



rscds
Dance Scottish

Scottish Country Dancer





Summer School 2012



Early bird booking prices
available Spring 2012

watch our website
www.rscds.org

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



Being surrounded by so many inspiring dancers and musicians is something really special.

- Lindsay Ibbotson, UK

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

- Raphaële Orgeret, France

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

- Mary Rosa, USA

RSCDS EVENTS

82nd Annual General Meeting & Conference Weekend 2011

Dates: Friday 4 – Sunday 6 November 2011

Location: Kelvin Hall, Glasgow

- Civic Reception at Glasgow City Chambers; transport provided from Kelvin Hall if required. A wine reception will be held at Kelvin Hall for those not going to the Civic Reception.
- Ball – dancing to The Ian Muir Sound
- Class – led by Margie Stevenson, with musician Andrew Nolan
- Question Time session – with Chairman, Chairman Elect, Executive Officer & Convenors
- PR/Communications Workshop/s* – "Getting Your Message Across", led by Michael Nolan
- Dance – dancing to The Lothian Band
- Workshop "The Music Will Tell You" – led by Margo Priestley, with musician George Meikle

*Two workshops are currently scheduled, but this may change, depending on numbers. If you have booked, we will contact you directly, otherwise watch the website for more information.

Full details of the weekend's programme of events, and online application, are on the website at

www.rscds.org/events/annual-conference-weekend

Winter School 2012

Location: The Atholl Palace Hotel, Pitlochry

Co-ordinator: Sue Porter

- Course 1 - Sun 19 Feb to Fri 24 Feb 2012
Teachers: Alasdair Brown, Eric Finley, Sue Porter
Musicians: Bill Ewan, George Meikle, Gordon Simpson
- Course 2 - Sun 26 Feb to Fri 2 Mar 2012
Teachers: Patrick Chamoin, Janet Johnston, Sue Porter
Musicians: Andrew Lyon, Rodger McAndrew, Frank Thomson

Booking can be made online at

www.rscds.org/events/winter-school

Spring Fling 2012

Dates: 23-25 March 2012

Location: Dundee

The Spring Fling Committee are working hard on the details, which will be posted on the website, www.rscds.org as soon as all arrangements are completed.

Good news and bad news. According to a recent report dancing is the second most popular pastime in Scotland (see page 6) and there is no reason why it should not be just as popular in other countries too. Unfortunately the report doesn't tell us about the popularity of traditional as opposed to other forms of dance, but there seems to be a fertile environment in which we can recruit new dancers and members. But, and here's the bad news, RSCDS membership continues to fall. You have no doubt debated at AGMs, in branch committees and over a drink after class why that is, and your answers will have ranged from, "Too much technique", to, "Not enough insistence on standards," and to some extent they are all correct. There's a time and a place for doing things by the book (*The Manual*) and there are other places and other times when it's better to be more flexible and accommodating. If we get that balance right 'traditional' Scottish country dancing will be part of today's dancing boom.

It seems that issue by issue members and branches are submitting more reports, articles and letters for publication in the magazine. That's great. Thank you to everyone who has offered a contribution, and apologies to anyone who has not had their item published or who feels aggrieved by the editor's cuts. We try to cover as much as possible in each issue, while retaining a balance between HQ and the branches, the geographical regions of the Society, youth and experience, old and new. Please keep your articles coming, but keep them short, emphasise what is different about your event and remember you are writing for a world-wide audience. Often it is the quality and subject of an accompanying photograph that decides whether an article is published or not.

This is the editor's penultimate issue and the search is on for a successor. If you think you've got what it takes and would like to give it a go, please get in touch with mag.editor@rscds.org or Elspeth at HQ. You don't need a degree in English or an encyclopaedic knowledge of SCD but experience of the RSCDS and team-working skills would be useful. If you think that is a step too far, why not volunteer to serve on the Editorial Board? When the editor retires there will have been a complete change in the Board's membership since the magazine began, and we want to keep the Board open to new blood and fresh ideas.

Think about it, but most importantly enjoy your dancing.



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Cover picture: Dancers at a RSCDS photo-shoot in Edinburgh, September 2011.

The next issue of *Scottish Country Dancer* will be published in April 2012. Please send your contributions to the editor by 1 February.

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News from Coates Crescent

The latest developments at Headquarters

by Elspeth Gray



Branch Awards update

It is a pleasure to announce that the number of Branch Awards presented has now reached 234. Listed below are those who have received awards since October 2010 – well done to all of them, and thank you to the branches concerned for recognising the contribution made by these members.

| Name | Branch |
|------------------------------|---------------------|
| Hazel Astle | Liverpool |
| Bobby Brown | London (Ontario) |
| Alan & Susan Carr | Leeds |
| Olive Duff | Pretoria |
| Catherine Elliot & John Shaw | London (Ontario) |
| Jean Fryer | Pretoria |
| Brian Gunning | Canberra & District |
| George Hornby | Tokai |
| James Kutzner | Orlando |
| William Little | Castle Douglas |
| William & Marie McLennan | London (Ontario) |
| John Mitchell | London |
| Anne Naylor | Pretoria |
| Etuko Ohno | Tokyo |
| Laurel S Paterson | Detroit |
| Audrey Saunders | Western Australia |
| Carole B Skinner | Toronto |
| Carol Smith | New Zealand |
| Douglas Smith | Kingston (Ontario) |
| Jack Stalker | West Lothian |
| Irene Williams | South Wales |

Branch Award and Scroll of Honour

It may be useful to remind members and branches of the differences between the two. Branch Awards are for outstanding service to a branch or to SCD generally in a branch's area. Recipients will have: upheld the Society's objectives over a period of years; shown sustained and exceptional commitment to the promotion of SCD; been responsible for some notable achievements in relation to SCD and/or its music. A branch committee simply needs to agree to make an Award, and submit the

required form – there is no scrutiny of nominations, and every Branch Award requested is given. The Scroll of Honour is awarded to a very limited number of people and is given for outstanding service and loyalty to the Society; maintenance of the aims of preserving the standards and traditions of SCD; and encouragement in others of the knowledge and enjoyment of Scotland's heritage of dance and music. Scroll nominations can only be made by a branch or by a Society committee. A panel is formed to consider nominations carefully, and make recommendations to the Management Board – not every nomination is accepted. Further information, including forms and guidelines, is available on the website or from Headquarters.

Elections to management posts 2011

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

Management Board (4 places for 3 years, 1 for 2 yrs, 1 for 1 yr): Neil Copland, Iain Hutchison, Alan Macpherson, Alan Marchbank, Jean Martin, Helen Russell

Education & Training Committee (3 places for 3 yrs): Sue Porter, Mervyn Short

Membership Services Committee (2 places for 3 yrs, 1 for 2 yrs): Alan Caig, Irene Heron

JMMF and new Development Fund

Details of how to access both these funds, together with application forms, will be available on the RSCDS website by the end of November.

Staffing

In May, after just over 4 years with the RSCDS, Craig Jackson, RSCDS Schools Administrator, left us to take up a new post, and we wish him well. Sarah-Jane Paterson increased her hours to full-time, assuming staff responsibility for Summer and Winter Schools, whilst retaining a watchful eye on the RSCDS shop. Sara Lamont also increased her hours to ensure adequate cover in the office. Over the next few months, further staffing changes are planned to maintain the best possible service from Headquarters.

Board and Committee responsibilities

Following approval at the AGM in November 2010, the former General Purposes and Finance Committee was disbanded and operational and financial management, and other relevant general responsibilities, transferred to the Secretary/Executive Officer. The new Finance and Governance

Advisory Group was established, meeting twice in 2011 to consider the Budget for 2011-12 and the Annual Accounts for 2010-11 respectively, along with several other matters of corporate interest. With a new definition of role and responsibilities, following a process of recruitment internal and external to the RSCDS, William Whyte was appointed to the office of Treasurer by the Board, for confirmation at the AGM in November 2011.

Appointments

Marilyn Healy continues in the role of Archivist until November 2012. Formal nomination papers for the Archivist post will be available in December, but in the meantime informal expressions of interest would be welcomed by Elizabeth Foster.

The Editorial Board continues to seek new members with an interest in the production of *Scottish Country Dancer*. Any expressions of interest in the work of the Editorial Board would be welcomed, and should be sent to the Editor at mag.editor@rscds.org or by post to Headquarters, for the Editor's attention.

We are especially looking for a member to take over the role of editor when Andrew Kellett relinquishes the post after the next issue.

Motions to AGM 2011

The Management Board is putting two motions to the AGM that may interest members. The first is for the basic subscription fee for year beginning July 2012 to be £15, ie the same as the current year. The second is a proposal to split the Education & Training (E&T) Committee, and form a new Youth Services Committee. E&T would retain responsibility for standards, teaching, examinations and Schools, and the new Committee would be responsible for matters and policies relating to children and young people, and also Continuing Professional Development. The final AGM agenda was circulated to Branches and delegates, and put on the website, on 7 October.

Colouring competition

It's back! We are once again running a colouring competition for children, in conjunction with Dance Scottish 2011. The template/form can be downloaded from www.rscds.org/events/dance-scottish.html The submission date is 31 October (this may be extended – keep an eye on the website), so please encourage any young folk in your branch to get their paints and pens out – there will be RSCDS goodie-bags for the winners!

Regional Conferences

North of England

As mentioned in the last magazine, there will be a North of England Branches Regional Conference on Saturday 4 February 2012 from 2.00 to 4.15 during the York & N Humberside Branch weekend at the Cairn Hotel, Harrogate. Both the Chairman and Chairman Elect will be making presentations on the role of Headquarters and the work of the Management Board and Committees. There will be questions on the challenges facing us, discussion and the opportunity to share views. There is no limit on the number of members who can attend and there is no charge. You are welcome to stay on for the evening dance. Malcolm Brown will be happy to provide more details, tel 01904 488084, email mlamontbrown@btopenworld.com

Scotland & Northern Ireland

There will be a Scottish and Northern Irish Branches Conference in The Victoria Halls, Dunblane on Saturday 31 March 2012 from 10.00 a.m. to 4.00 p.m. The cost is £15 and includes lunch. The closing date for applications is 28 January 2012, and application forms will be available on the website or direct from Coates Crescent in mid November.

Scottish and Northern Irish Branches may send up to three representatives, and in addition individual members of Scottish and Northern Irish Branches, and Teachers Association Scotland, may also attend on a first come first served basis. If the conference is to be successful it has to be relevant to branches and members, so discussion will be based on feedback from this year's event or topics, relevant to Scottish and Northern Irish Branches, submitted in advance. All suggestions should be sent to snibc@rscds.org or Philip Whitley on 0131 538 6640 or 0787 564 3474. The closing date for submissions is 30 December 2011.

New Zealand

It is hoped there will be a regional conference at the New Zealand Summer School which runs 28 December 2011 – 5 January 2012.

Further information about all regional conferences will be made available on the website, and of course directly to branches through the regular mailings.

Ezines

Many of you will have received our occasional ezines – emails containing snippets of news. Please remember, if you want to receive them, we need your email address – either ask your Branch secretary

Disaster Relief Fund

As mentioned in the Chairman's piece on page 6, there was a wonderful response from members around the world to this fund, set up to provide support to members affected by the natural disasters in Australia, New Zealand and Japan. The total amount received and disbursed to date is £5,862. Thank you to all who contributed. Mr Shimizu from Sendai said, "Thank you very much to all those who contributed to our Sendai dancers who lost their homes. We are most grateful for your kindness and moved by the support from the Scottish country dance international family! We cannot thank you enough for your help."

to ensure it is on the database, or let us know at info@rscds.org. Help us to keep in touch with you!

Acknowledgement

We would like to acknowledge that the tune *MacPhail's Magic*, chosen as the lead tune for *High Society* in Book 46, was originally composed by Colin Dewar for the Ann Dix dance which shares its name (first published in *Reel Friends 2*).

Erratum: Book 32 (2006 edition), *The Clansman*

The description of bars 9-16 should end "...to finish 2nd couple facing up, and 1st couple facing down, women in the middle of the set." In the current edition the directions that the couples should face are reversed.

Dances needed for 90th Anniversary

As our 90th Anniversary approaches in 2013, we invite all our members to consider submitting a dance for inclusion in a celebration edition. We aim to create a publication that reflects our objectives of fun and sociability, as well as the breadth and depth of dance and our amazing international Society.

Dances do not have to be new and may be submitted with or without music. Any dance submitted should be written using the Society's Standard Terminology, available on the website at www.rscds.org/images/stories/pdfs/NonET/standardterminology2011.pdf. Selection for publication will use a similar process to that used for Book 46.

The full guidelines for submission are available from the website or from Headquarters. A submission form, also on the website, must accompany each dance, to assist with evaluation. The full timetable will be maintained on the website.

The first milestone is 31 January 2012 for submission of dances. So, get your creative juices flowing – the MS Committee is looking forward to receiving your dances.

Corrections

Affiliated Groups In issue 9 we thought that the St. Andrew Society (London) was the first RSCDS affiliated group to reach its centenary. Not so; Bournemouth Caledonian Society got there three years earlier, in 2007. We are pleased to report that this group on the south coast of England continues to flourish. The Duke of Argyll is Honorary President; members organise dances, coffee mornings, a choir and a display team; and eight members of the group attended RSCDS Summer School this year.

European Branches We reported in the previous issue that Gothenburg Branch was the first European Branch to be licensed outside the British Isles. Apologies to The Hague and District Branch in The Netherlands, which was licensed nearly a decade earlier in 1966. The Branch continues to welcome dancers to the two day schools it runs each year.

Festivals Also in issue 12 we claimed that Newcastle held the biggest competitive festival in Britain with 35 teams taking part this year. We were wrong: Perth had 39 teams, Ayr had over 40 and Aberdeen had 90. Well done to you all for organising such successful events.

Dance Scottish update

In April we announced that Dance Scottish 2011 would run from the AGM in early November until 3rd December, giving a month-long period to encourage newcomers into the dancing world that we know and love.

One truism for the Dance Scottish programme over the years has been that no single time period suits all branches and affiliated groups. As pointed out by Luke Brady in April and reiterated by Liz Fraser in the July branch mailing (see the website) recruitment and promotion are year round activities.

At the time of writing, events on the Dance Scottish section of the website run from September to November – can we increase the number and range of events even further? As we add more events, perhaps a pattern will emerge that will allow us to co-ordinate on a regional basis in future years.

Have a look at the website, chat in your committee meetings and dances and think about what you and others in your branch could bring to the Dance Scottish events page. And, if you belong to an affiliated group, remember your event can be promoted under the Dance Scottish banner too!

From the Chair

by Ruth Beattie, Chairman



As I write while listening to Robbie Shepherd's excellent programme, and after a few days' relaxation in beautiful Argyllshire, I reflect on the work of the Board in the last year and consider objectives for the next one. I am very grateful to all the current members of the Board and Committees who have given so much of their time to progress the targets we set at the start of the year. We have been working hard on structure and on health strategy, and a motion will be presented to the AGM relating to the former. The working group on health strategy is nearing its conclusions and will shortly be reporting to the Board. We are also addressing issues raised as a result of contact with the wider country dancing community and look

forward to developing this area of work. Recently we have had discussions with the National Trust for Scotland with a view to working in partnership. Regrettably, some members resigned from Board and committee work but it is good to know that they continue to give service to the Society in other ways.

Branches are central to the Society, but the affiliated groups and clubs which support our work are also very important to us, and we are considering ways of recognising their association more fully. The possibility of changes to the Society's legal status is also being considered by the Board.

All our major events continue successfully, in particular Spring Fling which was so efficiently organised by young people in Edinburgh. I am certain the Dundee event next year will be organised with the same energy and zest. Summer School has come and gone in a whirl of activity amidst brilliant sunshine and torrential downpours. I was delighted to meet many who attended, both fellow dancers from the past and new dancers. The spirit of friendliness is ever present, and support for each other in difficult times is quietly apparent. Other activities, not least the ceilidhs, provided excellent entertainment and evenings of fun and laughter – a break from the serious business! For the first time this year, we offered Taster

Days. It was a pleasure to welcome those who came to 'try us out', and we hope they will come back again, next time for a longer stay. Thanks go to Margo Priestley and her Deputies Ruby Wilkinson and John Johnston, as well as to the dedicated staff from HQ, for all their hard work and organisation.

In the past months there were times of darkness and difficulty, especially for our members who suffered from the floods and earthquakes in Queensland, New Zealand and Japan where, for some, uncertainty and insecurity still prevail. My thanks to all of you who supported our dancers, either through the Society or the Sendai relief fund. With your generosity, our fellow dancers were supported and sustained.

While the business of the Society has demanded most of my attention, there were nevertheless many enjoyable social events. In June, John Wilkinson and I visited Prague, where we held a Regional Forum, hosted by the International Branch. This was an overwhelmingly successful dancing weekend. We both greatly appreciated the kind hospitality of the Branch committee and members, as well as the opportunity to speak to dancers from a wide range of countries.

For those of us in the northern hemisphere, autumn and winter now approach, and summer is slipping away. Wherever you are, I wish you well – without you, the Society would not be the wonderful organisation that it is!

Scotland is a nation of dancers

According to a recent report sponsored by the Federation of Scottish Theatre (FST) 19% of adults in Scotland take part in some form of dance. That's more than play football. Only reading is a more popular cultural activity. Jon Morgan, Director FST, said: "Scotland is a nation of dancers in all its forms, but there is so much more we can do to get more people into dance and to maximise dance's contribution to Scotland's cultural and community life."

The report claimed that the health benefits from participating in dance could help cut hospital admissions, and it recommended that schools should be able to offer dance at Standard Grade.

Attending the report launch, Fiona Hyslop, Scotland's Cabinet Secretary for Culture, said the report was in line with the government's aim to encourage dancing as part of Glasgow's 2014 Commonwealth



Games legacy. She added: "We want to build on the huge enthusiasm that already exists for dance in Scotland and ensure that more people have the opportunity to participate. We are also committed to supporting Scotland's vibrant dance sector and using dance to promote Scottish culture and creativity on the world stage."

The RSCDS wants to ensure that SCD is part of the 2014 legacy. Liz Fraser, RSCDS Marketing Officer, has written to all branches urging them to start thinking now about how they can capitalise on the Commonwealth Games. It's not just about Glasgow. Members all over the world can get involved by organising dance events as part of the wider cultural celebration that will accompany the Games. She would love to hear about your plans, as well as your experiences in promoting the health and fitness aspects of SCD.

Email: marketing@rscds.org



Membership Services Committee

by Bill Austin, Convenor

In the last edition of the magazine I hinted that an electronic version of *The Manual* was on the way. When the Management Board saw the ePub – electronic publication – that Brian Charlton (Sydney) and Keith Bark (Toronto) had been working on, they felt that this was something to which members should have access. Brian and Keith refined their prototype and I am pleased to say that an electronic manual is now available for members to download from the Society website. PDF and ePub versions of the manual are available – both were produced from a single source document and are compatible with a wide range of computer platforms. Please download the ePub and give it a try, Brian and Keith would welcome any constructive feedback.

Book 46 has continued to generate comment. Elspeth's explanation of the book's economics back in April led to a suggestion that the book be made available

to teachers free of charge. My personal feeling is that this risks the creation of a two tier Society, but I would be interested in your views. The tune for *Best Set in the Hall* has also generated much discussion. In recognition of the strength of feeling generated, *Danse de Chez Nous* will be adopted as an official alternative tune. Copies of the tune will be available from the website or from Headquarters and incorporated in the next print run. We will endeavour to avoid similar levels of debate around the tunes in Book 47 – see page 5 for an invitation to contribute.

Thank you to everyone who contributed suggestions for recording priorities after the last edition. Colin Dewar made it down to the studio from his new home in Shetland and the fruits of his labours can be heard on the cracking new CD, the third CD to accompany *A Guide to Scottish Country Dancing* (formerly known

as the Collins book). Judi Nicolson's fiddle contribution travelled from slightly further afield - it was laid down in an American studio once the session from the rest of the band had been mastered.

Colin's old pal David Cunningham was once again in charge of the studio and I'm sure that bands and dancers alike will recognise the contribution that he has made to Society recordings over the years. I am truly delighted that the Management Board has decided to engage David as a consultant looking at ways to professionalise our music and media presence. I am sure that David's enthusiasm and professionalism will bring great benefits to the Society and I hope that he will be able to help us build bridges into the wider traditional music community and to attract new dancers into the Society. Watch this space!



Education & Training Committee

by Di Rooney, Convenor

Life continues to provide challenges to rival those of Education and Training. The seven-month trial of project-managing a new kitchen and three ancillary rooms damaged by flooding at Christmas has induced an interesting schizophrenic state. I have dealt with loss adjusters, fitters, plumbers, dance queries, agendas, annual reports, examination issues etc. I imagine somewhere there is a bemused decorator with a sheet of paper outlining the finer points of *Muirland Willie* in his folder!

I am delighted to report that the Society's involvement with the Girl Guide World Conference held in Edinburgh this summer was a huge success. Margo Priestley and a youth demonstration team helped with the evening ceilidh, while Andrew Nolan and George Meikle ensured that every participant had the instructions, the hard copy and the recorded music for *The Dhoon* to take home to all corners of the globe.

New Initiatives

A New Teacher's Pack is being developed to help, support and encourage newly qualified

teachers. It will include information on Teachers' Associations, how and where to access teaching guidelines, technical advice and a welcome voucher to spend on Society publications. Eventually we aim to have a new teachers' forum on the website.

A new Junior Member's Pack is also under development to support and encourage young dancers, and will contain: an RSCDS birthday card; a funky fabric shoe bag; a copy of the latest Youth Ezine; information on Summer School junior classes and other relevant dance events and competitions.

A central register of courses is being established on the website and we would encourage all branches to send to info@rscds.org details of any course they are thinking of running – Basic Teaching Skills, candidate classes, tutoring classes, mentoring courses, teaching skills, approaches to teaching children etc.

Scholarships

Please note that to allow successful applicants to make advanced travel plans the deadline date for Summer School

scholarships has been moved forward to 26 November.

The Manual Review

We continue to receive constructive suggestions from examiners, tutors, teachers and dancers from all over the world. If you have any issue that you would like to raise, please send details as soon as possible to info@rscds.org. Since the last magazine, two of the three sections of Chapter 6 have been received in draft form, Chapters 3 and 5 are on their second draft and other sections have autumn deadlines. We will continue to keep you informed as matters progress.

Appointments

A reminder that the E&T Committee would welcome expressions of interest in the post of Winter School Co-ordinator for Winter School 2013 to succeed Sue Porter. If you are interested, please contact Headquarters for the role description and information on the application process. The closing date for applications is 31 October 2011.

Youth

From the Youth Director



During spring and summer many of the now established events for younger dancers have taken place very successfully, including the Intersivity Folk Dance Festival in Bristol and Spring Fling in Edinburgh. The energy levels at both were amazing – on remarkably little sleep! It was particularly good to welcome dancers from all over Europe to Spring Fling this year, including a group from Gdansk University. Spring Fling 2012 will be held in Dundee and St Andrews over the last weekend in April and planning is well under way.

Youth Weekend West was hosted in Bellingham USA this year and was as ever a very enjoyable event. The Dunedin Dancers held their Biennial Festival in Edinburgh in conjunction with Edinburgh University New Scotland Scottish Country Dancers – again younger dancers and musicians were very much involved in all aspects of the event. This is good for the future of SCD and I am sure, looking at some of the other reports in the magazine, the same story is repeated all over the world.

It would be great to hear about even more events for or including younger dancers. What have you found works in your area? I have had several enquiries about the role of a youth coordinator on a branch committee, and a query from a newly appointed 'youth ambassador' – a young dancer aiming to interest and involve other people in the hobby which gives us all so much enjoyment. Is there anyone else out there doing the same? It would be good to share ideas. I am hoping to work on a role description for a branch youth coordinator. Any thoughts from those of you who are already doing the job would be welcome.

Remember: SCD for fun and learning new skills at the same time

Deb Lees



Dumfries Branch held its first Children's Day of Dance in May at Troqueer Primary School. Guest teacher Louise Macdougall from Darlington impressed on the children the importance of smiling and being aware of all the dancers around them, as well of course as doing their very best dancing. A new dance called The Day of Dance was written by Sue Petyt especially for the occasion and George Meikle played lively tunes for the morning class and the afternoon dance. A picnic lunch was provided by parents and Branch committee members. The photograph (taken by Iain Hale) shows Louise (back row left) with the children.

CPD Workshop

Seventeen teachers attended a CPD (Continuing Professional Development) Workshop in University Hall, St Andrews on 31 July. This was the third workshop that has been held to enable RSCDS teachers from an education and training background to train primary and secondary teachers to deliver SCD in schools.

Since the previous workshop in November 2010 a working group has been developing a syllabus of very simple dances for use in primary schools by non-specialist class teachers. A complete lesson plan has been drawn up for each dance. The lesson plans were discussed and approved, with minor amendments, by those attending the workshop. The lesson plans, which correspond with many of the requirements of the new 'Curriculum for Excellence' in Scottish schools, will now be piloted by class teachers in schools already selected by the working group. When the results of the pilot scheme are known the working group will complete the syllabus. The package will include a CD and should be available next year.

Irene Bennett

Spring Fling 2011

In March Edinburgh played host to another fantastic weekend of Scottish country dancing for those under 35, and the dancers that wee bit older who joined us for the evening festivities. Dancers from all over Europe came together to renew old friendships and form many new ones

From the semi-serious business of improving your technique in the classes on Saturday to the slightly sillier Sunday morning challenge, where dances were choreographed to depict famous Scottish stories and performed, complete with costume, to the other Spring Flingers, the Edinburgh Spring Fling was a rip-roaring success. The highlight of the weekend was the joint RSCDS Spring Fling and Dunedin Dancers ball which drew together dance groups from all over Edinburgh, the Lothians and Fife alongside the Spring Flingers in George Watson's College to dance the night away. The repetition of the line, 'We need to do this again,' is evidence enough for the success of the evening.

As always, good things come to an end and the last few bars of the final polka of the weekend seemed like a lament as it pronounced the end of Spring Fling 2011. All we can do now is wait for next year!

Michelle Meany

Young Dancer Project



Susan Rhodes reports on two recent, highly successful initiatives from Wirral Branch in England and Roxburgh, Selkirk and Peebles Branch in the Scottish Borders. Located in very different parts of the UK, their successful approaches to engaging more children and young people in Scottish country dancing reveal a number of features in common.

"A terrific experience for the Branch and the school"

Both initiatives show that an effective way of engaging more children and young people with SCD is to offer dance in schools, where personal contact and an immediate response to requests are vital to success.

As a first step both branches contacted the person responsible for organising extra-curricular activities in schools (an External Services Coordinator in England and an Active Schools Coordinator in Scotland) to inform him or her about what the branch can offer. These coordinators then contacted schools and ensured they would be open to the branch.

Both branches began classes with fun activities, maintained 'fun' throughout and stuck to a block of 6 hourly lessons. In the Borders, two SCD teachers went into each school, whereas Wirral used 1 or 2 SCD teachers and 3 helpers. Both branches prepared lesson plans but also monitored the energy, interest and abilities of the children, making quick adjustments to plans as necessary. Depending on age and ability of the children (5-15 years) both branches began lessons with simple steps, keeping in

time to the music by clapping and skipping around the room, making patterns while holding hands, or demonstrating skip change. Lessons then progressed to some easier formations and simple dances with lively music e.g from *A Second Book of Graded Scottish Country Dances*. In the Borders, the Branch also devised dances to suit class needs, particularly in a unit for children with disabilities, and classes culminated in a Day of Dance. In the Wirral, children received stickers, bookmarks and certificates at various points to reward effort.

While children got their breath back, both branches described the history and geography of a dance, or introduced the RSCDS, its worldwide network, schools and other events.

Both branches received thank you cards and requests to return. In the Wirral, a special needs teacher requested regular SCD classes. In the Borders a school has asked for regular after-school classes and the Active Schools Coordinator has asked that the blocks of lessons become a regular feature in schools.

A full transcript of interviews with Margaret Pritchard (Roxburgh, Selkirk and Peebles

Branch) and Maxine Slade (Wirral Branch) will be made available on the RSCDS website. I would very much like to hear your branch's experience of working in schools. Please share your experiences with me at devofficer@rscds.org. Your stories will be published on the RSCDS website to provide inspiration and ideas for other branches.



Members of Roxburgh, Selkirk and Peebles Branch dancing alongside children with disabilities at the Day of Dance in Hawick.



Sandra Crosby and The Inverglenn Scottish Dancers made the sixteen-hour journey from British Columbia, Canada to the medieval town of Aviles in Asturias, northern Spain this year to dance at the annual Beltaine Festival. They performed traditional dances and choreographed displays on the main festival stage and in plazas around the old town and in neighbouring villages, always to great applause. It was a wonderful experience for these young dancers, and you can see some of the performances on You Tube "Inverglenn Scottish Canada". The photograph by Chris Herbert shows the team dancing in Callezueta.

(Apologies Sandra for getting your name wrong in the previous issue).

Roxburgh, Selkirk and Peebles Branch: "We're always proud of our events but the one that really stands out was a special needs unit in Hawick. We really didn't know how to teach the three groups involved with this project but as soon as we met the different classes, we just loved it and developing/adapting dances according to their needs just simply happened. We had a *Day of Dance* at the end of the project with all the different groups performing brilliantly, and loving every minute. It was a terrific experience for the Branch and the school."

Margaret Pritchard, Youth Coordinator, Roxburgh, Selkirk and Peebles Branch

Wirral Branch: "Choosing to do this project had an unexpected effect on many of the Branch members. It appeared to re-energise us and the Branch profile rose which made us all proud. Older members were interested and keen to find out how the project was going. We also involved our teenage members from the children's class and they became more integrated into the Branch. We would recommend any Branch to follow up a local opportunity."

Maxine Slade, Wirral Branch

Summer School at St. Andrews

Sara Baker (Milton Keynes Branch) was awarded a Derek Haynes Scholarship and attended Summer School in St. Andrews for the first time this year. Here she describes the experience.



David and Cathie Queen dancing at the ceilidh.

(Photo by Gordon Porter).

As soon as I arrived at Summer School I knew that I was in for a fantastic week. There was a very friendly atmosphere from the start which helped me to settle in straight away. At the reception for first-timers we were introduced to our dance teachers and we spent the evening getting to know one another and doing some of the dances from *A Guide to Scottish Country Dancing*.

When classes began the following morning I felt totally relaxed. The venue – the Old Union Diner – was perfect for dancing and we had two superb teachers, John Wilkinson and David Queen, accompanied by two fantastic musicians, Sue Bollans and Luke Brady. The class was packed full of steps, formations and challenging dances, and we all sang along to the well-known tunes



Margo Priestley, RSCDS Schools Director, takes a couple of glasses to make sure an 80th anniversary garden party goes with a swing. (Photo by Jean Martin).



Robert Mackay and Maureen Haynes, two of the 'superb teachers and fantastic musicians' at Summer School. (Photo by Stephen Webb).

played for the warm ups and cool downs.

On Wednesday there was a garden party to celebrate the 80th anniversary of Summer School which I really enjoyed; the weather was glorious and lots of fabulous music was played. In the evening we were entertained at the ceilidh with music, dancing and singing. It was my first time watching a ceilidh and I thoroughly enjoyed it. The big social dance at the Younger Hall was held the following evening and it was excellent.

I recommend any one who has not been to Summer School to apply for a scholarship, because it is a fabulous experience. I learnt so much and I believe I have become a better dancer. I cannot wait to get back to my branch and show everyone how much I have improved.

I would like to express my thanks to all the friendly people who helped to make my week in St. Andrews so memorable. I have made so many new friends and I cannot wait to see them all next year.

T.A.C. Summer School

by Donna Weidenfeller (San Francisco Branch) and Harry Andrews (Edinburgh Branch)



"A stellar group of teachers" at the TAC Summer School. Left to right: Fred DeMarse, Mervyn Short, Pat Houghton, Bill Zobel and Eric Finley.

"Welcome to Summer School – this is your first time!" "Yes it is – how did you know?" It was a few days before we realised that our name badges had little rosettes with "1st" on them.

The week of the 39th Teachers' Association of Canada Summer School, held this year at Bishop's University, Sherbrooke, Quebec, went by very quickly. Dance classes ranging from Basic to HE (High Energy) Advanced were taught by a stellar group of teachers, Pat Houghton, Fred DeMarse, Eric Finley, Mervyn Short and Bill Zobel. Each had a unique style of teaching, pushing us to our best standard of dancing along with good humour and fun. We all enjoyed the fabulous music provided by the music staff headed by Muriel Johnstone, accompanied by Elke Baker, David Cunningham, James Gray and Keith Smith.

The social dances were special in that small groups of the musicians took turns playing

together, giving the dancers an opportunity to experience differing music style and instrumentation. Two were designated as "theme" dances. The first was "Beach Party"; surely your imagination will give you ideas as to the various styles of beachwear that were worn. The other was a "Black and White Social". It was fun to see how many creative styles of black and white were worn, from a conservative black dress to a tee shirt with piano keys. At all the social dances, the dances were walked through, and dancers were invited to come to the top of the set if they were uncertain of the dance - a great encouragement to all levels of dancer to take part. Even after the evening social dances ended, the party continued in the hospitality room with impromptu dancing and music, often until the wee small hours.

It wouldn't be a SCD school without a ceilidh and this was one of the best, with

acts ranging from a recorder duet (but only one of the performers was in the room) to Snow White and the Seven Dwarfs (Snow White was six feet tall and hadn't shaved his legs). But perhaps the highlight was the "Dance of the Little Swans" from *Swan Lake*, danced by Jamie Berg (this year's recipient of the Bob Blackie Scholarship) and Lara Friedman-Shedlov, two lovely young dancers from Minneapolis, and, erm, teacher Eric Finley and musician James Gray (in skirts!).

Unique to this year was a midweek concert. We had the privilege of listening to our musicians play for us at the university concert hall where the excellent acoustics gave us the full benefit of their glorious music. We heard solos, duets, and the full band playing quite a variety of music; traditional 17th and 18th century Scottish music, as well as original pieces written by the musicians. Eric Finley was the master of ceremonies who not only paid tribute to the musicians but added his unique style of humour. It seemed everyone on stage was having a fun time and gave the audience many laughs with their antics.

The afternoon schedule provided optional classes and tours and naps. The classes offered included Highland and Highland steps for Scottish country dancing, ladies step, formation focus classes, old time dancing, deviser spotlights, personal critique, teacher seminars, party dances and ball reviews. Muriel, along with David and Elke, lead a music appreciation class where they spoke about and demonstrated, "What is the music really telling you".

The grand finale of the week was the formal ball on Saturday night. Everyone was decked out in their finery and, after a wine/sherry reception and buffet dinner, we were led into the grand march by piper Ian Aitken. Having danced all the ball programme dances throughout the week, dancers seemed better able to socialise with each other, rather than focusing on their notes. The ball ended with *The Montgomeries' Rant*, the energy was contagious as the dancers were caught up in a flurry of excitement. It was indeed a grand finale!

Sunday was a combined teachers' class day; many managed to get up in time for the last chance (until next year) to dance with friends, our teachers and musicians. Finally we would like to thank Jody Williams, TAC Summer School Director, and her committee for arranging such a memorable week.

TAC Summer School 2012 will be held in Portland, Oregon from 29 July to 5 August.



Swan Lake as performed at the TAC Summer School ceilidh.



The Archive

by Marilyn Healy

The archive of the RSCDS was officially established in 1978 when Alastair MacFadyen began to catalogue the books, leaflets, music, letters and films accumulated since 1923 and held in the Society's 'library'. Books, particularly of music, had been collected almost from the very beginning. Lady Dorothea Ruggles Brice, sister of Lord James Stewart Murray, the 9th Duke of Atholl and first Chairman of the Scottish Country Dance Society, presented a complete set of Niel Gow and Nathaniel Gow's music to the library in 1925 and made further donations before her death in 1937. Since then there have been many gifts of music, whether in manuscript or printed books. On becoming archivist Alastair reported to the then Executive Council that the Society's collection of music at HQ was possibly the finest collection of SCD music he had come across and something to be proud of. The collection has expanded further since then. But the archive holds more. Much of the

material relates to the history of the Society itself, its publications and its recorded music. We also have records of the branches and over the years have received a sizeable selection of modern books of dances, but we would like to increase that holding.

Since becoming archivist I have been reorganising the archive, in line with the recommendations made by Dr Alison Rosie, registrar with the National Register of Archives in Scotland, who visited the archive in 2005. I am expanding the catalogue and the aim is to put it into a database on the web later this year, so that members and researchers can see what we have and, just as importantly, what we do not have.

Who has access to the archive?

There seems to be some confusion about who can consult the archive. An archive is not a library and therefore it is not possible to 'browse' or borrow its contents but Society members and researchers - whether or not they are members of the Society - may access it by writing to the archivist indicating their area of research.

Relatively few people do consult it, one of the reasons being they don't know what it contains, hence the work I am doing on the catalogue. When that exercise is finished I hope members will understand why it has taken so long!

Visit the archive

Members who would like to see how the archive is organised and have an idea of what it holds can visit HQ on Thursday 17 November as one of the events during Dance Scottish. Anybody interested in coming along should contact Sarah-Jane Paterson at HQ for information of times and to book a place.

John Drewry catalogue of dances

A catalogue of all the dances devised by John Drewry has been compiled, with help from members from Aberdeen and on the Strathspey List, and we now have a copy of all his books of dances plus many leaflets. There remain, however, several 'collections' or leaflets of dances we do not have and in particular the quarterly collections issued between 1968 and 1988. If any members have copies of these that they could let us have it would be appreciated.

Where are they now?

We have several photographs in the archive taken at Jordanhill College in Glasgow during the Jean Milligan Centenary Weekend in 1986. Several sets of young dancers took part in the celebrations but this picture is the only one where children can be identified.

Do any of our members know which branch or group the girls came from? Can anybody identify any of the girls and is any of them still dancing? Do any members recognise themselves in the photograph?



The Royal Wedding Romance in St. Andrews

You cannot fail to have noticed that earlier this year Prince William married Katherine Middleton. The young couple had met while studying at St. Andrews University, and to celebrate the Royal Wedding St Andrews held a champagne breakfast. Among the many varied and exciting artists providing entertainment on three separate stages was a demonstration team put together by RSCDS St. Andrews Branch. The team performed a medley of dances, including a specially devised dance, *Romance in St Andrews*, and the ever popular *Mairi's Wedding*. The local television station was on hand to record the event and the dancers featured in the evening news bulletins. I am sure everyone who performed on the day and the rest of the Society's membership would like to wish the couple all the very best.

Luke Brady

A Week in the Life of a Branch Secretary



Nicola Scott (Birmingham Branch) describes the work behind the scenes that keeps our branches running.

I've been dancing for 11 years now, all with RSCDS Birmingham Branch and I've been involved in the branch committee, in various roles, for the last 10 years – on and off! But in June this year, I took delivery of a big grey box of files, and started to experience life as a branch secretary...

Wednesday

Tonight we had the first committee meeting of the 2011-12 dancing season. I prepared and emailed out the agenda a week ago and there was lots to get through - thank goodness for the prospect of tea and cake once we reached the last item! We're trying out a few new ideas for Birmingham this year - reduced prices at our social dances for members, more beginner-friendly workshops and more advertising and marketing. I am also trying out something new - typing up the minutes at the meetings, with my laptop perched on my knee - so the committee are getting used to the constant tapping of keys and make the odd comment about the speed of my typing (they haven't seen the number of typos though!). There was some hot debate about the newsletter and the socials and much organisation of the autumn ball (not long to go now) so it wasn't until about 11 p.m. that I set off for home again, very much looking forward to my bed.

Thursday

There are always at least a few emails each week to deal with. This week I've had people looking for a ceilidh caller for their wedding in two weeks time (this happens a lot) a request for a dancing evening from a Cub Scout group (we get these sometimes, and they can be great fun) and requests for more information about our classes (perfect). I'm sure life as a branch secretary must have involved being glued to the telephone for hours before the computer came along, and for someone like me who occasionally forgets what she has done, it is very helpful to be able to check that I really did reply to that nice lady from Lichfield.

Friday

The postman came today and I took delivery of a box of shiny new advertising postcards which I have designed and had printed to hand out at demonstrations and other events in future. We have been doing lots of promotion already in September, at the Birmingham Arts Festival and with a special afternoon for beginners. Now I am keen to try to maintain the momentum and see if we can't persuade a few more people to come along to our dance classes.

Saturday

First social dance of the season and I was in charge! Thankfully, I was very ably assisted by other members of the committee who booked the hall and helped out during the evening with MCing, refreshments and being generally marvellous. Slight hitch with the microphone tonight, so along with the other MCs, I had to resort to projecting my voice and hoping that the dancers would be able to hear me - which seemed to work. I even successfully read out all of the notices of forthcoming dances. These come through thick and fast now the new dancing season has started, and the notice board, which started off looking neat and tidy, is now covered in flyers for all of the dances coming up - I just wonder if I will be able to go to them all.

Sunday

For some, it might be a rest day, but as part of my role on the committee, I'm also looking after the website, so a quick bit of updating following last night's social is required this morning. We've had a YouTube channel for the last year too, as well as accounts on Facebook and Twitter - talk about embracing modern technology! So a quick upload of a short video of *The Australian Ladies* from last night (the dance, not the people, although we did have a couple from New Zealand there) and then I think it's time to put my feet up.

Monday

No Scottish dancing related activities for me today - work and French conversation class instead.

Tuesday

Dancing class day - hooray! Being the secretary should not be all work and no fun - after all, I am in this for the dancing. Every Tuesday I enjoy putting on my shoes and getting down to the local church hall for some jigs, reels and strathspeys. It's also a chance to welcome those new people who have been in touch with me via the website. It's good to have someone they can recognise on their first night, and I love to see the new faces.

And so another week goes by - busier than most, but very enjoyable and full of Scottish dancing.



Lorn Branch Honorary President, Eamonn Arthur, and his wife Maureen, lead the record-breaking Strip the Willow on Oban Esplanade, (Photo by John MacTavish).

A new world record for the longest Strip the Willow was created on 16 July 2011 in Oban. RSCDS Lorn Branch was asked to demonstrate the dance first, and then in excess of 2000 dancers from all over the world took to the streets with Branch Chairman, Joan Robertson, calling the figures. The sets stretched from pier to pier along the esplanade as 4000 spectators offered their encouragement. The event was filmed by the BBC who confirmed that the previous record (just over 1900 dancers) had been broken. Congratulations to everyone involved.

Interview with Lesley Martin



Lesley Martin (Photograph by Jean Martin).

Helen Beaney, a recent recruit on to the Editorial Board, dropped by to chat with Lesley, a stalwart of the Society, at her home in Aberdeen.

How did you start dancing?

We did a wee bit at school, but not much, and I was taught Highland dancing. Then I went to Dunfermline College of Hygiene and Physical Education. We couldn't qualify for our Diploma without Scottish country dancing so we took our certificates there. When I came back to Aberdeen to teach, Barbara Anderson, the depute organiser of PE in Aberdeen, encouraged the PE folk to join the Society and attend classes.

Tell me about when you used to dance with the International Team:

I think initially Miss Milligan used to choose the International Team but then branches nominated dancers and auditions were held in Edinburgh with a panel of selectors. It was an honour to be chosen as the standard was high. We had to make our own dresses. The pattern was a very good idea – we had separate tops which buttoned underneath, a short skirt and a long skirt, all made of white nylon seersucker. Of course, when it rained the seersucker became transparent! The white dresses were a perfect background for the colourful tartan of the sashes and the men's kilts. We always had a piper and 'full regalia' was worn when we marched behind the Scottish flag prior to dancing. Our tartan capes matched our sashes. Every

tour was an exciting and unforgettable experience, giving us the opportunity to travel and to meet dancers from other countries. We all got on well together and it was a great adventure; we met so many people and everybody was so kind to us. I've lots of good memories of happy times. Oh, it was absolutely great. Of course, Miss Milligan was in charge; she used to mother us, rehearse us and look after us. She used to knit constantly, drank lots of tea, spoke a lot and never seemed to sleep. She was a wonderful person, very strong-minded and an excellent ambassador.

And you've taught practically all over the world, haven't you?

Yes, I've been lucky – I've been on teaching or examination visits to various places. At one time the North American tours covered the whole of North America. They took weeks and we were constantly hopping on and off trains or planes. Nowadays they're divided into the east and the west. Australia is also a big country but there weren't as many centres. I first taught at the TAC Summer School in the early eighties and that was a great experience. Then the Japanese invited me to tutor their Preliminary candidates and that was a challenge because they didn't speak English and I didn't speak Japanese! There were 8 men and 8 women. A couple of them had some English but apart from that it was demonstration, demonstration and 'No, like this!' I would like to send greetings to all the people I met who still remember me. I'll never forget the warm welcome we always received and the great hospitality from everyone. It was really an experience and I wouldn't have missed it for anything.

I was also sent on 'missionary tours' to teach folk dancers who weren't necessarily Scottish country dancers. That was under the auspices of the Jean Milligan Memorial Fund when Miss Gibson was Secretary; she used to write to all the groups that she knew of and ask them if they would like a visiting teacher. I remember teaching *Duke of Perth* to one very informal group; individuals would wander off in the middle to have a drink then come back and rejoin the dance!

I believe you've kept notes from all the classes you've taught?

Maybe not every class, but I have got a huge pile of exercise books. In the first ones, I just have the names of the dances, then

gradually there's more and more written about technique and formation practices. They're quite useful because I can look back to see what I taught where. Some of them are fairly battered now.

You've put a lot into the Society ... and got a lot out of it.

I started teaching in 1950 in schools and then in the Branch, but I stopped when I became an octogenarian. I first attended St. Andrews Summer School in 1951 or 1952 and I've been going ever since, first as a student, then as a teacher, tutor and examiner. I taught country dancing and ladies' step. One year when I arrived, Miss Milligan was waiting on the steps. 'Lesley,' she said 'I want you to take the men's Highland class.' I had a sleepless night that night!

I served on the Publications Committee, the Examinations Committee, the Executive Council [now Management Board] ... I think the only committee I never served on was the Finance Committee because I knew nothing about finance and I wasn't interested anyway. I think you should know what you're talking about if you stand for election. I was involved in the production of the original *Manual* and the amended versions and really enjoyed that work.

I've served on the Aberdeen Branch Committee and chaired it as well, and when Lady Aberdeen died I was very honoured (and very surprised) to be invited to become Honorary President of the Branch. I was awarded a Society Scroll in 1993. I've had a multitude of experiences I'd never have had if it weren't for Scottish country dancing and the RSCDS. It's a great hobby but it is just a hobby and we shouldn't take it too seriously.

You were, and still are, very involved in the Aberdeen and North East Festival.

Yes, it's an old, long-established festival, part of the Aberdeen and North East of Scotland Music Festival. I convene the Scottish Country Dance Sub-committee. Numbers are falling and standards are away down. The majority of the entries used to be from schools but now they are from RSCDS classes. The Aberdeen Branch runs children's classes and we do still get entries from one or two schools.

You mentioned the drop in standards...

In classes there used to be much more emphasis on technique than there is now and there were fewer dances, fewer formations and very few variations on the



Lesley and Elma Donald (later McCausland) who is holding the trophy, accepting first prize in the Open Women's competition at the Aberdeen Festival in the 1950s from Jean Milligan.

variations. When I took my first certificate we had to learn 12 quick-time dances and for the second certificate, 12 strathspeys, so we knew 24 dances. In recent years there has been a flood of new dances with four-bar phrases and very little pas de basque – the style has changed completely. It's been interesting to see how things have evolved. I'm sorry in a way that the old figures are being almost neglected. Nobody seems to want to dance double triangles or 'hello-goodbye' and the four-bar phrases make dances difficult to remember. We used to have to remember only four figures; now it's often double that. Many



Lesley, pictured here with Stewart Adam (RSCDS Chairman at the time) received a Branch Award from Aberdeen Branch in 2005.

more individuals and branches are publishing their own dances and it is difficult to keep up with them all. But it shows it's a living and evolving tradition, and if there's a demand for new material then that's a good thing.

Many people are teaching to the next social programme, which is OK for experienced folk but it's no good for inexperienced dancers and I think they're missing out on the basics. I've always maintained that what's most important is whether or not you are good to dance with – no floppy arms in a turn, how to approach, bearing your own weight and so on. No matter how old you are and even if you've lost the 'flight', you never lose techniques like good handing. The more skill a dancer has, the greater the enjoyment and the easier it is.

You must have lots of memories of Summer School, and seen lots of changes?

Summer School is so busy now. Afternoons used to be free apart from an occasional class for something special. Lottie Kane and Nan Shaw took Irish dance sessions and one afternoon was devoted to Miss Milligan's talk. We would go down to the beach every afternoon, rain, hail or shine. We talked and swam and practised our step dancing and the men practised their Highland. We got to know each other very well and there was a huge crowd of youngish people. We had great times. Now there are walk-throughs and all sorts of

things going on – every moment seems to be filled.

Miss Milligan was in *loco parentis* for us young folk; if we were going to be out after 11 o'clock at night we had to ask her for a key and tell her where we were going and what we would be doing. It was like a glorified boarding school. Priority in our packing was a screwdriver, so we could unscrew the blocks that held a ground floor window closed and we could climb back in to University Hall late at night. No men were allowed up the stairs in University Hall but they always saw us home. I remember once we climbed in through the Common Room window and Derek Haynes had marbles in his pockets. I still can hear them going 'ping, ping, ping' as we tiptoed over the wooden floor! We were all young and feel [meaning 'daft'] then. Miss Milligan had very sharp ears and must have known what was going on. We thought she was terribly strict but, looking back, she was the kindest person and always had a twinkle in her eye.

There was always a ceilidh on the Friday night. Elma Taylor recited marvellous witty monologues and poems. She did all her composing in the bath. Afterwards there was an official party with Miss Milligan, Miss Haddon and Miss Ross. Once we had sung *Goodnight ladies* they would leave and then the real party would begin. John Corbett was the most wonderful mimic and had Miss Milligan to a T with all her sayings.

We used to be invited to Pitlochry where there was a natural amphitheatre and we always danced a Thirtytwosome. The cars parked round about would flash their headlights and toot their horns as applause. We were invited to all sorts of places from St. Andrews to give massed demonstrations but that seems to have stopped. We gathered on the grass outside University Hall to practise before we went anywhere. Bill Ireland was always given the task of training the teams and a good job he made of it. I remember one display was at a Highland show. It had been raining and we went on immediately after the cattle had been paraded. Apart from the cowpats, it was damp and the worms were coming up through the grass, so there was very little eye-contact at that demonstration!

Do you have a favourite dance?

Not really. Some of the dances I enjoy are the *Lea Rig*, *Cape Town Wedding*, *The Maid of the Mill*, *Deil amang the Tailors* and *The Montgomeries' Rant*. The music influences choice.

News in pictures



May Brown, a life member of Western Australia Branch and an active dancer into her nineties, celebrated her 100th birthday in April. At a lunch organised by her family, a team of Branch members performed a short demonstration, including *The McCulloch Strathspey* (which had been devised by May and published by the Society in 1966) and a new dance, *May's 100th*, devised by John Brenchley. May thoroughly enjoyed the display, clapping her hands and tapping her feet in time to the music. Sadly, May passed away peacefully two months later, but her family have lovely memories of a great celebration of her 100th birthday.



In its 75th Anniversary year West Lothian Branch has recognised Jack Stalker's outstanding service to Scottish country dance music by presenting him with a Branch Award. Jack is a wonderful exponent of Scottish fiddle music and his superb selections of tunes, both traditional and modern, have enhanced dancers' enjoyment for over 35 years at Summer School, throughout Scotland and abroad. He even played for Her Majesty the Queen when he accompanied Highland dancer Dixie Ingram at a reception in Edinburgh Castle. In 2008 his band opened the proceedings for "A Hundred Years of Sir Jimmy Shand" in St Andrews. But he has been equally at home accompanying groups of youngsters in local schools and teams of RSCDS dancers in shopping malls and car parks.



This year the Bell Rock Lighthouse off the coast of Arbroath is celebrating its bicentenary, and on 3 July twelve intrepid dancers from East Angus Branch accompanied by accordionist Frank Thomson of Aberdeen set sail to dance *The Bell Rock Reel* in its vicinity. The dance was devised about five years ago by Jim Crowe, a member of Huntingdon Branch, who had been born in Arbroath. It was a glorious day with calm seas but there was quite a swell and waves were lashing the lighthouse tower. Even so, the six couples managed the dance plus an encore on the rolling deck of the boat. Then for good measure they repeated the dance for the crowds on the quayside as the boat came back into harbour. Branch member Heather Lockhart thought the day was, "A great experience – and what a laugh." Photograph by Ian Mutch.



Congratulations to Sylvia Miskoe (Boston Branch) who was presented with the New Hampshire Governor's Arts Award for Folk Heritage at a ceremony in the majestic Executive Council Chambers on 27 April 2011. Sylvia, the first woman to receive the award, was honoured for her contribution to the state's musical lore, particularly in Scottish, French-Canadian and New England contra-dancing. It was a proud and thrilling experience, "Like getting paid to eat ice cream", she was heard to remark. The photograph shows Sylvia receiving the award from Governor Lynch.



Irene Bennett (Scottish Schools Liaison Officer) and Heather Battson (Glasgow Branch) at Buckingham Palace where they represented the Society at a reception hosted by The Queen and The Duke of Edinburgh in recognition of "the achievements of young people in the performing arts, those that support them and those organisations with Royal Patronage." They curtsied immaculately when presented to The Queen and chatted to the other guests, including many familiar faces from stage and screen. It was an amazing experience, and both ladies felt extremely privileged to have been present.



22 French children from the Meudre Reel visited Scotland for the first time this year and had the lovely experience of dancing in Princes Street Gardens, Edinburgh. Eight children were allowed to demonstrate Joie de Vivre next to an adult set. One of the adult dancers commented, "It puts us to shame when we see these French children dancing so well while Scottish country dancing does not have the same appeal to Scottish children." The Meudre dancers also enjoyed going to Lochearnhead Highland Games and dancing at an old folks' home: all under a clear blue sky! Some of them told their teacher, Sophie Marchand, that it had been the best week of their lives. Thank you to everyone who supported the trip. Children and adult dancers from anywhere in the world are welcome to join Meudre Reel for a weekend of Scottish dancing in France in June 2012.



This team of mature dancers carried off the Butchart Challenge Trophy at the annual Aberdeen Country Dance Festival in March 2011. The trophy was awarded for "The best team work and the true social spirit of Scottish country dancing." The average age of the team is 75 years, and their lively performance of The Reel of the 51st Division earned a rousing ovation from the audience. All the dancers in the photograph attend a seniors' class taught by Irene Shand in Aberdeen.



Chicago, Madison and Milwaukee Scottish country dancers enjoyed their second annual Midwest Scottish Weekend at Beloit College, Wisconsin in June. It was a three-day event including workshops, a formal ball and a ceilidh, and drew attendees from the neighbouring states of Minnesota, Iowa and Missouri as well as Hawaii. Teachers were Terry Harvey (Delaware Valley Branch) who brought enthusiasm and exemplary technique to the workshops, and Sue McKinnell (Chicago Branch) who guided participants through several of her intricate dance compositions. Sue was delighted to have one of her dances, Barbara's Strathspey, published in Book 46. Musical accompaniment was provided by Barbara McOwen on fiddle and Terry Traub on piano. They also gave a well-received music lecture and led a special workshop for musicians. Here's to an equally successful third annual Midwest Weekend in June 2012.

From around the world

Thank you to our regular correspondents for keeping us up to date with what's happening throughout the world-wide RSCDS family. They are joined in this issue by Natalia Titovich, who reports from Belarus, and Helene Taylor (Hunter Valley Branch) from Australia. The role of Australian correspondent is met by the branch hosting the Australian Winter School, so in the next issue we'll hear from Melbourne.

Africa

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Ryan Nelson (Pretoria Branch Chairman) with recipients of the Branch Award (left to right) Anne Naylor, Jean Fryer and Olive Duff.

The Pretoria Branch (www.rscdspretoria.za.org) presented RSCDS Branch Awards to three of its long-standing and faithful members in recognition of their commitment to and involvement in the Branch over many years. The recipients of the awards were Jean Fryer, Anne Naylor and Olive Duff.

Pretoria held a day school and evening ball and proceeds from these events went to help Japanese SCD members affected by the earthquake and tsunami. Cape Town (www.scd.za.net) also held a fund-raising dance for the Sendai Dance Group. The tribute dance, *Land of the Rising Sun*, devised by Wouter Joubert (Pretoria Branch) was taught at this event.

Somerset West Scottish Country Dance Club celebrated its 54th birthday on 11 June. Two pipers from the Cape Field Artillery Pipes and Drums led the Grand March at the start of the evening's dancing. The call on Mandela Day, celebrated since 2009 on 18 July (Nelson Mandela's birthday), is to devote 67 minutes of one's time to changing the world for the better. Fish Hoek Scottish Country Dance Club held a Mandela Day Dance as part of a series of charity dances organized by Clan Colquhoun. The dance programme lasted for 67 minutes. There was no charge for this dance, but dancers brought along contributions of food for hampers for folks

in need, pet food for an animal welfare society and books for a charity helping children in rural regions. We encourage other dance groups to add 18 July to their dance calendar and do the 46664 (*Four, Double Six, Six, Four*) Jig. 46664 was Nelson Mandela's prison number and is now the title of a HIV/AIDS awareness charity.

The Fifty First Club (Johannesburg Branch), which celebrates its 60th anniversary this year, was invited to give demonstrations at the Celtic Fest held at Champetre Estate, Modderfontein. The Fest was a celebration of Celtic culture in South Africa and will hopefully become an annual event.

Australia

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For most SCD areas in Australia the season opens in March when temperatures start to cool but Sydney braved the heat of February to run the February Frolics – a Fun day of dance which was Free for their members with Fantastic teachers teaching Fun dances in a Fabulous hall.

A Tutor Training Course was conducted in April with teachers from Sydney, Melbourne, Adelaide and Brisbane attending. Hunter Valley Branch held its Day of Dance in May, featuring dances devised by John Drewry. Most branches hold their annual balls during July to September with participants enjoying live music and a chance to wear their finery.

The Winter School in July was a great success with the expert teaching of Janet Johnston (Edinburgh), Robert McOwen



The Teens and Twenties Dance in Sydney. Photo by Trish Nicholls.

(Boston), Deanne Corps (Queensland), and Anne Gray (N.S.W.). As a flow-on from Winter School the two international teachers toured Australia teaching classes in Perth, Sydney, Canberra, Melbourne, Cairns and Adelaide. It's indicative of the size of Australia that they travelled over 11,000 kilometres between them.

Most branches are making determined efforts to encourage new or younger dancers: Adelaide will have a Come and Try event in August; Sydney has run a 'Teens and Twenties' social where younger dancers helped with the organisation and brought along their non-dancing friends; Melbourne runs a children's class and sponsored three of the participants at the Winter School.

Canada – East

Correspondent: Keith Bark
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Following the year's disasters, dancers in Ontario have organised many fund raising events and local members of TAC organised



Dancers in Canada performing Matsu Shima as a tribute to their fellow dancers in Sendai, Japan.

a dance with Fred Moyes donating his time and talent as musician. All funds raised were sent to the Sendai Dance Group. Several dances associated with Japan were included in the programme. Also, at a local Gala Day, the dance *Matsu Shima* (named for a beauty spot close to the affected area) by John Drewry was performed as a tribute to those in Sendai.

On a more pleasant note, 2011 sees the 50th anniversary of London (Canada) Branch. Its Golden Jubilee Dinner and Ball was held in the Great Hall of the University of Western Ontario on 7 May. Alex Gray, Past-Chairman of the Society, and his wife, Kate, were guests of honour and brought congratulatory messages from RSCDS Chairman Ruth Beattie. Congratulations were also received from the Mayor of the City of London, the Premier of Ontario and the Society's Patron, Her Majesty The Queen. A reception with a photograph and memorabilia display provided the opportunity for many former members and friends of the Branch to renew acquaintance. Following a splendid dinner for 180, 140 dancers took to the floor to the music of The Scottish Accent. We were all saddened by the death a few days previously of band leader Bobby Brown. We extend our sympathy to his family and admire the professionalism of his son and the other members of the band.

Presentations of Branch Awards were made for Bobby Brown in recognition of his 50 year association with the London (Canada) Branch (accepted by his wife Lisa and son Laird), and to Branch members Marie and William McLennan and Catherine and John Shaw.

The Branch's new website www.RSCDS LondonCanada.org has been launched with photographs from the Golden Jubilee celebrations.

Europe

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A new RSCDS affiliated group, Minsk Scottish Dance Club, held its first weekend workshop and ball in May. Dancers came from Russia, Germany and the UK as well as Belarus. The event was organised by Pavel Sokolov and Natalia Titovich, with help from Guy Lawrence, an itinerant dancer who has travelled across the length and breadth of the Russian speaking countries, stepping off the train to dance with any small group he can discover in out of the way places. Teachers at the weekend were Daphne Scobie for Scottish country and Highland dancing and Fiona Grant for Step dancing. Daphne even

devised a dance for the group, a strathspey, *Moments in Minsk*.

The weekend coincided with the Irish Feis in Minsk so the Scottish dancers spent Saturday afternoon watching the Irish dancers from nursery age to veterans compete for the myriad cups and medals awarded in the various categories of step dance. Then it was off to the Scottish country dance class in the evening. The students, all young, fit and energetic, were keen to learn all they could. They worked hard on step practice, formations and several country dances. On Sunday afternoon everyone worked equally hard at their Highland steps and step danced through an old Scots reel. The Veterans Palace was the venue for the evening ball. With the chandeliers twinkling in the elegant ballroom, the dancers enthusiastically and energetically took their partners through a programme of 18 dances, including ceilidh and old time as well as Scottish country dances.



Dancers at the Minsk Weekend

Japan

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First of all we express our thanks for the concern, encouragement and support from all of you after the disaster in March. We appreciate the ties of SCD friendship.

For some time after the disaster we had to give up many dance events in East Japan. Serious lack of the supply of electric power goes on, so we need power saving. But no matter how hot the temperature is, we continue our classes all through the summer without much break as usual. We are moving forward and are planning



Ceilidh at the Saiko Weekend

various events in autumn. There will be dances held by the local groups in Fukuoka, Hiroshima, Mie, Nagano, Kanazawa and elsewhere. And of course the group in Sendai will hold an annual dance as in other years. We believe dancing has the power to encourage people and help them recover.

Saitama Branch held a charity dance on the 2 May. 127 dancers attended and all fees and donations went to Sendai SCD tsunami victim relief funds.

In June the Tokyo Branch Weekend, which included the AGM, was held at the beautiful Lake Saiko on the northern side of Mt Fuji. The classes were taught by Branch teachers. The number of participants was 53, almost half the usual attendance. But they enjoyed the familiar atmosphere.

The 29th Japan Scottish Highland Games will be held in October. We are grateful to the visitors such as pipers and teachers for coming to Japan from overseas countries. Saitama Branch's 10th anniversary book will be completed soon. Tokai Branch's 15th Anniversary Weekend will take place in April 2012 with John and Ruby Wilkinson as visiting teachers. Many dancers, especially those who have attended Summer School in St Andrews, are looking forward to seeing them in Japan.

New Zealand

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Scottish dancing is a great way to keep warm during the New Zealand winter, so what's been happening, or is to happen, in Aotearoa (New Zealand)?

"After the rainbow" was the theme for the biennial JAM (Junior Associate Members) Camp, held over the Easter weekend at St Cuthbert's College in Auckland. Just over 40 JAMs enjoyed classes, two social events, medal tests and other activities. There was, of course, a lot of help behind the scenes by an enthusiastic team of adult helpers.

Waimate Club members are justifiably proud of their achievements. A small town in South Canterbury, Waimate has a population of 3,750 and a children's Scottish country dance class of 22. This success is credited to the cohesiveness of a small community, and the willingness of the local high school to make Scottish dancing an option for credits in the national educational qualification programme.

In June the annual Queen's Birthday Weekend School was held in the Waikato town of Putaruru. The school was attended by dancers from the upper half of the North Island, plus a few from further south. The busy organisers put on a great weekend,



The advanced class, with teacher Doug Mills, at the JAM Camp. (Photo by Katharine Hoskyn.)



The advanced class, with teacher Doug Mills, at the JAM Camp (photo by Kathryn Hoskyn).

with classes (including a music class) and social functions for all to enjoy.

New Zealand dancers are very much looking forward to the private visit of Marian Anderson later this year. Well, it's supposed to be private. In early November Marian will play for a class and formal ball at Auckland's beautiful Town Hall - the first time a Scottish country dance event has been held in that venue for almost 20 years. Marian then travels to Napier for a ceilidh and dance, followed by visits to Dunedin and Christchurch. Visitors from elsewhere in New Zealand, and from overseas, are very welcome at these events. See our website (www.rscdsnz.org.nz) for information.

USA – East Coast

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The Boston Branch (whose classes cover a large portion of the New England region) sponsored a Candidates' Class this year for the first time in quite a while, with an enthusiastic and hard-working group of sixteen teacher candidates that included a number of newer, younger dancers. The examiners were Margo Priestley, from Scotland, Elinor Vandegrift and Elaine Brunken. As one of the few branches in the area to be hosting an exam this year, they were also able to provide an examination center for some candidates from other East

Coast branches. As always, the group also continues to welcome participants from other areas at the annual July dance weeks (Scottish and English-Scottish) between the ponds and beneath the pines at Pinewoods Camp in Plymouth, Mass.

Further south the 31st annual Thistle School was held in the North Carolina mountains just prior to the Grandfather Mountain Highland Games. There was a large attendance of dancers from all over the South Eastern States and beyond.

The New York Branch held its annual fundraising dance for UNICEF in the lobby of the United Nations General Assembly building



A UNICEF representative receiving the cheque at this year's fundraising dance organized by New York Branch. Also in the picture are Tom Marshall, Branch President, and Charlotte Holton, the coordinator of the event.

in June, raising \$1,600 for UNICEF. Since it began 21 years ago, the event has raised over \$25,000 for UNICEF.

The New York groups have sent out an invitation to join them at their annual Jeannie Carmichael Ball weekend, November 5-6, held at the historic Thayer Hotel in the grounds of the US Military Academy at West Point. Music will again be provided by Parcel of Rogues. In the fall there are also opportunities to dance at balls after the Charleston Highland Games in September and Stone Mountain Games in Atlanta in October. Visitors are always most welcome to join in the fun.

North America – West Coast

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Much of the news this time comes from what we in California call the Pacific Northwest. The Burnaby Club in the Vancouver area organized a tour of Scotland for 16 members in May. Rosemary Coupe writes that they had many good experiences, including dancing, despite unseasonable wet weather:

"We checked the RSCDS website for dance events and plotted our journey accordingly: first to Troon for the Ayr Branch's weekly summer dance, then to Oban for their regular dance, to Aberdeen for a day school dance, and finally to Portree for the Skye Branch weekend. The Inverness Branch also kindly arranged an evening of dancing for us."

In October Simon Scott will celebrate 50 years of dancing in Vancouver. He has been teaching since 1962, one of the longest teaching spells in North America. Two other dancers reached milestones this year at the St. Andrews Summer School: Rebecca Blackhall-Peters of Langley, British Columbia was invited to teach for the first time and Lisa Scott of Portland, Oregon was invited to become a class musician. It's great to have their talents recognized by the larger RSCDS community!

In the San Francisco Bay Area, plans are underway to produce a book of locally devised dances. A large number of submissions has been received and will be vetted over the coming months. We held a new event in July, a fundraiser for our annual weekend at the Asilomar Conference Center. We offered tastings of wines from several local wineries accompanied by cheese, biscuits and fruit, along with music showcasing several of our musicians and performances by the Red Thistle Dancers. Many Branch classes contributed baskets of goodies that became raffle prizes, along with other treats such as hand-knitted hose and a flight with a dancer who is a private pilot. The event was well attended and has raised some much-needed donations.

Notes for MCs



General Comments

1. Being a good MC contributes hugely to the success of a dance. It can be quite a difficult job. Choose the person best qualified for the role. It should not be a politically motivated choice or a reward for long service.
2. Don't change MC during the evening unless you have to.
3. Generally the MC's spoken contribution to the dance should be as short as possible.
4. The MC should be prepared to dance only a few dances, usually close to the top of the hall.
5. If other people are recapping and an introduction is necessary it should be very short.
6. Teach yourself to use the microphone properly. Listen to the sound that is coming out of the speakers. Listen especially for the 'P' sound [Pah] and the 'S' sound [Hiss]. Adjust the position of the mic (both angle and distance) in relation to the mouth so you get the best sound. If you are competent and the band agree, adjust the sound desk EQ to get the clearest sound for your voice; the settings are likely to be different for male and female voices. In a big hall with echo, speak slowly and clearly. Wait at the end of each phrase until the echo has died away before speaking again. Each time the MC changes, a new EQ may be needed.
7. Being an MC can be nerve wracking. When nervous, people tend to talk faster rather than slower. Practice speaking slowly.
8. Voices with a lower register are usually easier to hear over a sound system, especially in a big hall. If you have a high register voice, practice using a lower register.

Last year Bill Zobel offered advice on devising dance programmes. Here he turns his attention to MCing.

The MC's Duties

1. The MC should make sure the function runs smoothly and to time. Check with the organizer if it is possible to be a little flexible with the timing. Allow time for thanks and Auld Lang Syne if required.
2. The best position for MCing is on the side of the stage so that he/she can see and be seen.
3. The MC is the link between the dance floor and the band. Make sure there are no direct requests from the floor to the band for a change of sound or speed.
4. Help the musicians with the sound balance if they ask for it. If the MC mic has a switch, make sure the mic is off when the band is playing. The sound through this mic can affect the band sound balance if it is left on.
5. Make sure musicians have everything they need – drinks on the stage especially if it is a hot evening. Take as much of the load / stress off the musicians as possible – they have a very demanding job to do. At the interval take them straight to their refreshments. Give the band a few minutes warning before they are needed for the start of the second half.
6. Keep the interval to the specified length.
7. Control the sets at the start of every dance and regulate the spacing of the sets in the hall to ensure all sets have as much dancing room as possible. Control the number of lines of dancers.
8. One good way of introducing the next dance is to ask the musicians to play 8 bars then announce the dance. Agree the format with the bandleader beforehand. The MC should discourage sets forming too quickly as it can put unnecessary pressure on the musicians. They need a certain amount of time for a breather and to sort out music etc.
9. For dances with an unusual number of bars or an unusual number of times through, confirm this with the musicians.
10. Encourage first man to count the lines. It should be quick and efficient. The MC needs a single clear signal for the number of couples required to make up the sets and when the sets are all complete.
11. All recaps should be as brief and succinct as possible. Waiting for the end of a long walk through can be very tiring

for musicians and slows down the pace of the dance. Don't prolong the recap to 'accommodate' the slowest set in the hall. This is not the time to 'teach' the dance – a trap that many teachers fall into when they are MC. If a walk through is needed it should be for one couple only and should be done quickly as the recap is being talked. Discourage walking through simple figures, for example rights and lefts, circle round and back.

12. The MC should be at the top of the hall for most of the dance. He/she MUST be on the stage (preferred) or close to the band at the end of each dance to signal for an encore if needed (I will often miss the last 8 bars of the last time through to get to the stage in time!) Encores should follow very quickly and smoothly. They are very important in making a dance go well and in turning a good function into a great one. It is not always necessary to announce 'Once and to the foot' – the index finger is quicker and saves switching on the mic. Be circumspect with encores; too many may mean cutting the programme, but not allowing an encore at the wrong time can be very detrimental to the overall enjoyment. The MC must make a very quick decision, usually based on the response from the dancers. Ask the band before encoring a 48 bar dance!
13. If an 'extra' is to be included in the programme, let the band know in advance and announce it to the dancers at least one dance ahead in the programme.
14. Giving additional thanks to the musicians, if needed, should be done at the right moment – when you have the attention of the dancers. This is often not necessary; at a good dance applause is naturally generated. If necessary, it is often best done after a great set of tunes and sometimes can be done just before an encore. However, keep it short and as with most things a little at the right time goes a long way.

Speed of Music.

In my view it is part of the MC's brief to try and ensure that the speed of the music is appropriate for the dancing and just occasionally a change in speed may be necessary, but this can be a very emotive subject which I will leave to another time.

Lord James' Cabinet



Bill dancing the Eightsome Reel Ball at Blair Castle

Jimmie Hill describes a meeting he had recently with former Chairman, Bill Clement MBE, which raises interesting questions about our attitudes to research over the years.

The irrepressible Bill Clement, now approaching his 90s, is one of that ever-shrinking group of dancers with first-hand knowledge of Jean Milligan and the early thinking that shaped our Society. A summons to his Edinburgh flat to examine an archive of dance instructions is not to be turned down!

Through his army, Atholl Highlanders and RSCDS connections, Bill has had regular contact with members of the Scottish aristocracy. He played the pipes at the wedding of Peregrine Moncreiffe and also at the wedding of the daughter of the Duke of Buccleugh. Such contacts were common in the first 50 years of the Society's history. Lord James Stewart Murray was the first President. The Countess of Elgin, Lady Sempill and the Duke of Montrose were all

involved. The link continues today through our Honorary Vice Presidents. From village hall to castle ballroom, country dancing in Scotland has always crossed boundaries of social class. It is and has always been part of the social life of the Scottish county families, reflected in the names of many dances: *The Duke of Perth, Lady Glasgow, Lord Hume's Reel, The Marquis of Lorne, etc.*

In 1983 Bill was invited to Easter Moncreiffe, Perthshire, home of Sir Iain Moncreiffe, to show Sir Iain a short film of the Society's 50th Anniversary Ball in the Edinburgh Assembly Rooms during which Sir Iain had danced *Petronella* with the Queen. Bill was shown a locked cabinet which had belonged to Lord James Stewart Murray, containing all his dance papers, which had lain unopened

since his death 25 years earlier. Unfortunately, the key could not be found, but Sir Iain told Bill that if he could find a key to open it, he could have access to its contents. Sir Iain died soon after, but a year later Bill contacted Lady Moncreiffe, who invited him to try to open the cabinet. Armed with some old keys, Bill succeeded! It was packed with country dance books and sheet music, much of it dating back over 150 years.

In the late eighteenth and first half of the nineteenth century music publishing was big business. The middle and upper classes provided a ready market as the ability to play a musical instrument was *de rigueur*. This resulted in a huge market for the latest in sheet music. Even within living memory for many of us, granny's piano stool was full of books and sheets of piano music, much of it dance-related. As a mark of the exclusivity of such publishing in the early nineteenth century we need only look at the price. Sheet music, by our standards, was a luxury. One small pamphlet in Lord James' cabinet contained the tunes and instructions for six dances for 1820, including *Madge Wildfire's Strathspey and Reel*. It cost one and sixpence – only seven and a half pence in today's money, but taking inflation and average earnings into account, it was more like £50. Bill showed me *Platts's Collection of Original and Popular Dances*, c. 1816, price one shilling per pamphlet or 10 shillings and sixpence for the 12 collected into a book – well over £40 today! Some people would buy the music simply to play in their own homes. Others bought it because the music often contained dance instructions.



The title page of the manuscript.



Sir Iain Moncreiffe of that ilk dancing with HM The Queen at the ball in 1973 to celebrate the 50th Anniversary of the RSCDS.

The 1820 pamphlet raises some interesting questions about *Madge Wildfire's Strathspey*, published by the Society in Book 9 in 1934. I recently attended a dance where it was on the programme. It is a dance I have always taught with some misgivings. Bars 9 – 16 have all three couples crossing over in four bars and crossing back in four. I have never seen it danced when some people did not cross in two bars then, realising they were out of sync with the rest of the room, skulk around guiltily on the opposite side! While the band was playing the strong strathspey tune, the whole room was mincing across in tiny wee steps, doing the dance as Miss Milligan interpreted it, music and steps fighting with each other. The story may be apocryphal, but it is reported that whenever *Madge Wildfire's Strathspey* was announced at a class or dance, Miss Milligan would shout "A wiiiide set!" Yes, well, one can see why. The 'original' instructions, printed under the music, are:

Six hands round, back again, 3 couples crossing over opposite sides, back again & turn partners, set cross corners & lead outsides.

Today these seem cryptic, but to the dancer of 1820 they would have been totally clear. Bars 1-8 are clear – six hands round in a circle and back.

Bars 9-16 are less clear – the punctuation suggests that the crossing and turning take these 8 bars. This would mean cross over for 2 steps, back for 2, then turn for 4. First and second couples would turn in two bars, then the first couple cast off to second place,

while the second couple dance up to top place. This 8-bar phrase, according to *Thomas Wilson's Analysis of Country Dancing* of 1808 would end in side lines. There is no mention of ending a figure 'at' 1st corners, however convenient!

Bars 17-24 – 'set cross corners' could be the 'long figure' of 8-bars where the dancing couple set advancing to first corners, dance round each other, set to second corners and return to sidelines, but other interpretations are possible.

Bars 25-32 – there is some debate about what 'lead outsides' meant. One Manual has the man leading his partner out the men's side, casting, then out the ladies' side to meet in the centre with a two-handed turn to sidelines. Whatever it means, it is definitely not a reel, as in *Book 9*.

The conclusion one is forced to come to is



The Pitlochry Games in 1947. Bill was invited to join the Highland dancers who required four men for the competition. Left to right: J.L. MacKenzie, Francis Forbes, Jack McConnachie, Bill Clement, all ex world champions except Bill.

that only 8 of the 32 bars of the Society's *Madge Wildfire* are 'original'. The pamphlet also contains *Madge Wildfire's Reel*, which really does end with a reel. Did Miss Milligan marry the strathspey and the reel, publish the hybrid and suppress the other? We will never know.

Another fascinating aspect of the leaflet is that it appeared two years after the publication of Sir Walter Scott's *Heart of Midlothian*. The six dances are: The reel, *Heart of Midlothian* – the title of the novel itself; *Jeanie Deans' Strathspey* – the novel's heroine; the jig, *Reuben Butler* – Jeanie's fiancé; the reel, *The Laird of Dumbiedikes' Favorite* – the laird in love with Jeanie; and *Madge Wildfire's Reel and Strathspey*. Madge was the mad woman Magdalen Murdockson. What a great pity the other dances have never been reconstructed and published.

In the early years of our Society Miss Milligan was closely involved in the reconstruction and publishing of dances. She was active in the earliest years of ethnological research and long before the methodological standards of today. As long ago as 1957, writing in *The Weekly Scotsman*, Tom and Joan Flett, dance historians and authors of *Traditional Dancing in Scotland* expressed a certain scepticism about her methods. They were not alone.

Bill was allowed to remove all the material from Easter Moncreiffe in order to copy it. He then returned the originals to Lady Moncreiffe and gave copies to the Society archive. He is of the view that this material is important and should be readily available to present and future musicians and teachers. Perhaps we should ca' canny when we use that word 'original' in future! So what about *Madge Wildfire's Reel*? And *Jeanie Deans' Strathspey* looks pretty danceable too . . .

In my opinion

by Bob Grant (Edinburgh Branch)



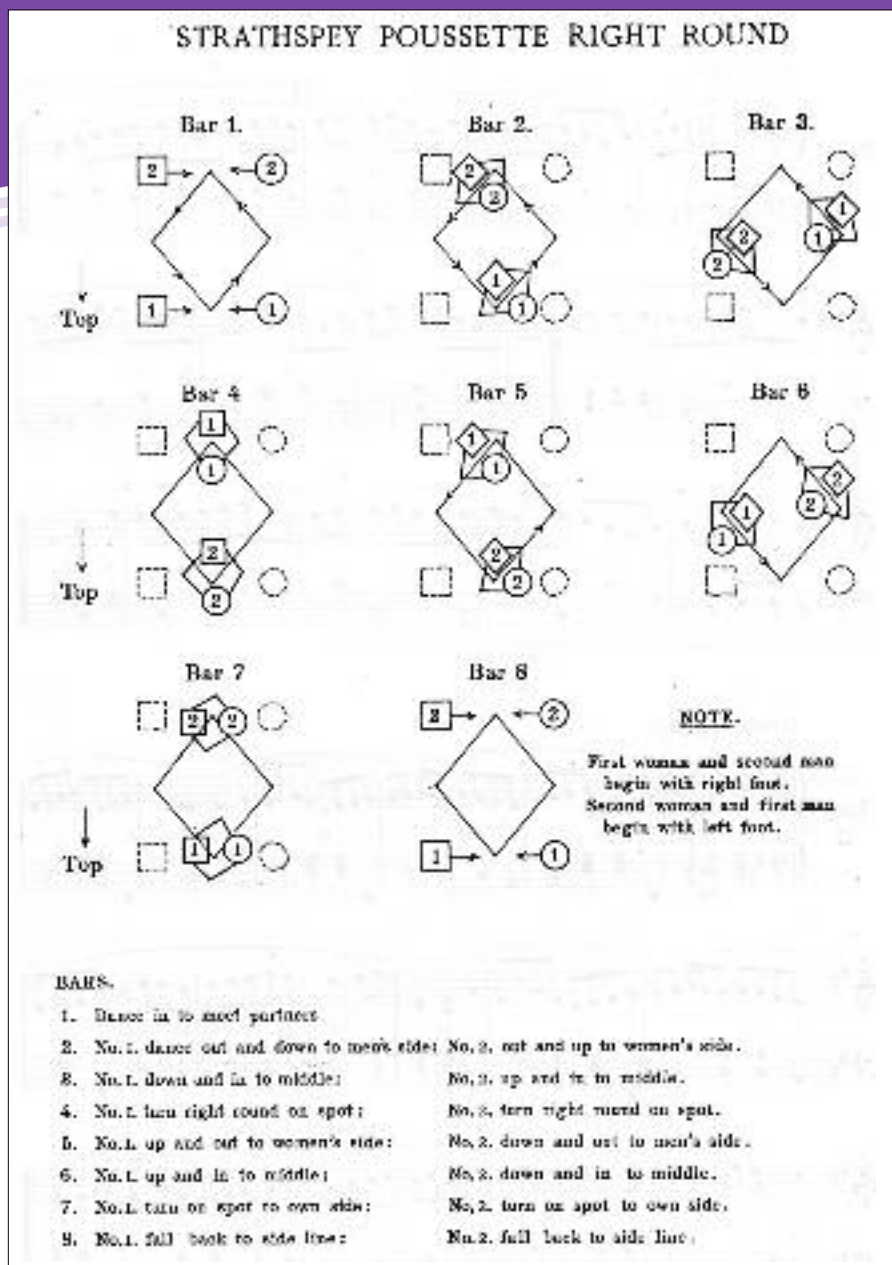
A DIAMOND IS FOREVER - OR IS IT?

One of the things I am often asked when I take workshops overseas is "which is the proper way of doing this or that" and I have difficulty in answering truthfully that there is often no 'proper' way. In Scotland we are much more casual about the different variations of things that historically are done in different parts of the country. It is understandable that dancers want to do the right thing and *The Manual* tries to address these questions. The danger is that it then appears to make one method mandatory. To quote from *The Manual*, "There was never an intention to impose a rigid and inflexible uniformity," and we must be careful that it doesn't appear to do just that. Perhaps the variations should be researched and noted. As dancing evolves changes do, and have to, occur but care must be taken that they are really for the better. Which brings me to the subject of this article.

The worst example of rigidity is the change that occurred to the Poussette Right Round with the birth of *The Manual* in 1992. I think that the original should be re-introduced. It was much nicer than the current version. It used to be known as the Diamond Poussette but has been diminished from a beautiful symmetrical gem to a crudely cut stone.

The formation first appeared, as far as the RSCDS was concerned, in the dance *New Park* in Book 19, published in 1957, followed closely by dances in Books 20 and 21. The diagrams in these books clearly show the diamond formation. Couples dance into the middle (top and bottom points of the diamond) and proceed round the track of the diamond to the side points, turning halfway through the figure about the top and bottom points. In *New Park* it would be impossible to do it any other way because couples one and three dance it.

The new method appeared in the early sixties. Couples danced in to form a



The Diamond Poussette as shown in Book 20.

diagonal line, also forming a diagonal line at the end of bar 4. This to me is an ugly solution in that a) the symmetry of the figure is lost, b) the first man and second woman have to take a tiny, or no, step on bar 1 thus losing the joy of that strong sweep into the figure (in practice on a crowded dance floor they move too far in anyway and the figure becomes a mash of old and new) and c) the turn on bar 4 is thrown off course in that the dancers are instructed to dance into the middle on bar 3 then turn to form a diagonal line. The original had a much better surge and flow to it with all the steps being pretty much the same length as opposed to the variations in the upstart.

The Manual specifies eight setting steps but I would defy anyone to dance a proper setting step on bars 4 and 7. It suggests we use 'modified' setting steps but as the couples in effect dance a two handed turn the step begins to look suspiciously like a travelling one, so - here's a thought - why

not make it one! And while we're at it dance a travelling step forwards and backwards at the beginning and end of the figure.

Both methods were acceptable up till the birth of *The Manual* when the original mysteriously disappeared. Now, sadly, *The Manual* appears to make the latter mandatory. Or does it? *The Manual* states that the objects of the RSCDS are "to preserve and further the practice of traditional Scottish country dances" and goes on to state that ... "slight variations in the interpretation of dances published by the Society have emerged in different parts of the country since 1923. Such variations are acceptable, provided that they remain only slight and do not prove to be an obstacle to the enjoyment of dancers who may not be familiar with them."

I presume that this slight variation which has found its way into *The Manual* can be considered as such and those of us who enjoy the original method should be allowed to continue to dance it.

Overheard on the Web



Regular contributor Chris Ronald explores some of the issues aired on the Strathspey list.

Parlez-vous Francais?

A subscriber to the Strathspey List recently shared this story: "While teaching a dance with the tourbillon earlier this year, I happened to mention that I had no idea what a tourbillon is. One of the class then turned round and said - well it's a whirlpool, isn't it? Given all the turning involved in Tourbillons it all made sense - an "A-ha!" moment, if you like." The meaning of tourbillon was confirmed for me a few days after reading the story, on my way to the TAC Summer School in Quebec, when I passed a motel advertising bridal suites with "tourbillon" (see picture).



The tourbillon explained.

This led into a discussion of French words in SCD, which seem to be as popular with contemporary dance devisers as they were in publications from 200 years ago or more. A German subscriber noted that "allemande" is French for "German" but he didn't know what was supposed to be particularly German about it. This brought out the dance historians, who explained that the allemande is a dance that goes back to the 16th century, and may have originated in Germany. It appears that the dance often involved intricate turns with elaborate interlacing of the arms. For an example of a re-enactment, we were directed to

www.youtube.com/watch?v=u3nSQ_QJTS4.

Allemande in the 18th century was said to be, "very elegant and involves taking both

hands with partner and then the woman rotating whilst the hands are still held. Once brings you close, twice even closer." The dance, or some elements of it, have evolved into - or been incorporated into - dances that are still done in Austria and Germany.

See:

www.youtube.com/watch?v=KquMFNccEgs&feature=related and

www.youtube.com/watch?v=ADxjdGxFzyA

As for the allemande formation we dance today, readers can find some intriguing insights in Alastair MacFadyen's article in issue 5 of *Scottish Country Dancer*.

Recaps

The discussion of the words used to describe formations evolved into a lively debate about recapping. One subscriber explained: "My wife and I really 'learned' the dances when we started attending dances where there was no recapping. Yes, it was hard to begin with but so enjoyable. The current style of recapping, as if teaching, is what causes the resentment and here you find sets starting walking the dance because the recap is so drawn out." Another added: "I always feel a full description is a complete waste of time. Either you know the dance, and just need to have a memory jog, say the first few bars and the name of any distinctive figure; or you don't know it and are unlikely to be able to take in the details of all 32/40/48 ... bars, so you'll end up being pulled and pushed anyway."

Some contributors sensed a lack of tolerance on the part of experienced dancers, and called for more "patience with the willing though less advanced dancer, who may be glad of a recap" particularly if they have just been cajoled into joining a set at the bottom of the hall. It was suggested that such attitudes could discourage newer dancers. Others were not sure. One felt that most beginners did not mind sitting out a few dances that are clearly marked as "advanced." He added that his group provides "Pilling-style diagrams, textual cribs, and recaps simply because different people like different methods best." Overall, there seemed to be support for recaps, provided they are short: "they MUST be brief and the recapper MUST be well prepared."



An early allemande.

One more couple!

The practice of cajoling "one more couple" onto the floor came in for severe criticism. One subscriber said it was "not being sociable, inclusive or friendly. The far end of the hall is often populated by less experienced dancers, who will be quite unable to guide the unwilling 4th/5th couple, and the outcome will likely be unsatisfactory if not simply disastrous." Another added: "The dragging of people onto the dance floor to round out a set always sets my teeth on edge. They may be sitting out for a variety of perfectly good reasons and we wield the power of a roomful of people to override those choices, they may not be comfortable with the dance, they may not like the dance, their feet or other parts may be in agony, - any number of things and yet we do not honour their choice because we want their warm body on the floor." Yet another pointed out that begging for extra couples "probably costs us more dancing time collectively in lost encores and extras."

It was felt that MCs should seek additional couples, where needed, but should stop "once there is no more discernible movement towards the dance floor." They should be prepared, and act quickly: to propose 7-couple "beg and borrow" sets ("All dancers should know that progression as a basic skill"), or sets where 4th and 5th couples dance once only, or one of various other expedients, depending on the type of dance. 3, 4 and 5-couple sets, such as square sets, where the dance is done just once through, are often encoored and MCs can announce this ahead of time and invite dancers to replace others for the encore. So, maybe we should think twice before cajoling reluctant dancers onto the floor!

Letters to the Editor



Gender-free SCD

Dear Editor,

I read with interest and surprise in *Scottish Country Dancer* 12 Tim Bolton-Maggs' letter about gender-free SCD. There is only a 'naming problem' because we make one, not because there is one.

To use terms like 'leaders', 'followers' and 'bands' is in my view more discriminatory and confusing than 'men' and 'women' (or 'ladies'). After more than 50 years of Scottish country dancing, I have yet to meet a woman who objected to being called 1st, 2nd, 3rd or 4th man in a dance, though it is easier for beginners and the teacher if women dancing as men in a class wear a band, but it doesn't have to be worn across the torso.

I am left wondering what Miss Milligan would say of all this. I think she might say, "What rubbish!" She frequently used the word 'partner' rather than 'man' or 'woman'. Her theme was always about sensitive phrasing, covering, awareness of everyone else in the set, and above all the social spirit of dancing; never was it about what to call people.

Tim Bolton-Maggs talks about the way he adapted dance instructions when teaching primary school children who wouldn't dance with the opposite gender. I respectfully suggest that for those young dancers the issue was more about competition and wanting to excel or not liking another child than anything to do with gender. They had yet to learn about the fun of dancing in a set where every member is of equal importance.

Life is complicated enough without making it unnecessarily more so. Let us not get side-tracked, but hold fast to the social spirit and the joy of Scottish country dancing.

Yours,

Heather Davie (Stoke-on-Trent, England)

Dear Editor,

Scottish Country Dancer 12 ran a letter about "gender-free dancing". It is surely one of the traditions of SCD, as indeed of many other styles, that it is performed with two kinds of dancer, known as "M" and "W", and I wonder why people cannot accept this along with all our other traditions. Once you start nibbling away at custom and tradition, just because someone may not care for something, where will it stop? Do you go on until you finish up with an entity

that has become totally unrecognizable from the original?

Yours,

Chris Thornburn (Birmingham, England)

One chord or two

Dear Editor,

Simon Scott's article on *One Chord or Two* has led to quite a bit of discussion here in Aberdeen. Several people had thought that John Drewry was the person who had introduced the two chord arrangement and did not realise that in the RSCDS books there are eleven dances which have two chords and that only four of these are modern ones.

In the *RSCDS Bulletin* of October 2003, there is a very interesting and meticulously researched article by Alastair MacFadyen on the question of chords, which gives both sides of the argument and I would recommend that members revisit that publication.

Today there are so many dances that it is impossible for dancers to remember when the arrangement at the beginning of each dance varies from the norm. Even with a good MC informing dancers where they need to be, the additional chord provides that extra nudge they need to get into the correct position for the beginning of the dance.

While I appreciate Simon's position, my vote would be that we continue the practice of having two chords for these dances.

Yours,

Jean M Martin (Aberdeen)

Dear Editor,

I fully agree with Simon Scott (Vancouver Branch) in issue number 12 - why do we have two chords in certain dances? It would be much simpler if we just took up our positions in the dance as it is to be danced.

Yours,

Jan Anderson (Peterborough Branch)

Pronunciation

Dear Editor,

The short answer to John Laurie's question concerning the "q" in Balquidder (*Scottish Country Dancer* 12), is that "Balquidder" is little more than a corrupt spelling of the Gaelic Both-chuidir. In the same way, Breadalbane is a corruption of Braighead Albainn. Both are attempts to render the names of Highland localities in the Lowland

English orthography (spelling) of the 17th/18th century.

In English orthography the letter combination "ch" always produces the same sound as it has in "church" and "lurch". By comparison in Gaelic orthography, the letter "h" does not exist as a letter in its own right, but is used to indicate aspiration of a preceding consonant. The word "loch" is a familiar example and demonstrates the pronunciation of "ch" in Both-chuidir. The "q" in Balquidder is obviously an attempt to represent this sound. "Q" is however not the only way in which the Gaelic sound represented by "ch" has been represented in English. Further north "Dail Chuanaidh" is represented as "Dalwhinnie".

I use the word "Highland" advisedly. The Gaelic name for "The Highlands" is "A' Ghaidhealtachd". Gaelic is sometimes cast as the language of the Hebrides, but in fact native Gaelic speakers local to the southern/eastern edge of the Highlands survived, on Loch Lomondside into the 1950's, in Perthshire the 1960's and Aberdeenshire the 1970's.

When the Scottish Country Dance Society was established in the 1920's the term Highlander was still synonymous with Gaelic speaker (Gaidheal). By this measure, Mrs Stewart (co-founder), Lord James Stewart-Murray (President 1924-57) and Mrs. Brice (credited with writing the historical notes in the early books) were all Highlanders. In that era "highland" as an adjective implied "gaelic" (gaidhealach). The references to "highland music" in early society publications can be construed accordingly, as indicators of Scottish country dancing's significant Gaelic heritage.

Is mise le meas,

Peadar Ó Donnghaile

An t-Eilean Sgiathanach.

Recaps

Dear Editor,

I note that dances are being recapped at the Conference Weekend which to me suggests that there is more than just the programmes that are wrong. There is little doubt that recapping dances puts a damper on the evening and is a waste of band time. While it is a lovely idea to have faraway branches produce programmes I do wonder if it is right and how many of their members will be attending.

Yours,

John Carswell (Linlithgow)

Reviews



Three Hands Across BHS Border Branch Book and CD

The Craiggellachie Band
judith.robertson3@btinternet.com

Three Hands Across is a book of 12 dances devised by members of the BHS Border Branch. The collection includes four jigs, four reels, three strathspeys and a medley with six of the dances in the standard 8x32 bar format. The project has been dedicated to the late Bruce Frazer who was instrumental in the initial selection of the dances (apart from *Bruce Frazer's Jig* which was added in his memory) and includes *Queen's View* which has already been published in *Craigievar 3*.

A CD played by The Craiggellachie Band accompanies the book with new tunes for nine of the dances from Ian and Judith Muir, Micah Thompson, John Browne (of The Craiggellachie Band) as well as Jeremy Hill and Alistair Forbes.

This review was done in two parts, dances 1-6 by the Mitcham Scottish Society, Melbourne Branch, and 7-12 by the Western Australia Branch.

Dances 1-6 were danced in a mixed level class. The six dances contain a variety of formations some of which were new to the class such as "Dunans Reels" in *The Reels of Dunans*, a different way of dancing crossing reels which requires good phrasing, "The Bow" in *The Birthday Present* and a variation of "The Spoke" in *The Frimley Green Reel*. However, the favourite of the six that we danced was *The Montgomeri Strathspey*. It was felt that this could be danced by all levels with a little practice of bars 1-8 by less experienced dancers.

One of our WA Branch mixed level classes tackled dances 7-12 and found them enjoyable though a little challenging, particularly the $\frac{3}{4}$ turn at the end of "Hello and Goodbye" setting in *Three Shires*. Of our 6 dances - 2 have set to corners & partners, 2 have set and link for three and 2 have double triangles - the favourite was *Salute to the Borders* which we thought flowed beautifully.

We all enjoyed the mix of new and old tunes and recognised some favourites among the traditional tunes. We thought the tunes in each set suited the dances but

that the jigs and reels were a little on the brisk side.

While these dances would benefit from being danced by experienced dancers or at a slightly slower pace, the book and CD are definitely worthwhile additions to your collection – especially to those of us in the Antipodes who aren't lucky enough to have class musicians!

*Christine Freeman,
Melbourne & District Branch, and
Anne Walker, Western Australia Branch*



Dancing on Air - Book & CD

Muriel Johnstone & Bill Zobel
www.scotsscores.com

This latest publication from Bill Zobel and Muriel Johnstone comprises 12 dances that they have devised, with music composed by Muriel, and an accompanying CD. There are dedications to a range of international friends, with the majority devised during their time on Vancouver Island.

The dances reflect the keen originality and skill of both Bill and Muriel as devisers. In several cases they have incorporated unusual figures, such as "The Birl", "The Circulating Allemande" and "The 4-couple Pousette", some of them more than once. On the other hand, there are relatively few standard figures from the RSCDS repertoire, so the book is unlikely to be suitable in teaching less experienced dancers. Advanced dancers, however, with the technique to handle some carefully crafted elements, changes of direction and combinations of steps and figures should get a great deal out of the dances. Several could make good demonstration or display dances.

Alongside 8x32 dances there is a range of lengths of dance, including a 3x32 strathspey, *October in Rechberg*, and a 5x48 reel, *The 50th Parallel*. There are also two medleys, in both of which essentially the same movements are alternated in

strathspey and quick time: *The Paris Celebration* comes in two alternative versions, for 3 or 5 couples, and *The Dilemma* comprises 48 bars strathspey and 48 bars slow jig, which certainly counts as an unusual if not unique structure.

The accompanying CD is in the style of Muriel's original *Dancing Fingers* recordings: multi-tracked piano, plus double bass, and a range of her own tunes (originals and alternatives) to match the dances. The tunes show Muriel's remarkable continuing skill in writing tunes that are at the same time wholly original, identifiably her own, and entirely in the traditional idiom. Muriel's playing as always is wonderfully clear and stylish, and makes it sound so easy. She uses the multi-tracking not as a gimmick, but to provide variety and interest in the music for listener and dancer alike: for example through rhythmic or harmonic variety, counter-melodies, doubling at the octave.

As can be expected from Bill and Muriel, these publications represent wholly original material that rewards good dancing and musicianship, and will I am sure provide great pleasure to dancers, teachers, musicians and listeners alike.

Jeremy Hill London Branch



Scottish Country Dancing, Volume 3

Colin Dewar and his Band
RSCDS

This is the final CD that accompanies *A Guide to Scottish Country Dancing*, formerly published by Collins. It's a good, solid recording which covers almost all the non-RSCDS country dances in the book. For anyone with limited resources to invest in CDs and dance books, I think this CD, along with the other two in the series and *A Guide to Scottish Country Dancing*, would be a wise investment.

Musicianship is solid and predictable with a good beat that is easy for the dancers to hear. Tempo for the reels and jigs is very relaxed which makes for comfortable dancing. Tune selection is an enjoyable mix of traditional, old and new tunes. For some of the dances all the tunes seemed to

continued on page 30



Bobby Brown

Born in Scotland into a musical family, Bobby emigrated to Canada in his mid teens and, within two years, joined Stan Hamilton and his band as second accordionist (Bobby Frew playing as first). Thus he was part of the recording of Volumes 1 – 5 by Stan Hamilton and The Clansmen (later The Flying Scotsmen) which were so popular with dancers in North America in the sixties and seventies. Bobby formed his own band, The Scottish Accent, in 1977 and they recorded, between 1979 and 1981, three popular albums since reproduced on CD as *The Bobby Brown Collection*. This was the beginning of many recordings including the very popular *Ready ... And which*, as well as the band, included The Cape Breton Symphony fiddlers and two well-known pipers.

Besides recordings, Bobby and the band have played throughout North America at all sorts of functions from dances to balls, from Burns suppers to Scottish cultural functions, on television and on tours in the U.K. and Europe. In addition Bobby found time for composing and arranging music, playing for classes and workshops and sharing his enormous knowledge of Scottish music with many of us, teachers and musicians alike.

Working with Bobby on the production of Teachers' Association (Canada) recordings I always found him patient, precise to the last dot and comma and, outside of the serious business of music, full of Scottish Lowlands wit and humour.

To quote Ruth Jappy (Delta, BC) who first met Bobby in the sixties, "I did not know that first meeting would develop into many years of Alex (her accordionist husband), myself and Bobby spending late nights and early mornings discussing, listening and bantering over tunes, music, dances, dancers, teachers and MC's. We never seemed to tire and Bobby could always lead the charge with his unique style of humour and quips.... Bobby was a true professional and his music will live on, as will our great memories of him."

Our sympathy goes to his son Laird, now leading The Scottish Accent, and to Bobby's wife Lisa.

Pat Coyle, Niagara Falls, Canada



Bessie Kemp

Scottish country dancing on Teesside in the North East of England will, for many people, always be associated with Bessie and her late husband Laurie. Under their stewardship, the Teesside Branch grew to be one of the largest in the Society, despite constantly losing young members when ICI, the major employer in the area, decreed that they move on. Inspired by the Kemps many of them would go on to contribute to the work of the Society throughout the world.

Bessie will be remembered for her encyclopaedic memory of dances, her ability to rationalise a difficult formation with a simple observation and her re-caps which were always concise and clear. She received the Society's Scroll in 1999.

At her funeral service Pat, her daughter, read out Bessie's entry in the *Independent on Sunday's* 'Happy List' from 2008, "The 85 year old has taken off her dancing shoes for the last time, having taught traditional Scottish dancing in Stockton-on-Tees, five days a week, for 55 years, after she moved to Stockton from Aberdeen. In this time the mother of two, grandmother of four and great-grandmother of 7 has not missed a class."

Alan Mair



Cecil McCausland

Cecil was born in Belfast, and through the Scout Movement was introduced to Irish Dancing. He was invited to join the Irish Ballet company, performing on stage and dancing at international festivals, where he encountered the Scottish team led by Miss Milligan. In 1953 he attended his first Summer School at St. Andrews, beginning his passion for Scottish country dancing. It was also here at St. Andrew's, a year later, that he met Elma from Aberdeen who became his wife in 1964. During his years at Summer School he was always at the centre of merriment, shuttling fellow students on his motorbike from the parties to the ladies' residence or being in charge of the fruit punch at ceilidhs, making sure a spot of gin found its way into Miss Milligan's glass!

Cecil worked as a photojournalist and his career spanned the period of the Northern Ireland "Troubles" during which time he chronicled the story of the conflict often at risk to his life. Even at this time Cecil never

lost sight of the still many normal and gentler aspects of Ulster life and strove to ensure their coverage. Throughout his demanding work Cecil's humour and enjoyment of Scottish dancing shone through gaining him the nickname the "Dancing Snapper".

He served on the Belfast Branch Committee and danced with its demonstration team. His retirement afforded him more time to travel, including as bag-carrier to his wife (his definition when introduced to the Queen) and to enjoy dancing with his many friends throughout the world. Cecil's laughter, humour and kindness of spirit will be missed by us all. His family would like to thank all their friends from the dancing community for the support extended to them and for sharing their happy memories of Cecil.

Elma McCausland



Margo Monteith

Margo was a RSCDS teacher and examiner, and a co-founder of Johannesburg Branch (also known as the 51st Club) where she taught for over fifty years. She was awarded the Society's Scroll in 1989. Teachers and students alike held Margo in high regard; we accepted her critiques, good or bad, as it showed she cared and only wanted the best out of us. She never forgot to tell us just how well we were dancing in class with a very firm but positive, "Well tried". We will miss her dedication, inspiration and enthusiasm.

Jane Dyer, 51st Club Chair

Also sadly missed...

Stella Booth, a London Branch Vice President. With her late husband, Howard, she ran the Branch bookstall and initiated the open air dancing at Polesden Lacey. They were awarded the Society's Scroll in 1987.

Ian Boucher, a founder member of a SCD club in Great Bookham, Surrey and later President of Leamington Spa Branch.

Marie Jamieson, a London Branch Vice President. She danced in the demonstration team, and for many years taught classes for the Branch and at Morley College.

Ken Jones, an RSCDS teacher and former Treasurer of Sheffield Branch. He wrote the very popular dances *S-Locomotion* and *The Cocket Hat* amongst many others.

Rhoda Shaw, former President of Leeds Branch and Secretary of Leeds Scottish Country Dance Club. Rhoda taught a very successful children's class in Bradford, Yorkshire.

Day school diary

Compiled by John Sturrock. For more information about these events please refer to branch or club websites. Issue 14 will cover day and weekend schools from May 2012.

Entries for November 2011 to July 2012

Nov 11

- 04 – 06 San Francisco Branch, Asilomar Weekend, Pacific Grove, CA, USA *Pat Coyle, Mary Murray, David Queen, Duncan Smith, Tim Wilson*
- 04 – 06 Kingston (ON) Branch, 45th Weekend Workshop, Kingston, ON, Canada *Simon Scott, Elizabeth McMahon, Moira Korus*
- 05 Royal Oak SCD Club, Day School and Ball, Auckland, New Zealand *Fiona Bullivant, Katharine Hoskyn*
- 11 – 13 Northern Virginia Branch, Weekend School, Alexandria, VA, USA *Patricia Houghton, John MacLeod*
- 11 – 13 Croydon Branch, Weekend School, Eastbourne, England *Rachel Wilton*
- 12 Toronto Association, Day School & Dance, Toronto, ON, Canada *Helen Russell, Ian Souter, Deirdre MacCuish Bark*
- 12 Swilcan SCD Group, Drewry Day School, Utrecht, Netherlands *Wil van den Berg*
- 12 Cornwall Branch, ½ Day School, Tresillian, Cornwall, England
- 19 Lyon Branch, Day School, Lyon, France *Patrick Chamoin*
- 19 – 20 Scottish Dancing Cote d'Azur, Weekend School, Mougins, France *Eric Finley*
- 20 The Hague Branch, Day School, Den Haag, Netherlands
- 23 – 27 Kuckucksnest, Advanced November Course, Schluchtern, Germany *Deb Lees*
- 26 – 27 Zurich SCD Club, Weekend Course & Ball, nr Zurich, Switzerland *Helen Russell*

Dec 11

- 02 – 04 Leeds Branch, Weekend Course, Malhamdale, England *Christine MacDonald*
- 10 Lyon Branch, Day School, Lyon, France *Raphaelle Orgeret*
- 28 – 05/01 New Zealand Branch, Summer School, Wairarapa, New Zealand *David Queen, Angela Young, Janet Favel, Jeanette Lauder, Philippa Pointon, Betty Redfearn, Maureen Robson, Debbie Roxburgh, Christine Mair, George Meikle, Katharine Hoskyn*

Jan 12

- 13 – 16 Advanced Weekend School, Weymouth, England *Mervyn Short*
- 27 – 29 Edinburgh Branch, Weekend Away, St Andrews, Fife, Scotland *Muriel Johnstone*
- 28 Lyon Branch, Day School, Lyon, France *Patrick Chamoin*
- 28 – 29 Club de Danse Ecosaise, Weekend School, Montpellier, France

Feb 12

- 03 – 05 York & N. Humberside Branch, Weekend School, Harrogate, England *David Hall*
- 04 Paris Branch, Day School, Paris, France *Sophie Rickebusch*
- 04 Carlisle & Border Branch, Day

School, Carlisle, England
Neil Grant

04 Inverness Branch, Day School, Inverness, Scotland
Janet Johnston

04 – 05 Swilcan SCD Group, Nunspeet Weekend School, Utrecht, Netherlands *Sue Porter, Margaret Lambourne*

11 Perth Branch, ½ Day School, Scone, Perthshire, Scotland
Sinclair Barbour, Janet Johnston

11–12 Newcastle Festival Weekend
Jenny Greene, David Hall

17 – 20 Hawaii Branch, Aloha Winter Weekend, Honolulu, Hawaii
Eileen Hsu

18 Oxfordshire Branch, Day School, Oxford, England
Patricia Houghton, Eric Finley, Dennis Tucker

18 Leeds Branch, Musicians Day School, Leeds, England

19 – 24 RSCDS Winter School 1, Pitlochry, Scotland
Alasdair Brown, Eric Finley, Sue Porter

25 Freiburg SC Dancers, Day School & Ball, Freiburg, Germany
Carola Tress

26 – 02/03 RSCDS Winter School 2, Pitlochry, Scotland
Patrick Chamoin, Janet Johnston, Sue Porter

Mar 12

01 – 04 Kuckucksnest, March Courses, Schluchtern, Germany
Sjoerd van Leersum, Carola Fischer

03 Birmingham Branch, Day School, Shirley, England *Duncan Brown*

03 Schiehallion SCD Club, ½ Day School, Roosendaal, Netherlands

03 Somerset Branch, Day and Musician School, Keinton, England
Mervyn Short, Andrew Lyon

09 – 10 Lorn (Argyll) Branch, 51st Weekend School, Oban, Argyll, Scotland *John Wilkinson*

09 – 11 Iberian Weekend School, Lisbon, Portugal *Sophie Rickebusch*

10 – 11 Lyon Branch, Weekend School, Lyon, France *Janet Johnston, John Wilkinson*

10 BHS Borders Branch, Day & Musician School, Fleet, England

10 Derbyshire North East Branch, Day School, Coal Aston, England
Moira Stacey

10 Leicester Branch, Day School, Leicester, England
Irene Bennett, Doris Buchanan

11 The Hague Branch, Day School, Den Haag, Netherlands

17 Swilcan SCD Group, Day School, Utrecht, Netherlands
Sjoerd van Leersum

17 Tunbridge Wells Branch, Day School, Tonbridge, Kent, England
Gaynor Curtis, David Hall, Wendy Mumford

23 – 24 Orlando Branch, Space Coast Weekend, Cocoa Beach, Florida, USA

24 St Andrews Branch, ½ Day

School, St Andrews, Fife, Scotland *Eric Finley*

24 Paris Branch, Ladies' Step Day School, Paris, France

24 West Lothian Branch, Day School, Broxburn, Scotland

30 – 01/04 Helensburgh Branch, Dance Weekend, Helensburgh, Scotland
Jean Martin

30 – 01/04 Leeds Branch, Weekend School, Scarborough, England
Mervyn Short

Apl 12

05 – 09 Kuckucksnest, Advanced Easter Course, Schluchtern, Germany
Janet Johnston

07 – 09 Paris Branch, International Weekend, Beaune, France
Bill Zobel

12 – 15 Kuckucksnest, Weekend Highland Course, Schluchtern, Germany
Janet Johnston

13 – 15 Oldenburg SCD Group, Weekend School, Hude, Oldenburg, Germany

20 – 22 East Lothian Branch, Weekend, Atholl Palace Hotel, Pitlochry, Scotland

28 – 30 Tokai Branch, 15th Anniversary Weekend School, Shizuoka, Japan *John & Ruby Wilkinson*

28 Leeds Branch, Highland Day School, Leeds, England
Catherine Livsey

May 12

04 – 06 Youth Weekend West, Seattle, WA, Canada *Linda Mae Dennis, Terry Harvey, Jim Maiolo*

11 – 12 Millport Weekend, Isle of Cumbrae, Scotland *Jim Stott*

12 Lyon Branch, Advanced Day School, Lyon, France
Patrick Chamoin

12 Swilcan SCD Group, ½ Day School, Utrecht, Netherlands

18 – 19 Isle of Skye Branch, Weekend, Portree, Scotland *Neil Grant*

18 – 20 Duns & District Branch, May Weekend, Duns, Scotland
Irene Bennett, Graham Donald

18 – 20 New York Branch, Pawling Weekend, Hopewell Junction, NY, USA

25 – 28 Munich Scottish Country Dancers, Workshop, Munich, Germany
Margie Stevenson

JUN 12

01 – 04 Hamilton SCD Club, Weekend School & Ball, Hamilton, New Zealand *Mary Thomas, Heather Johnston, Noeleen O'Connor, Geoffrey Thompson, Ruary Laidlaw*

08 – 10 Midwest Scottish Weekend, Beloit, WI, USA *Bruce Hamilton*

15 – 17 Salt Spring II, Weekend, Ganges, BC, Canada *Elaine Brunken, Mary Murray, Geoffrey Selling*

23 South Wales Branch Festival, Raglan Castle, Wales

27 – 01/07 Kuckucksnest, Summer Course, Schluchtern, Germany
Malcolm Brown, George Meikle

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Reviews *continued from page 27*

sound very similar but in other dances the tunes sounded quite different from each other. In all dances I thought the sets worked very well. I particularly enjoyed the set for *J B Milne*. It has a good tempo, an interesting set of tunes which included one in a minor key. For some of the other dances, such as *Mrs MacPherson of Inveran* and *Seton's Ceilidh Band*, I would have liked a little more light and shade in the music - a little more punch.

My first impression of most of the strathspeys was they are slow and rather plodding. *Letham Ladies*, while slow, is very bouncy and has a Schottische feel to it. Most of the dancers in my group agreed they enjoyed dancing *The Saint John River* to the set of tunes beginning with *The Singing Bird*.

The CD consists of nine reels of varying length, five jigs, only one of which is eight times through, and five strathspeys, none of which is eight times through. I was disappointed *Curleywee* was played only four times through, although the insert listed it as eight times through.

Listening to the CD made me tap my toes and look forward to hearing the next dance. I recommend it for your library.

*Sarah Harriman, Houston and District Branch
(with help from the Austin Scottish Country Dancers,
Texas, USA)*

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Quarterly magazine with articles on many aspects of Scottish Country Dancing, book and recorded music reviews, teaching hints, etc. Subscription information for non-teachers available through the Corresponding Secretary.
- ◆ **ANNUAL RESIDENTIAL SUMMER SCHOOL** (1 week)
Classes, socials, ceilidh, banquet and ball, afternoon activities. Candidate courses (2 weeks) offered on alternate years.

- ◆ **TACSOUND**
Sells a wide range of recorded music for dancing, both RSCDS and other sources. Also sells listening music and instructional videos. See on-line store for full list
- ◆ **TACBOOKS**
Publishes and sells a wide range of printed material pertaining to Scottish Country Dancing. See on-line store for full list.
- ◆ **AREA REPRESENTATIVES**
Area representatives provide local networking contacts and support.
- ◆ **OUTREACH PROGRAMME**
Provides sponsorships, grants to new groups or events, advice and encouragement to new teachers.
- ◆ **AGM ANNUAL WEEKEND**
A teachers' weekend held in North America. Classes, banquet and ball. Annual General Meeting in afternoon.
- ◆ **TAC WEBSITE AND FORUM**
Provides details and links for all the above and a Forum to help teachers communicate on dance matters and exchange information and events..

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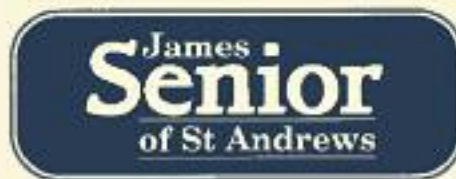
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