humberside England |
| April 2004 | |
| April | Doncaster & District England |
| April | East Lothian, Scotland |
| April | Edinburgh, Scotland |
| April | Helensburgh & District Scotland |
| April | N W Craven, England |
| April | Paris, France |
| April | South Wales, Wales |
| April | Washington DC, USA |
| May 2004 | |
| May | Buffalo, USA |
| May 22 | Castle Douglas & District Central Kentucky, USA |
| May | Duns & District, Scotland |
| May | Exeter, England |
| May | Glasgow, Scotland |
| May | Isle of Islay, Scotland |
| May | Isle of Skye, Scotland |
| May | New York, USA |
| May | Tokai, Japan |
| June 2004 | |
| June | Hague District, Netherlands |
| June | Montreal, Canada |
| July 2004 | |
| July | Boston, USA |
| July | Hunter Valley/Newcastle Australia |
| July | Leeds, England |
| July | Nova Scotia, Canada |
| September 2004 | |
| September | Ayr, Scotland |
| September 12-14 | Johannesburg, South Africa |
| September | Lochaber, Scotland |
| September | Manchester, England |
| September | Orlando, USA |
| September | Ottawa, Canada |
| September | Seattle, USA |
| October 2004 | |
| October | Glasgow, Scotland |
| October | Hamilton (Ontario) Canada |
| October | Phoenix, USA |
| October 9 | Ribble Valley, England |
| October | Sheffield, England |
| October | York & North Humberside England |

Donations

The Society is very fortunate in receiving generous donations every year from individual members, as well as from Branches and Affiliated Groups. All are gratefully received and, whether to a specific Fund or not, go towards helping the Society fulfil its objectives.

General Fund

Donations to the General Fund of more than £20 are listed below. In addition to these donations, we are grateful to those members of the Management Board or Management Committees who choose to donate some or all of their expenses rather than claim them.

| | |
|---|-----------|
| Mrs Yasumuro | £2,551.00 |
| Tom Toriyama | £345.00 |
| Tom Kerr | £20.00 |
| Chipping Norton Scottish Country Dance Club | £500.00 |
| Fleet Scottish Country Dance Society | £90.00 |

The donation from Chipping North Scottish Country Dance Club on the sad occasion of its closure was specifically towards a scholarship for Summer School. The scholarship was allocated along with the others, and one very grateful recipient, who might otherwise not have been able to, attended Summer School 2003.

Jean Milligan Memorial Fund

This Fund was established in December 1978 in memory of the Society's co-founder, Miss Jean Milligan. The General Purposes & Finance Committee is responsible for considering applications for support from the Fund, and in doing so reviews each application carefully to ensure funds are distributed to benefit as wide a range of projects and activities as possible.

Guidelines for applications to the JMMF are available from Headquarters or on the Society's website, www.rscds.org.

Donations of more than £20 in the year 2002-03 were as follows:

| | |
|------------------------|-----------|
| G G Fleet | £35.00 |
| R A Campbell | £20.00 |
| Hitomi Sato | £50.00 |
| Anonymous donations | £145.00 |
| Vienna Branch (S Mayr) | £160.00 |
| H G Lusky | £300.00 |
| F Stern | £50.00 |
| Doncaster Branch | £150.00 |
| Summer School raffles | £1,379.50 |

Beneficiaries of grants from the Jean Milligan Memorial Fund in the last year have included:

Glasgow Branch: funding towards their support of Scottish Country Dancing in primary schools

New Zealand Branch: contribution towards musicians' course fees

Toronto Branch: contribution towards Branch Workshop fees for four under-18's

Ilna Gumenyuk, Krasnodar: contribution towards travel expenses to Summer School

InterVarsity Folk Dance Festival (IVDFD): support of Scottish country dance workshop

Hunter Valley/Newcastle Branch: contribution towards Australian Winter School

In addition to these, the JMMF funds various scholarships to the annual Summer School (see scholarships brochure enclosed with the Bulletin).

Digital Recordings Fund

Although no donations to this Fund were received in the period, the results of previous donations were made available this year: the recordings of Books 2, 3, 4 and 18 were remastered, as well as the Graded Book. The remainder of the Graded Book dances were recorded for the first time and presented with the remastered tracks on a double CD, and a new recording on one CD was also made of Books 31 & 32.

Most of the digital transfers are now complete, but donations to this fund are still welcome, as remaining recordings will be re-recorded rather than remastered. A donation of £4,600 pays new recording costs (not including stock).

**THANK YOU TO ALL
CONTRIBUTORS!**



Audience with Her Majesty the Queen

On Thursday 3 July 2003, Alan Macpherson and I had the great honour of presenting to Her Majesty the Queen the portfolio of three dances that were composed to mark Her Golden Jubilee. Her Majesty naturally had a very full diary throughout Her Jubilee year, and this was the first suitable occasion to make the presentation. Both John Drewry and Alan Macpherson, the two devisers of the Golden Jubilee dances, were invited to the audience but unfortunately, John Drewry was unable to be there. Along with Alan, I was the other representative of the Society.



Her Majesty was most interested in the titles of the dances, and was especially pleased that they had been included in this year's subscription copy, Book 43, so that our members and others throughout the world would actually be dancing them. She displayed great knowledge of and interest in Scottish country dancing, and was obviously very pleased with this gesture of appreciation from the Society to its Patron.

To remind you: the three Golden Jubilee dances were 'Fifty Years On' (J Drewry), 'The Royal Yacht Britannia' (J Drewry) and 'The Celebration Strathspey (A Macpherson)'

Elspeth Gray
Secretary

A Star Is Born

Readers may be interested to learn that a previously-unnamed star in the Gemini Constellation has now been officially named "Jackie Johnstone and John Drewry". This came about thanks to Chris and Betsy Maxwell from Eaglesfield, Lockerbie, who, as members of the Dumfries Branch, wished to "honour" Jackie Johnstone and John Drewry for having taught the Morland Scottish Country Dance Week for the past fifteen years. They discovered, through the internet website, "Star Foundation, California, USA", that you could name an unnamed star, which is known to exist, but has no name. As both Jackie and John are named, it is very appropriate that an unnamed star within the Gemini Constellation should have been chosen.



In order to celebrate the event, regular attendees, Dulcie and Paul Bond devised a Strathspey called "The Double Eighty" and Chris Stewart composed the music.

Many congratulations to both Jackie and John. Oh! I wish I could become a star!!

Anonymous

BILL IRELAND (1924 - 2002)

Bill was born and educated in Glasgow. He trained as a PE teacher at Jordanhill College, where he was taught Scottish country dancing by Jean Milligan. In 1945 he took up a post at Wallington County Grammar School in Surrey, where he stayed for the rest of his career teaching games, notably rugby, and occasionally Highland Dancing. He joined the London Branch of the RSCDS, which was enjoying a post-war boom, and he was soon teaching several Branch classes a week. In 1950 he took on the Branch demonstration team and remained its teacher for nearly forty years. He demanded high standards from the team and its musicians and, at the time, his choreography was innovative. He was a loyal and diligent member of the Branch Committee and served as its Chairman for many years. He became a seemingly permanent fixture on the staff at Summer School, where he was also a very popular MC at ceilidhs. He taught at day and residential schools around the world and was a much respected ambassador for the Society. Latterly he taught Scottish Dance at the Royal Ballet Junior School.

Bill was known and admired throughout the Society, and will be sadly missed. Many members will have their own personal memories of him to treasure; here are those of Jennifer Wilson.

Owen Meyer

BILL IRELAND

Working with the Dancing Master - an appreciation

"Okay Jennifer, let's get the show on the road." Those were the words that signalled the beginning of a class with Bill Ireland. Awesome? Yes, it was for both class and musician. Hard work? Yes, it certainly was but most rewarding.

Over three decades we came to be known as the "deadly duo", which we took as a compliment, conveying to the dancers a rapport between teacher and musician they had not experienced before.

Within minutes of starting a class it was all about moving to the music, the emphasis always on the music. Bill was a master at building up exercises, steps and formations to fit music, to experience light and shade of the dance in harmony with the music, singing the instructions as only he could do, leaving a class open-mouthed and incredulous.

How he loved the power of the Scott Skinner strathspeys especially "Dr McHardy" and "Mr Martin", the smile telling all as the dancers responded; the delicacy of Marshall's jigs, his favourite being "Mr Morison of Bognie", where he gave strict instructions to keep playing the original while he taught the dance lyrically in order to remember all the reels. Towards the end of a class there was always a gleam in his eye, as he told the dancers that it was in our "contract" to finish up with "The Mairrit Man's Favourite" so that I could rattle off some good reels, commonly known to us as "the tadpoles" and guaranteed to lift a flagging class and making them forget about sore legs and feet.

Such was our understanding that very little communication was required between teacher and pianist - a nod of the head, a lift of

the eyebrows, one word "Charlie" for "Come o'er the stream Charlie", or "the toon" relating to a tune we never did know the name of! How gratifying it was to watch a class enjoying being worked hard, living every minute of the music and dance because of the enthusiasm and, above all, the passion such as only Bill could convey. How I wish the present-day music and dance students could have witnessed the combined understanding of how to conduct a class.

The highest compliment Bill always paid was that, in the nicest possible way, he could forget about me and get on with the job of teaching, knowing he would hear the right music at the right time without even asking, as instinctively I knew what he was thinking.

It was a privilege to work with Bill for so many years in St Andrews and on numerous occasions overseas - a partnership many dancers will remember as being quite unique. "Bill, when you hear me play "Mr Morison", have a little dance in heaven."

Jennifer Wilson

JEAN YEATS - AN APPRECIATION

Jean was the Society's longest serving Examiner, having been appointed in 1963. She travelled widely in her capacity as an examiner - Australia, Canada, New Zealand and, most recently, North America in 1999. Until her illness 3 years ago Jean also taught regularly at the Summer School in St Andrews and many would-be teachers were put through their paces by her.

As well as being a Society examiner, Jean adjudicated at festivals and was an examiner for the Imperial Dance Teachers' Association. She was always most encouraging of the younger members and perhaps one of her greatest delights this autumn was to see her two great-nieces, Samantha and Rebecca, enrolled in one of the Aberdeen Branch Children's classes.

Jean spent over 15 years in Canada and kept up her links with the Ottawa Branch through being their representative to the Executive Council of the Society. From the number of e-mails and telephone messages flying across the Atlantic in the last weeks before Jean died it is obvious that Canadian members thought very highly of her.

It was in Canada that Bruce Frazer first encountered Jean. Bruce recalls a 6 foot tall lady getting the whole class to "grow an extra inch". He was quite surprised to discover when standing next to Jean how small she really was. Like Bruce, many have been encouraged by Jean to "grow that extra inch" in their dancing. She was a gifted teacher. Where criticism was needed it was always constructive and you were shown how to correct or improve your performance, not just what was wrong with it. While advocating good technique, Jean nonetheless ensured that her classes were fun and she had an ability to pass on her love of dancing to others.

Jean will be remembered for her unstinting work for the Aberdeen Branch and for the Society as a whole. She has given sterling service and she will be greatly missed.

Jean M Martin

MARGARET PARKER

Margaret was a stalwart in support of the RSCDS. During her time as a member of the Ayr branch she enthusiastically supported branch activities, adult classes and dances, childrens classes. She was invited to teach branch classes and as a primary school teacher promoted dancing in schools. Her continual interest in scottish country dancing made her an obvious choice when nominated as chairman and later honorary president of her branch. She spent several years as Ayr branch representative on the Executive Council and in 1982 was nominated and elected as Chairman of the RSCDS. During her term of office one of her interests, outwith administerial duties, was to visit many rural branches and clubs, and helped establish their interest in RSCDS. Her support of the country dance section of the Ayr Music Festival resulted in an invitation to become Dance Director.

For her outstanding contribution to dancing she was awarded the Society's Scroll of Honour.

Margaret was a convivial companion and I enjoyed her company on many journeys to and from the Executive Council in Edinburgh, and at many dances and balls when we danced together, especially in her own strathspey, the Margaret Parker Strathspey composed in her honour.

Alastair Aitkenhead

Also sadly missed:

Catherine (Kitty) Easton

Mother of Marjorie McLaughlin, of San Diego Branch. Kitty was a great character who was known to many around the world. She will be greatly missed, but as Muriel Johnstone wrote in her appreciation of Kitty for TACTalk, "Let us all celebrate her life by bringing joy to the dance."

Catherine (Kay) Gibson

Kay was a founder of the Cape Town Branch of the RSCDS in 1950, and will be remembered with great fondness in Cape Town and beyond for her enthusiasm and love for Scottish country dancing. Kay was a recipient of the Society's Scroll of Honour in 1997.

John Hutton

We hope to have a brief appreciation of John in next year's Bulletin.

Jessie G Norris

Jessie was very well known in the Manchester area for her high standard of demonstrations and dancing, and was involved for many years with branches and groups in the area. She had many friends throughout the RSCDS who will miss her strong and courageous spirit.

Joan Treble

A member of New York Branch for over 40 years, much of the success of the Branch through the years has been in large measure due to Joan's devotion and dedication. She had a passion to carry out the aims of the RSCDS and to raise the standards of the dancing. She was much loved by her students and admired by her colleagues, and will be greatly missed.

Eleanor Warburton

An RSCDS teacher since 1964, Eleanor was a founder member of Scottish Societies in Helsby and Frodsham, Cheshire. For a number of years, she led summer schools in different parts of Scotland and England, which many will remember for their blend of hard work, fun and enthusiasm.

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If you would like to find out more, please contact the Editor for more information - see page 2 for contact details.



**The Royal Scottish Country Dance Society
New Zealand Branch Incorporated**



Summer School Nelson 2004/2005

The New Zealand Branch invites dancers from around the world to attend their annual Summer School in Nelson, New Zealand from 28th Dec 2004 to 6th Jan 2005

Dancers will live in The Franklin Hall of residence which provides accommodation in single rooms of a high standard, with mini gym, conference rooms and rooms for general socialising. Overflow accommodation will be catered for at Nelson Boys College Hostels, which have all been recently refurbished. The College has a large gym, swimming pool, tennis courts and playing field for recreation or outdoor dancing.

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Manly Bowater - Organiser
103 Princes Drive, Nelson, N.Z.
Phone: +64 3 548 7971

Email: Brian Say
4 Couatts Place Mapua 7155, N.Z.
Email: briansay@clear.net.nz

Or: The Secretary, RSCDS NZ Branch Inc. Phone: +64 6 344 5300
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- o Promotes and encourages excellence in the technique and social enjoyment of Scottish Country Dancing.
- o Membership is open to RSCDS members who hold the Society's Preliminary or Full Certificate.

Membership Services

- o **TACTALK**
Quarterly magazine with articles on many aspects of Scottish Country Dancing, book and recorded music reviews, teaching hints, etc. Subscription information is available for non-teachers through the Corresponding Secretary.
- o **TACSOUND** (Catalogue available)
Sells and produces recorded music for Scottish Country Dancing and leisure listening. Recorded music available for RSCDS books. Instructional videos on SCD now available.
- o **TACBOOKS** (Catalogue available)
Distributes dance books, leaflets, and instructional material about Scottish Country Dancing to TAC members and dancers.

- o **ANNUAL RESIDENTIAL SUMMER SCHOOL (1 WEEK)**
Classes, evening social dancing, ceilidh, banquet and ball, optional afternoon activities. Daily, part-week, and weekend registration available. Candidate courses offered on alternate years.
- o **AREA REPRESENTATIVES**
Area representatives provide local networking contacts and support.
- o **OUTREACH PROGRAMME**
Provides sponsorships, advice, and encouragement to new teachers.
- o **TAC ANNUAL GENERAL MEETING**
An annual weekend held at various locations in North America with a guest teacher for class instruction, banquet and ball, and an opportunity for input at the Saturday afternoon AGM.



TAC Web Site
www.tac-rscds.org

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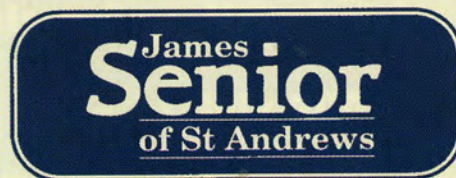
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