



rscds  
Dance Scottish

# Scottish Country Dancer



# RSCDS EVENTS

## 84<sup>th</sup> Annual General Meeting & Conference Weekend 2013

**Dates:** Friday 1 – Sunday 3 November 2013

**Location:** Bell's Sports Centre, Hay Street, Perth

A highlight of the weekend will be the Grand Final of the 'Dance Music for the Future' competition on Saturday morning – free of charge to spectators.

- Friday evening Dance – Susan MacFadyen's Band
- Saturday class – Maureen Haynes, with Susan MacFadyen
- Saturday evening Ball – Alistair Wood's Band
- Sunday class – Janet Johnston, with George Meikle

A Youth Forum and a meeting for Management Board & Committee members will be held on Sunday morning. Full programme and online booking is available now on the website at

[rscds.org/events/annual-conference-weekend.html](http://rscds.org/events/annual-conference-weekend.html) hard copy forms available on request from HQ.

## Winter School 2014

**Dates:** 23 – 27 February 2014

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

**Director:** Anne Smyth

*Teachers* – Duncan Brown, Eric Finley, Pat Houghton, Anne Smyth

*Musicians* – Muriel Johnstone, George Meikle, Iain Robertson, Peter Shand

As in 2013, there will only be one course, so demand is likely to be high – book early! Online booking is open at [rscds.org/events/winter-school.html](http://rscds.org/events/winter-school.html) on 2nd September 2013.

## Spring Fling 2014

**Dates:** 18 – 20 April 2014

**Location:** Lyon

*Teachers* - Patrick Chamoin, Raphaelle Orgeret, Antoine Rousseau, Avril Quarrie

*Musicians* - Adam Brady, Lindsey Ibbotson, Martainn Skene, Kevin Williams

Further details are available at [rscds.org/events/spring-fling.html](http://rscds.org/events/spring-fling.html)

## Summer School 2014

**Dates:** 20th July – 17th August

**Location:** University Hall, St Andrews

**Director:** Ruby Wilkinson

- Attend as resident or non-resident, for any one or two weeks of the four
- Morning classes at all levels, and optional afternoon classes/sessions
- Social dancing every evening, with a ceilidh one evening each week
- Unit 2 & Unit 3 courses in weeks 3 and 4 respectively
- Unit 5 course in weeks 1 and 2
- Musicians' course in week 1
- Young Dancer Week - in week 3, 12-15 year olds may attend, with a chaperone, and join in the regular classes and activities
- Tutoring Skills Course

*(All classes and courses are subject to demand)*

Further information and online booking will be available shortly on the website at [rscds.org/events/summer-school.html](http://rscds.org/events/summer-school.html)



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Ninety years ago, on 26 November 1923, a meeting was held in Glasgow. Its attendance (27 people) exceeded the hopes of its organisers, Miss Milligan and Mrs Stewart. That meeting has resulted in our world-wide network of affiliated groups and branches large and small.

Celebrations of the 90th anniversary have reflected that diversity, ranging from formal to informal. Several branches cooperated to organise a large ball in the Southeast of England, its programme consisting of popular dances from the nine decades of the RSCDS. For their balls, Sydney Branch chose dances commemorating RSCDS personalities from the past, and Queensland Branch mounted a display showing the history of the Society. The Western Australian branch held a Hop, its programme also representing the decades. Affiliated groups which celebrated the anniversary included the Taunton Caledonian Society and the Shiftn' Bobbins Social Group of Toronto. Celebrations to come in the anniversary month of November include those of the Tokyo Branch and the Glasgow Branch, which like the Society itself turns 90 this year.

Also turning 90 this year is John Drewry, that most creative of dance devisers. He is the subject of an article by Jean Martin in this issue. Jean Milligan herself is the subject of a collection of memories, their vivid details shining through the decades.

Also in this issue, Bruce Hamilton analyses the subtleties of communication on the dance floor, and gives us ways to enrich our dance experience. Dancers and teachers alike will find his essay illuminating.

Our thanks to Jenny Copeland who is retiring from the Editorial Board. Also, thanks to all our contributors. Please continue to send us your reports, articles, and letters. Happy reading and dancing!



Miss Jean Milligan and Mrs Ysobel Stewart, co-founders of the RSCDS Photo RSCDS Archive

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Cover photo: Dancers at Holyrood Palace, July 2013

The next issue of *Scottish Country Dancer* will be published in April 2014. Please send your contributions to [mag.editor@rscds.org](mailto:mag.editor@rscds.org) by 1 February.

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# News from Coates Crescent



Elspeth Gray, Membership Secretary, tells us what's new in the Society

## Branch Awards update

The 297th Branch Award was issued in June this year. Below are the names of all those who have received Awards since October 2012 – well done to all of you for such sterling support of your branches!

Branch	Name
Bristol	Marcus Ashman
London (Ontario)	Helen & Maurice Bell
London	Angela Berry
Vancouver	Frances Caruth
London	Margaret Catchick
New Zealand	Marjorie Crawford
Duns & District	Jim Dougal
West Lothian	Agnes Duncan MacMichael
Helensburgh & District	Norah Dunn
Birmingham	Audrey Duxbury
Bristol	Hugh & Joan Ferguson
Belfast	Moira Fletcher
East Lothian	Jean Grant
Kingston (Ontario)	Ginny Haggerty
East Lothian	Margaret Hancock
Manchester	Barbara Handley
Houston & District	Sarah Harriman
Berks/Hants/Surrey Border	Diane Hoskins
Melbourne & District	June Inwood
Pretoria	Wouter Joubert
Tokyo	Hiroko Kokai
Toronto	Robert Lockhart
Manchester	Nora Pollard
Duns & District	Isa Ross
Duns & District	William Ross
Detroit	Margaret & Donald Sarna
Roxburgh, Selkirk & Peebles	Julia Sharp
London (Ontario)	Judy Sloan
Gatehouse of Fleet	Keith Stacey
Berwick-upon-Tweed	Eileen Stonehouse
Hunter Valley/Newcastle	Nancy Tayler
Birmingham	Catherine Timms
Houston & District	Louis Torfason
Gatehouse of Fleet	Marion & Wavell Tyrrell
Tokai	Hiroshi Uchigochi
Pretoria	Irene van Maarseveen
Kingston (Ontario)	Jill Wing
Hunter Valley/Newcastle	Brian Yare

## Elections to management posts

Nominees for this year's management elections are listed below, and their profiles are available on the RSCDS website. There will be an election for MS Committee only; no voting is required for the other committees.

**Management Board** (4 x 3 yrs, 1 x 2 yrs): Elizabeth Harry, James Stott  
**Education & Training Committee** (2 x 3 yrs, 1 x 1 yr): Helen Brown, Angela Young

**Membership Services Committee** (2 x 3 yrs): Maureen Daniel, Anna Giron, Helen McGinley

**Youth Services Committee** (2 x 3 yrs, 1 x 1 yr): Lindsey Ibbotson, Rachel Shankland

## Book 47

### Erratum

The following correction applies to *The One o' Clock Canon*:

Bars 63-64 should be '1st couple cast off one place while the couple in fourth place dance up to second place'.

### Photographs

A number of people have expressed interest in the identity of the people in the photos used on the cover of *Book 47* to illustrate the Society's 90-year history. With the help of Acting Archivist, Alan Macpherson, we are happy to be able to satisfy at least some of your curiosity! Moving from left to right, starting on the back cover:

- Annie Shand and Dancie (John) Reid (Summer School, 1935)
- Unknown
- Lord James Stewart Murray (first Chairman of the Society, 1930s)
- Her Majesty Queen Elizabeth II and Sir Iain Moncreiffe (Royal Ball, 1973)
- Raphaëlle Orgeret and Andrew Watson (Summer School, 2011)
- Various (AGM, 1988):
  - Back row, L to R – Dr Alastair MacFadyen, James Taylor, The Earl of Mansfield, Alastair Aitkenhead, James Brown
  - Front row, L to R – Margaret Parker, Joan Moore, Muriel Gibson, Mary Gudger, Marilyn Jeffcoat
- Gillian Frew and Andrew Nolan (Summer School, 2008)
- Miss Jean Milligan centre, others unknown

If anyone can provide names to fill in the gaps, we would be delighted to hear from you.

## Motion to AGM 2013

The economic climate for voluntary organisations remains difficult, with relatively low returns on financial investments while, at the same time, access to all forms of dance has steadily increased, creating a highly competitive environment. We continue to make efficiency savings wherever possible and have been investing in new ways to boost publicity and promotion of SCD, support branches in recruitment, and provide members with quality services. Additional streams of income to be generated through a comprehensive online service are on the horizon, but require investment and take time to build up and show results. In the meantime, in common with many other organisations, we lose members at a faster rate than we seem able to recruit. Against this background, the Management Board is placing a motion before the 2013 AGM, to raise the basic annual subscription from £16 to £18, effective from July 2014. This modest increase will help augment the funds needed not only to maintain current services but also to drive the Society forward and preserve SCD for generations to come.

# An Audience at Holyrood Palace



*The Queen accompanied by John Wilkinson speaks to the dancers (Ruth Beattie in background)*

A special event took place on 1 July 2013, when a leather-bound copy of the commemorative *Diamond Jubilee Book* was personally received by our Patron, Her Majesty Queen Elizabeth, during a private audience at Holyrood Palace, Edinburgh. Dr Alastair MacFadyen, John and Ruby Wilkinson, past Chairman Ruth Beattie and her husband Philip, Elizabeth Foster, Margo Priestley and George Meikle enjoyed the pleasure of being presented individually to Her Majesty. Following an interesting medley of Scottish country dances performed at her request, the demonstration team (Emma

Allsop, Adam Brady, Gary Coull, Heather Cowan, Neil Diamond, Amy Drysdale, Faye Mather and Peter Wood) had the opportunity to chat informally with The Queen. Footage of the event was broadcast that evening on BBC News around the world.

*Elizabeth Foster*

## And a dancer's viewpoint:

Following the presentation of the book of *Diamond Jubilee Dances* to The Queen, we eight dancers from across Scotland had the privilege of representing the Society by providing a short display. Accompanied by

George Meikle, we performed a medley of three dances as Her Majesty watched intently, following the dance instructions in her book. We were delighted when she announced to her staff that *The Castle of Mey* should appear on the next Balmoral Ghillies' Ball programme. Finally, we were personally introduced to Her Majesty and answered her questions about our thoughts on the Jubilee dances – a very special experience!

*Amy Drysdale*

## Farewell from Shona Coyle

As they say, 'All good things come to an end', and after eight years I have unfortunately had to say goodbye to RSCDS. It has been my utmost pleasure to work beside, and with, some incredible people and I will take so many happy memories away with me.

I received many 'Good Luck' and 'Best Wishes' cards and emails, and I would like to thank you all very, very much; I really did appreciate them all. I would also like to thank you all so much for my leaving gift. I was overwhelmed.

I wish you all, and the Society, the very best for the future.

*Happy dancing everybody*

## Jean Milligan Memorial Fund (JMMF)

There have been surprisingly few applications to the JMMF in the last year. All the information you need, including a form, is available on our website at [www.rscds.org/about-us/rscds-funding-sources.html](http://www.rscds.org/about-us/rscds-funding-sources.html) or from HQ. Branches and groups might want to think about working in partnership – with each other, or with other organisations – to promote SCD, or as part of a wider dance event in your area. Get your thinking caps on and see if JMMF can help make your bright ideas for recruitment a reality!

## Headquarters staff

As many of you know, Shona Coyle left us in August after eight years' service, to take up a full-time teaching post, and will be much missed. Ewan Chalmers, who provided maternity leave cover for Sara Lamont, also finished in August to take up a place at College. We have been fortunate to have a wonderful temp, Lesley Wimberley, for a lengthy period, providing invaluable support, as Sara remains on maternity leave. Lastly, a warm welcome to Alison Horsley, who joined us in September as Finance & Office Manager and will be an excellent addition to the team. Recruitment of a Finance & Administrative Assistant for the front office is ongoing.

## Appointments

Alan Macpherson has been Acting Archivist since November 2012, and has now been formally appointed to the post by the Management Board, with effect from November 2013. We are also delighted that George Meikle has agreed to extend his tenure as Music Director for a further year to November 2014.

## Dr Alastair MacFadyen

Many members will have seen the press and other coverage regarding our President Dr MacFadyen's accident on 4 September 2013. He was hospitalised for several days, but thankfully sustained only minor injuries and bruising. We are delighted to report that he returned home on 10 September and seems to be recovering well. Any messages for him sent to HQ have of course been forwarded.

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# From the Chair

by John Wilkinson, Chairman



I write this report having just returned from an excellent Summer School. Each Friday afternoon during the School, we held a garden party to celebrate our 90th Anniversary, with regular guests from St Andrews University, celebrating its 600th anniversary! We were also glad to welcome Dr Alastair MacFadyen, our President, who attended in week 4.

At each garden party, I congratulated the RSCDS on achieving 90 years, but emphasised the need for change and development to achieve the next 90 years. I believe that change must begin **now** – not tomorrow or next year – or we may not have a Society at all. I issued the following challenge to everyone who attended and I now issue it to each and every member: bring at least one other person (younger if

possible) to a class or club, and encourage that person to join the RSCDS.

A special Management Board meeting was convened in June to look towards the future. With an entirely free format and no fixed agenda, Board members sought ways to increase our membership and its related income. Several useful ideas were identified and will be thoroughly investigated over the next few months. I would be glad to receive suggestions from any member on how to take the Society forward. Each submission will be acknowledged, and those warranting further investigation will be pursued.

We continue down the path of becoming a Company Limited by Guarantee, discussed last year at the AGM in Aberdeen. A major undertaking due to our complex structure, this has required considerable research and consultation with the legal profession. Recently, however, we heard an alternative legal view, which appears more positive. Because of this, the Management Board decided to undertake further work and to defer bringing this as a proposal until AGM 2014. We will keep you posted on further progress.

In association with the 2014 Commonwealth Games and the annual 'Get Scotland Dancing' campaign, the RSCDS has been invited to hold Commonwealth Ceilidhs around the world on 21 June 2014, along with SCD events on the Queen's Baton Relay route. A specially devised Commonwealth Ceilidh programme will include three new dances. Success depends on the wholehearted participation of branches and affiliated groups. Keep checking the website for details.

On the subject of the website, we have appointed Ecom as our new site provider and several of us are hard at work specifying requirements to make our site better and easier to maintain. Also we hope to offer better database and event management facilities, shop improvements and increased ease of use, benefitting members and HQ staff alike.

Again, I would like to thank all HQ staff for their hard work and flexibility. An update on staff is included on page 5.

Lastly, I wish to thank all branches and groups who have invited me to attend their events, affording me the opportunity to meet many members.



## Membership Services Committee

by Philip Whitley, Convenor

Another summer and another series of books / CDs produced, so thanks to all members and HQ staff who worked hard to ensure deadlines were met. With barely pause to rest, we move on to upcoming products. The *Foss Song Tunes* book/CD should be ready for the AGM & Conference Weekend (but with a tight timescale, this may slip to Winter School 2014). October 24 sees the deadline for *Book 48* evaluations; over 70% of branches are participating, reinforcing our belief that this is a major way for members to contribute to the running of the Society. *Book 48* leads a profusion of publications for summer 2014 including a third *Graded Book/CD*; a combined A5 book featuring the *Leaflet Dances*; a compilation of the first three *Imperial Books*; and a revised edition of the *Index to Formations and Movements*.

These should be available as downloadable e-publications, which I know from

discussion on the internet will be welcomed. (The new expanded *Manual* should be available to download within the next six months.) A revised version of the *Index of Dances*, including *Book 47*, is now available free to members on the website.

The deadline for submissions for *Book 49* dances is 10 January 2014 (send them to [book49@rscds.org](mailto:book49@rscds.org)). To reiterate, dances **must** be submitted via branches, one dance per branch, and they should never have been commercially available (dances should be brand new if possible).

Beyond publications, we have been working to produce much of value to the Society. We are developing a 'Dance Management Database' collating up-to-date versions of all RSCDS dances in one central repository, thus facilitating the sharing of knowledge and expertise when revising dance descriptions. We need people experienced in developing web-based applications to help administer this; if you have the time and skills, please email [info@rscds.org](mailto:info@rscds.org). We

are considering how to reach out to Affiliated Groups, and are exploring initiatives including a possible pathfinder joint conference in Northern Ireland of RSCDS and Affiliated Group members in the province. Watch this space for more information.

Disappointingly, ticket sales for the AGM & Conference Weekend have been slow, reinforcing the perception that people do not book events until the last minute (tickets will be on sale up to the end of October). This means that we must take a leap of faith and hope that numbers will increase. I would urge people to book both HQ and branch or group events as early as possible. It does raise a bigger question, however. Are there too many events to be sustained by the numbers of dancers?

Finally, it gives me great pleasure that George Meikle has chosen to extend his tenure as Music Director. George has given invaluable advice and guidance to the Committee, and it has been a pleasure to work with him.

Until next time, happy dancing.



## Education & Training Committee

by Di Rooney, Convenor

### The Manual

The Third Edition is finally out in print form, cost to members £18, and an electronic copy will soon be available for purchase. The *Manual* has been thoroughly reviewed and revised, with 252 pages compared with 131 in the previous edition, and is an essential tool for teachers, tutors and certificate candidates. (See page 8 for further details.) Its publication, and the recent examiners' seminar, will precipitate a change to the examination system. From 1 July 2014 candidates will be assessed on slightly modified criteria. In addition, the examination paper for Unit 1 from October 2014 will be based on the new *Manual*. Tutors and candidates will need to check the website and branch mailing for further updates.

### Summer School

Attendance increased by 7% this year, and the number of 12 to 15 year old dancers in week 3 more than doubled. A sizeable group from North Carolina, along with other young dancers from the UK and Europe,

took part in the Younger Hall demonstration teams. Their energy and enthusiasm for the dance made them stimulating company. The new Social Dance Skills class is growing in popularity as participants realise that developing good technique in areas other than footwork improves their personal level of competence and enjoyment.

### Basic Teaching Skills – Children

This new basic teaching skills unit was offered as a voluntary short course at Summer School. An afternoon session each week for dancers interested in teaching children was expertly led by Anne Smyth, Irene Bennett and Linda Gaul. The syllabus for the unit will be put on the website and can be used by experienced children's teachers to deliver short local courses.

### Scholarships

Due to the very generous donation from the Manchester Scots Night, and with help from the Teachers' Association Scotland and Cheshire Branch, an unprecedented number of young dancers were able to attend Summer School this year. Donations for this very worthwhile cause are always welcome; contact [info@rscds.org](mailto:info@rscds.org) for further details.

### Medal Tests

The recently updated syllabus has been well received, leading to a 34% increase of young dancers – 365 in total – who sat Medal Tests in the UK. Last year saw a number of overseas candidates sit the tests, 18 in Tasmania and 8 in Carolina, USA. There have been enquiries from other areas of North America, leading to a proposal for a Medal Test Assessors' course to be delivered at next year's TAC Summer School.

### Adjudicators' Training

Training will be held on 23-24 November 2013 in Perth, Scotland. Please watch the website and branch mailings for further details.

### Wheelchair Dance

A small working party from E&T are looking at ways of helping a newly-formed World Wheelchair Dance Federation with a SCD syllabus and curriculum. If anyone has any links or expertise in this area, please contact E&T via [info@rscds.org](mailto:info@rscds.org).



## Youth Services Committee

by Roy Bain, Convenor

In this issue of *Scottish Country Dancer* we again have a Young Dancers' Page, which we hope to continue. We are always seeking information and articles from children's classes and the many teenager and university groups operating around the world, for this magazine, the website and the children's ezine. Please share your news by sending us reports, photos, new ideas and dances.

### Youth Forum at AGM

If you are attending the AGM & Conference Weekend in November in Perth and are involved with younger people (under 35 years) either as a dancer or a teacher, please come to the Youth Forum on Sunday morning, to meet like-minded members and help develop the Society's thoughts and plans for youth work.

### Jigs & Reels and School Accreditation

The *Jigs & Reels* teaching pack continues to stimulate interest and would be useful anywhere in the world. A Continuing Professional Development workshop was held at Summer School for those wishing to participate in the scheme to train non-SCD teachers in using the pack. The pack is also core to the roll-out of the Schools Accreditation pilot scheme, which provides the means to achieve RSCDS recognition for SCD in your school or group.

### Youth Workshops

Workshops will be held in Milngavie Town Hall, Glasgow, on 19 October (with Glasgow Branch support) then in Cambridge on 18 January 2014, with plans in hand for Aberdeen in October 2014 and at a venue to be confirmed in January 2015; please note dates for the diary!

### Spring Fling

Lyon beckons for Easter 2014 as our first

venture out of the UK. Spring Fling 2015 will see a return to the UK, with London as the location.

Members of YS Committee took part in IVDFD 2013 at Sheffield – read more about this fantastic weekend on the Youth page.

As noted in Di's report, it was encouraging to see that 40-50 members attended the **Basic Teaching Skills – Children** classes at Summer School. I hope they will now feel motivated to help teach children in their local area. For further information/assistance, please get in touch.

And finally, Margo Priestley, in conjunction with Glasgow Branch, provided a demonstration team at Oran Mor, Glasgow, for an international gathering of 150 cardiologists. After the demonstration, dancers helped the audience to enjoy participating in some easy dances.

Watch the website for more details on all of the above. There is now a link to the Youth page from the home page at [www.rscds.org](http://www.rscds.org), in the centre blue box on the left. For more information, contact [ysc@rscds.org](mailto:ysc@rscds.org).

# The New Manual (Third Edition)



*Helen Russell has recently finished coordinating an extensive revision of the RSCDS Manual. Here she outlines the many changes and additions which have been made.*

The latest edition of the RSCDS *Manual of Scottish Country Dancing* has been completed and is now available to buy in a printed paper version. In this larger version there are some significant changes in content and format. The aim has been to produce a document which is clear and consistent in its language, while expanding and updating the content to meet the needs of dancers today. The *Manual* working group sought views from a far wider range of dancers than had previously been possible and was very grateful to receive suggestions, comments and major text revisions from examiners, dancers and teachers all over the world.

There is a new Preface and a revision of both the chapter on the historical background of Scottish country dance and the chapter on the history and development of the RSCDS. The *Manual* now includes many more photographs, new diagrams and, in a new departure, in Chapter 6, descriptions of an expanded range of formations, some of which are not currently found in RSCDS publications. It was not possible to include every single country dance formation, so some difficult editorial decisions were made about which formations to include and exclude. Where there has been confusion about the naming and description of formations, such as tandem reels, every effort has been made to rationalise this and bring it in line with accepted practice. For many common formations, well-known dances in which they occur are quoted.

The descriptions of formations (Chapter 6) and the notes on dances (Chapter 7) now adhere more closely to RSCDS Standard Terminology, giving more consistency with other RSCDS publications. Some notes on dances which had been removed from the second edition have been reinstated

here since many dancers do not always work from the most recently published dance descriptions.

The music chapter (Chapter 4) has been significantly expanded to give much more detailed information on many aspects of the music in country dancing, such as choice of music for dancing and advice on using both musicians and recorded music. Chapter 5 now includes descriptions of a slightly wider range of steps and some examples of how to achieve the transitions between the basic steps. New sections in Chapter 8 include suggestions for devising a dance programme and the rôle of the MC, both full of excellent advice.

As with the previous editions, while all of the content is valuable for the interested dancer and teacher, not all of it will be examinable for the purposes of the Teaching Certificate. The Education and Training Committee will decide on the range of material to be examined in Units 1, 3 and 5.

The purpose of this edition, as with all the previous editions, is to act as a guide and authoritative reference for many important aspects of this delightful dance form.

## Examiners' Seminar 2013



*Examiners at Summer School*

Nineteen of our 21 examiners attended the Seminar held during Summer School 2013. Among topics discussed were the impact of the new *Manual* on the exam system; exam questions and assignments; support for Unit 4 candidates; and administrative forms and structure. Some minor, but important, changes have been made to the requirements for the dancing and teaching exams in order to emphasise the importance of personal dancing technique (see Education & Training Committee report). In short, there were four days of very hard work, with healthy debate and ultimately consensus. Thanks and admiration to all the examiners for their continued hard work and dedication.

*Di Rooney*

### Unit 5 – Thoughts from the Examiner 'Conclave'

We'll maintain the standards' height,  
TCs will dance and aim for flight.  
As they flex their knees and joints  
They'll think about their teaching points.

They'll analyse and scrutinise,  
Break down the dance that is their 'prize'.  
They'll work and hope the stooges care  
To listen well and do their share.  
Thirty mins., the time allotted  
To teach the plan and notes they've  
jotted,

Move smoothly on from steps to figs.,  
Check with musician for reels or jigs.  
They'll demonstrate so they can show  
How well they dance and where to go.  
A rhythmic count is what we need  
So dancers move at perfect speed.

The 'tick sheet' helps us all assess  
Just what is good and what's a mess!  
We need to show that grades are fair;  
They need to know we really care.

*Elinor M. Vandegrift*



# Young Dancers' Page

## School Accreditation Pilot Scheme

In 2012 Anne McArthur (Banffshire Branch) and Jim Stott (Aberdeen Branch) set up the pilot Accreditation Scheme to promote the *Jigs & Reels* pack in schools. The scheme has a set of targets for schools and organisations to achieve across three successive levels. Each participating group receives a 'Bronze', 'Silver' or 'Gold' certificate and each child receives a lapel badge.

The pilot will continue until June 2014 when a report with recommendations will be presented to the Management Board. Anyone interested in participating should contact Anne or Jim.

Anne McArthur  
anne.mcarthur@btinternet.com  
jms.stott@gmail.com

## Aberdeen & North East of Scotland Music Festival, March 2013

Congratulations to the girls who won first prize in the poussette Formation Challenge with the *Inverness Reel*. Adjudicator Margaret Ross wrote, 'I've never seen a poussette so well done by this age group' and praised their 'beautifully controlled turns'.



Doris Young with the winning team from Craigiebuckler, Aberdeen Branch

## Forres Branch Juniors Dem Team

This summer the Forres Branch Juniors have performed at several local events including the Forres Fiddle and Accordion Club ceilidh prior to the International Pipe Band championships. They have managed to keep



Attendees at Spring Fling 2013

Photo: Heather Cook

smiling as they dance whether it is raining, the grass is over four inches long or the set size is cramped. Last year some of the class attended one of the Branch dances which they all enjoyed. They are all 14 years old and most have been dancing for over seven years. See [www.rscdsforres.org](http://www.rscdsforres.org)

Kate McArdle



Forres Branch Junior dem team

## 'Olympic Fusion' Dance, June 2013

Well done to the team of young dancers from across East Lothian who performed an exciting fusion dance at the Edinburgh primary schools' mini-Olympics. It combined Highland, ceilidh, and Scottish country dancing with hip hop, ballet, and jazz! The performance was arranged by John and Ruby Wilkinson, David Cunningham (original music), Ailis Foster (fusion choreography) and Elizabeth Foster. See the video on the RSCDS YouTube channel.

Kate McArdle



John and Ruby Wilkinson, and Elizabeth and Ailis Foster with the 'fusion' team

## Spring Fling Manchester 2013

Spring Fling 2013 was held in Manchester 12-14 April, and it was a weekend of exhausting fun.

The first event was the dance on Friday night with local dancers, followed by Saturday morning classes and workshops in the

afternoon. Each class had two teachers who relished the opportunity to work us hard in terms of our footwork and capacity to grasp complicated formations. We all stepped up to the challenge, thanks to the excellent teaching from Catherine Livsey, David Queen and Di Rooney.

After lunch we had an afternoon of ceilidh and Highland workshops; then, despite sore feet and aching legs, we continued into the Saturday night dance. Ian Slater, Andrew Lyon and Phill Jones gave us wonderful, upbeat music in class and at the dances.

On Sunday morning we devised dances around historical events coinciding with the founding of the RSCDS. It is inspiring that we have a strong group of young dancers who put so much time and energy into their passion. Congratulations and huge thanks must go to the organisers Nicola Waugh and Gill Watts for a fantastic weekend.

Jacqui Brocker

## Inter-Varsity Folk Dance Festival Sheffield 2013

This year's Inter-Varsity Folk Dance Festival hosted in March by Sheffield University Ceilidh Society was a brilliant weekend of high-octane folk music and dance.

Highlights included the Display Ceilidh with a performance from each attending dance group, including an RSCDS team, and the evening Scottish dance with superb energy from Luke Brady's Scottish Dance Band and expert calling from Jim Healy. The hall was filled with young dancers and a terrific enthusiasm that lasted the entire evening.

Plans are already under way for next year's festival, to be held in Edinburgh. See [www.ivfdf2014.org.uk](http://www.ivfdf2014.org.uk)

Lindsey Ibbotson

## CALL FOR TEACHERS

Do you teach or have you ever taught dancing to children? The Youth Services Committee needs your help!

We are building a register of teachers to coordinate the teaching of Scottish dance to children all around the world. If you can help or would like to be added to the register, please email [ysc@rscds.org](mailto:ysc@rscds.org)

# Memories of Miss Milligan



*Miss Milligan with 1965 Vancouver teacher candidates and tutor Mary Shoolbraid [Brandon], seen on Miss Milligan's left.*

***To mark the 90th anniversary of the founding of the RSCDS by Miss Milligan and Mrs Stewart in 1923, we asked members for their memories of Miss Milligan. Sincere thanks to all who responded. Your vivid anecdotes show that Miss Milligan's character was indeed complex and unforgettable!***

My first encounter with Jean Milligan was when she came to adjudicate the first Aberdeen Festival after World War 2. She arrived at the Music Hall wearing a tweed coat, felt hat and brown laced shoes, looking over the top of her spectacles. She looked formidable. I was a new girl guide and the small young ones were on the women's side of the set wearing knee-length beige socks and gym shoes, but the older guides on the men's side wore nylon stockings and ghillie-lacing pumps. We danced *Jessie's Hornpipe* and came first. She called us to come forward to receive not a cup in those days but a gold medal and announced with gusto, 'This was the team with the nylons!' We wondered whether it was our performance or the nylons that won the day.

When I started attending St Andrews Summer School in my late teens there was much closer contact. She taught her classes in the Younger Hall from the stage. I never saw her actually dance. She rhythmically walked, and would call someone up beside her to demonstrate what she wanted. Nowadays we would not encourage people to teach from the platform, but she viewed all. Demanding straight lines in the rows of sets, she once called, 'I want my ladies' tops and bottoms covered.'

I can picture her yet looking down the room and, as we danced up the middle, calling 'Ready for allemande' and the arms would gracefully come up on bar 8,2,3, ready to step diagonally right. In choosing a team to demonstrate at Younger Hall dances she would look round the class and call you, never by first name. On one occasion her eyes lit on me and not remembering my surname she said, 'Miss eh – Miss eh – Oh! Miss Aberdeen.'

Aunty Jeannie, as we fondly called her but not in her hearing, could be haughty, severe and quite daunting, but there was a soft side to her. My husband and I became engaged at summer school 1964, and after breakfast we informed Miss Milligan before the news could spread. While I said, 'We have you to thank because we would not have met but for Summer School,' Cecil said, 'You realise you are to blame.' She replied, 'I expect you would like to come with your fiancée to my class.' A few years later we visited the school with our three-year-old daughter. Miss Milligan took Fiona by the hand to the table outside the dining room in Lumsdon where a tuck shop was laid out, and came back with her, delighted that 'the child has chosen my favourite sweets!' – they were green pan drops.

We have a favourite photograph of her standing over Cecil, paintbrush in his hand, touching up a scrape on her new car which was acquired while driving through the gates of University Hall.

Although I was greatly influenced by her teachings and her drive that made the RSCDS what it is today, it is the quaint remarks and little kindnesses that stand vividly in my memory.

*Elma McCausland*

Miss Milligan was one of those teachers you never forget. She was impressive and commanding, always knowing what she wanted from her class. She also had the most wonderful voice which seemed to have a vast range and kept your attention throughout the lesson. That and her 'eagle eye' were incredible.

The first class I attended taught by Miss Milligan was at a day school in Sheffield in the mid 60s. I was taken by a friend who told me that I would enjoy the day. I didn't know who the teacher was nor what to expect as I had never attended a day school before.

The day went by very quickly. In the morning we began by standing in a big circle with our feet in first position. Miss Milligan commented on our foot positions, gently pushing toes apart with her stick if she wasn't satisfied. In the afternoon we learnt a new progression, 'the tournée,' which I remember very clearly as it was carefully and precisely taught. At the end of the day Miss Milligan put out small pieces of paper with new dances on them and invited us to take what we wanted. I have some to this day and they became affectionately known as 'Miss Milligan's Confetti'.

The next time I was to meet her was at Summer School in 1976 when I went to take my Preliminary Test. She was there as what we now know as the Director of Summer School, overseeing us all, especially the examinations. Again all was clear and precisely organised, and although I was taking an exam it was the start of a very enjoyable association with Summer School.

*Moira Stacey*

In the early 1970s I was a candidate for my full certificate as a teacher of SCD. We were in the Boston area, and Miss Milligan was my examiner. It was a time when there were no SCD bands in the area, and all our teaching was done using records of the Canadian bands like those of Stan Hamilton and Angus MacKinnon. For my examination I was set a dance to teach with only a few minutes' preparation, and perhaps mischievously Miss Milligan set me a dance from *Book 2 – The Princess Royal*. It's only 28 bars and not 32, and of course I had no music I could use. Then I had an idea: I asked Miss Milligan if she would provide Highland mouth music for the accompaniment. With great enthusiasm she sat and sang for the dance while I taught it. I passed the examination and went on to teach for many years in the Boston area – but never again did I teach *The Princess Royal!*

*Murray Nicolson, Concord, Massachusetts*

Jean Milligan came to the London Branch in April 1968 to teach at the Day School, and to examine the candidates who were taking their Final Teacher's Certificate. I am delighted to say that I was one of the successful participants.

We had a lively time under Jean's dynamic tuition, during the crowded Day School, and although she was 81 years old, she was dancing with such elegance, zest and grace, and with accurate foot positions.

Jean was so helpful in encouraging and advising us, the aspiring entrants, on many aspects of teaching, and passed on her own experiences as a young Trainee PT Teacher. She had been counselled that the best way to overcome her nervousness was to instruct large classes. This was a revelation of what it had cost her in terms of hard work and dedication to gain her qualifications. It also gave insight into the vast achievement of forming the RSCDS and subsequently creating its world-wide success.

I have very fond memories of Jean as a happy outgoing person with a mischievous smile, but with a strong sense of correctness.

*Johan Cleaver, Cwmbrian SCD Club, South Wales Branch*

I was a member at the time of Miss Milligan's visit to Adelaide, South Australia. I cannot remember the exact date though I think it would have been late 1974 or early 1975. The Adelaide Branch dancers were joined on the night by the other three SCD groups in Adelaide at the time; therefore there was quite a gathering on the night Miss Milligan took the class here.

I think from memory we were all a bit in awe of the great lady. I also remember Miss Milligan missed having a pianist present who was able to stop and start playing during the different stages of teaching the dance, something not so easily done on the records we were using then.

Looking back, I feel everyone present on the night felt honoured to meet Miss Milligan.

*Rena Whibley, Adelaide Branch*

Harold and I moved from the North West to Bedford in 1961. I remember calling into Coates Crescent after attending Summer School in St Andrews. Harold asked Miss Hadden (RSCDS secretary at that time) what dancing there was in the area. She said, 'Follow me,' and led us into the entrance hall where there was a map of the British Isles pinned to the wall. With her finger she pointed at Bedford, and said, 'There is nothing there. Do something about it Mr. Barnes.' We lived in Bedfordshire for 11 years

and by 1972 we had founded the Bedfordshire Branch.

During our time in Bedford we tutored many potential teachers. I remember at one exam Miss Milligan herself was coming to examine the candidates. It was in the spring of 1966, when my daughter was just two and we lived in a small chalet bungalow. Harold met JM from her flight from Glasgow and when she walked into the house Heather, who was normally quiet and well-behaved, ran through the house screaming and 'showing off.' I was mortified; however JM took one look at my face and said 'Don't worry, dear, I have this effect on dogs and young children!' She was a delightful house guest and I needn't have worried.

One potential teacher was handsome and always charmed all the ladies in his classes; the men liked him also! He was a good dancer and we were certain he would pass. He gave instructions to his 'stooges' as we called them in those days. After a few minutes JM stopped him and said, 'Mr. Hogg do you think you could find another form of address other than that awful American one of 'OK'?' George looked at her for a minute and said, 'OK Miss Milligan!' Needless to say everyone laughed; even Miss Milligan was forced to smile! Of course George passed and is still teaching.

*Sheila Barnes, 1996 Joint Scrollholder with Harold*

I well remember Miss Milligan's visit to Newcastle (in Australia) in 1974. We had been thinking of forming a branch, but some people had been against it because they thought a branch committee would take over the running of all the local clubs. Miss Milligan called for a meeting and spoke at length of the importance of having a branch, explaining how a branch could be run and thus assuaging the fears of those worried about a takeover. I can still see her standing indomitably in front of us and saying, 'Well! Do you want a branch or don't you?' She held a vote straight away and it was overwhelmingly in favour of forming a branch! She then immediately ran elections for an interim committee and nearly 40 years later the Branch – the Hunter Valley Branch – is still functioning smoothly. All thanks to Miss Milligan!

*Ros McKie*

No invading army of Sassenachs could have created such a stir in Australian SCD circles as did the coming of one small old lady. After flying from Scotland and traversing New Zealand from stem to stern, she took half a day off to put her feet up and have a nice cup of tea, and then back to work. Following a quick look at Sydney, she turned up

unexpectedly at the Royal's advanced class on the Monday night. 'You may all sit down. No thanks. I'll stand; I'm used to it.' After lecturing for three quarters of an hour, teaching two dances, and giving our obviously lamentable technique a quick polish, she reluctantly allowed us to go home half an hour later than usual. Was she tired? Not a bit! Next day a trip to the Blue Mountains and at night the Royal class again. More lecturing, more teaching, then off to Newcastle next morning.

*Gordon Stott*

Who will forget the sight of Miss M. in the centre of the Assembly Hall at Cardiff High School (Newcastle), clapping out the beat for almost 100 children encircling her with step practice? Or the breathless hush of those children as she spoke and reminisced. Could this vitality last?

Friday night at the Tech. College Union the spell was cast once more as we listened to Miss M. Could there be more? Miss Milligan mounted the stairs of the stage ('all the better to see you all'). The men were invited to look at their partners 'with pleasure' and 'roguish twinkle' and then we were on our way to learning two dances.

Perhaps we were not all brilliant at learning, but there was great pleasure from trying, encouraged all the time by Miss Milligan clapping and calling the beat, exhorting all the while 'ad astra' (to the stars).

I for one will never make it to the stars, but feel quite certain that Miss Milligan could bring them down for me. May the powers that be continue to smile on her.

*Batty Gemza*

*Both above articles originally published in The Rant, Hunter Valley Branch, edited by Heinz Duewell*

In 1974, Miss Milligan visited Canberra as part of her Australian tour, and on 15 October we met at the Canberra Rex Hotel for 'Canberra Welcomes Miss Jean C. Milligan'.

Miss Milligan entered the dining room on the right arm of The Rt Hon B M Snedden, QC, MP and Leader of the Opposition, and led by Hamish Gidley-Baird on his bagpipes.

We presented her with a beautiful stole. When she had unwrapped the gift, she pulled off the white nylon stole she was wearing, screwed it up into a ball, and flung it into a corner. Then picking up the new stole, she wrapped it over her shoulders, took up a toreador pose and lunged at Billy Snedden. What a wonderful evening – and all for \$11.

*Les Cumming, Canberra*

# Friends + Dance = TAC Summer School

Holly Gibson shares her Summer School experience.

With the wonders of modern transportation, the fact that TAC Summer School may be held anywhere on the continent does not keep dancers from attending this wonderful week-long, dance-filled event. This year, dancers from Canada, the US, the UK, Switzerland, Norway, Germany, and France came to hear the fabulous music and dance the night (and often the day) away. Summer School 2013 was held at Mount Allison University in the lovely maritime province of New Brunswick. Besides having a beautiful campus in the heart of the small town of Sackville, the university backs onto a lovely waterfowl park with a raised boardwalk and trails that wander through bulrushes, over a lake, and through the birch trees (see photo). This area provided a great chance to relax from the dancing activities of the day or to enjoy an early morning stroll.



## Tartan Night

Last fall, seven of us from the Portland, Oregon, Branch decided that after the fun of last year's Summer School (practically in our backyard at Portland State University) we had to make the trip to New Brunswick. We spent several months planning the flight to Portland, Maine and the drive to New Brunswick, and mapping out what sights we would see on the way there and back. After the dust from the planning meetings cleared, we had two weeks filled with dancing and sightseeing to look forward to.

After arriving on Sunday and checking in, we quickly made new friends and caught up with those we hadn't seen since the last major dancing event. Sunday's social dance gave us all a hint of the great music and fun in store. The morning classes were taught by Elaine Brunken, Linda Henderson, Bill Zobel, Jimmie Hill, and Antoine Rousseau. Afternoon classes included a variety of topics from quadrilles, personal critique, and Highland dancing to music appreciation and tribute dances. This year's School also included a tutor's course taught by Geoffrey Selling, designed to teach tutors to prepare teacher candidates for their exams.



## Illusion Dance

Each night we were treated to the wonderful music of Muriel Johnstone, Angela Young, Ian Robertson, Keith Smith, Judi Nicolson, and Jim Lindsay. I know I can't have been the only one to be energised by the music, as well as the wonderful choice of dance programs, and made to forget that my feet were tired or that it was rather toasty in the gym. Afterwards there was more socialising in the lobby of one of the dorms and I suspect even more music and dancing, although I could never stay up late enough to witness it first hand.

There was a wonderful concert in the middle of the week and a number of creative acts at the ceilidh on Friday night, including various types and styles of dance, a retelling of *Cinderella*, and a black and white optical illusion dance that had everyone applauding. Saturday's banquet and ball were a perfect ending to a wonderful week, and I hope to attend many more TAC Summer Schools in the future.

# Andy Murray – The Pride of Dunblane

Ian Brockbank charts the growth of his new dance from 'crazy idea' to national news item.



Dancing in Linlithgow Courtyard

Photo by Fiona Hewitt

## How do you write a dance for a champion?

That was the challenge John Carswell set me. That wasn't quite the way he put it, but it was the net result. In an email titled 'Crazy ideas' he wrote, 'Do we require a dance for Andy, and could the music for *Match of the Day* be used as a dance tune?' I was watching Andy Murray's Wimbledon semi-final, thinking he looked as if his time had finally come, and obviously so did John. I sent a jokey response, but over the weekend my thoughts kept coming back to it.

The other question in my mind was 'Why?' I didn't want to write a dance only for the dancing community. If I were to create a dancing tribute to Andy, it would have to be one which could be appreciated by everyone in Scotland.

Then Andy actually won, and the papers went mad. The first Scotsman to win the singles in 117 years (his brother Jamie won the doubles six years ago), the first British man for 77 years. Everyone was talking about it. I emailed John back to accept his challenge, and he suggested we premiere it at the first Linlithgow Scotch Hop of the season ... in nine days' time.

A dance for everyone, so a dance suitable for a ceilidh. I let the ideas mull, and gradually *The Pride of Dunblane* took shape. Circular

for Centre Court and also to be inclusive. Lots of movement – back and forth, twiddles and twirls – to suggest Andy's brilliant movement around the court, serving an ace, the incredible lob retrieval. I emailed the dance to John and we were ready. Working with his daughter Fiona, we wrote and sent out a press release, and prepared for the launch.

On 17 July, nearly 400 people filled Linlithgow Palace courtyard. A photographer from *The Scotsman* newspaper came and went; I had given them a telephone interview earlier in the day. A photographer from the *West Lothian Courier*, sent along to cover the opening Scotch Hop, couldn't believe his luck at such a newsworthy



Ian, Elizabeth, and John  
Photo by Fiona Hewitt

premiere and stayed most of the evening, eventually producing a double-page photo spread. Elizabeth Foster, RSCDS Executive Officer, and her husband attended; she too had been phoned by *The Scotsman* to get the RSCDS viewpoint.

John put the dancers through their paces in the early dances on the programme, and then at the end of the first half the moment of truth arrived. John handed me the microphone, the floor was filled, and we were away with the very first dance-through. Advance and retire, ladies, men, jinking and jiving and the lob retrieval – lots of smiling laughing dancers joining in with a will. It really worked!

The premiere was a great success, and Elizabeth Foster, who joined in, said 'It was great to be part of a country dancing tribute recognising Andy Murray's wonderful achievement at Wimbledon. It really caught the mood of the people. I would hope to see the Murray family trying the dance out in the not too distant future. The open invitation is there!'

We put out another press release next morning which got more press interest, particularly from *Deadline News*, and another telephone interview. I also tried it a week later at the Dunedin Dance Festival and if anything the response was even more enthusiastic. You can see the video on YouTube, with or without the teaching at the start – search for 'The Pride of Dunblane' and listen for the cries of 'Come on!'

The dance seems to have caught the public imagination. A friend later told me someone in the pub asked him, 'Have you heard someone's written a dance for Andy Murray?' This is a great opportunity to raise the profile of Scottish dancing, possibly bridging from the wider ceilidh scene. The more people who hear about it and dance it the better, and once they're involved, if they have a good time they'll keep coming back. Simple dances that anyone can do, interspersed with some more complicated dances, whet the appetite – as John proves week after week at Scotch Hop – and some will look for more.

The dance can be freely downloaded from my website at [www.scottishdance.net/dances/](http://www.scottishdance.net/dances/). Print it, dance it, share it as widely as possible, and maybe it will help to inspire a new generation of Scottish dancers. If not, at least we'll have fun.

Come on!

# Dancing the Kilted Mile



*Before the Race*

*Dancers in Southwest Washington and Oregon have found an ingenious and highly energetic way to draw attention to SCD. Linda Mae Dennis takes up the story:*

In my experience, Scottish Country Dancers often have some difficulty getting included in Scottish festivals or Highland Games. This year marked the 61st Portland (Oregon) Highland Games, and was about the 30th time each of the two nearby RSCDS Branches have been allowed to participate. Both groups have been feeling a bit pushed around by the organisers lately. The Portland Oregon Branch's demonstration slot was pushed back to 9:30 am, when the dancers present vastly outnumber the spectators, and the Southwest Washington State Branch was shunted to the clan tent area as usual, to do audience participation dancing in competition with the heavy athletics announcer (who has a microphone and a bank of speakers) and the roving pipe band. In years past, we have accepted our lot, paid for advertising in the programme, and hoped for the best.

This year, the Southwest Washington State and Portland Oregon Branches of the RSCDS decided to try something a little different by way of publicity. Working together, we designed and ordered t-shirts. They were light blue, and on the front say 'in reel life' and on the back 'I'm a Scottish Country Dancer' with a cool graphic of ghillies and laces designed by Maggie Hannahs. Meanwhile, five designated dancers began training for the Kilted Mile (a mile-long foot race, to be run in a kilt).

Imagine you're in the grandstand along with a thousand or so other people. You're looking down onto a reddish track, with green, green grass in the middle that is mostly covered with pavilions, judging stations for pipers and drummers, and a large black stage. There is a lot of colourful motion. The noontime Opening Ceremonies

are complete, the guest pipe band has marched off the field, and you're anticipating the next item on the schedule, the Kilted Mile.

A lone piper starts up and marches the thirty or so runners from one corner of the track, past the grandstand to the starting line. Five runners in light blue t-shirts are near the back of the pack. If you're close enough to the track you can read that they're Scottish Country Dancers. The pistol goes off and the crowd cheers as the runners take off. All the runners disappear behind the pavilions and when they reappear less than a minute later, they're stretched out with the really fast runners in the lead. Three of the blue t-shirts are with the pack, and as they reach the centre of the grandstand, they pull off to the right, dance three right hands across (using a running step), and continue on their way. Two more blue t-shirts appear shortly, and when they get to the grandstand, they dance back to back, and turn with the right hand and with the left hand. Before long, the three blue shirts appear, and this time they dance a right shoulder reel of three moving forward as they pass the grandstand.

The crowd is taking notice, cheers as the



*Ghillie T-Shirts*

two blue shirts round the far corner, and cheers again as they promenade back the way they came. They have mostly forgotten about the other runners, who are just running round in circles. It's not long before the three blue shirts are back – they dance a reel of three (left shoulder this time, although only the most discerning in the crowd would notice this) moving forward the whole time they're in front of the grandstand! The crowd is very excited – cheering – what will they do next? There's a bit of a lull, and then, the two blue shirts reappear around the far end of the track, and the crowd starts up. The three blue shirts are not far behind at this point, and as all five dancers reach the center of the grandstand, stretched out in one long line, the first dancer veers off to the right, and they dance a reel of five! The announcer, caught up in the excitement, says something about crazy Scottish Country Dancers going backward. The three faster blue shirts dash for the finish while the two slower runners continue on for their last lap.

Because most of the other runners have already completed the race, the announcer has to make up stuff to say while the two slower runners pass the pavilions on the far side of the track. He says more stuff about Scottish Country Dancers, and where to find them on the upper field. He says, 'Here comes Scottish Country Dancer, Tom Halpenny,' as Tom makes his way round the final turn. And because there's nothing left to say, he says, 'And here's the final Scottish Country Dancer, Linda Mae Dennis,' and something about how we've actually run further than a mile, because we kept going backwards. Still loping along, Linda Mae waves to the crowd, which is still cheering and clapping. She high fives a line of boy scouts whose hands are eagerly reaching out to her over the ropes just before she crosses the finish line.

Every one of the thousand or so spectators has heard 'Scottish Country Dancer' at least four times. Most of the dancers from both groups have proudly worn their light blue t-shirts to the Games, and are now minor celebrities, accessible to the public for chatting and commentary. It was a lot of fun, and I thought, a publicity coup.

I was even asked if I was running slowly on purpose to get as much publicity as possible out of the announcer. I can assure you, I was running as fast as I could. And though I came in dead last, there were only three women in my age group, so I even got a medal!

# Croydon & District Branch Diamond Jubilee



*Recent Croydon Branch Chairmen - L to R Tom Dunsmore, Elaine Wilde, Alison Raisin, Christine Evans, Dorothy Pearson, George Ferrier*

A year after becoming patron of the RSCDS, Her Majesty Queen Elizabeth celebrated her coronation and our Branch was founded (originally as the East Surrey - West Kent Branch). This year we both proudly celebrate our Diamond Jubilees.

Miss Milligan's attendance at the founding of the Branch – and at some subsequent Day Schools – is recalled by a Founder Life Member as was the Branch's running of 14 classes in the early days. Among the many teachers beyond the ken of most present members was a Mr. Innes Russell, who had the distinction of helping to compose *The Reel of the 51st* in a POW camp.

The Branch has always actively participated in HQ activities and committees and enjoyed very dedicated teachers, including Elizabeth Johnston who taught John Drewry and had *The Grand Promenade* dedicated to her by him; and the late Andrew Gillies, who was a member of Miss Milligan's Boys'

Demonstration Team before the war. He said that it was the only way he could tour Scotland (fares paid and a shilling pocket money!). A tribute to the high standard of our teachers is that Branch members, past and present, have danced in the MacLennan Scottish Group who perform annually in the Europeade and other International Festival meetings, and in the London Branch Dem team. We also provide many local 'entertainment' dems at Retirement and Care Homes, charitable and similar functions. A feature of very long standing, and still enthusiastically supported, is our weekend school, centred in Eastbourne for the last 25 years, and attracting regular visitors from as far afield as Jersey. We have enjoyed a succession of outstanding teachers drawn

from a wide area, adding to the appeal and success of this venture. Over many years we organised five-day holidays around the country with local trips during the day and SCD every evening, but had to curtail these due to dwindling support.

Relations with surrounding groups, affiliated or not, have always been good, and we cemented these at the time of the Millennium by setting up a combined group called The Tartan Jigsaw to reflect our interaction with each other, with a committee drawn from all the clubs to organise a Millennium Ball. Ensuring our events' dates don't clash has been a spin-off from this.

Recent membership peaked at around the 170 mark but, as in so many other organisations, is gradually falling and now hovers around 75. However, we still have an enthusiastic committee, enthusiastic teachers and, most of all, an enthusiastic membership who all joyfully look forward to furthering the aims of the RSCDS for the benefit of following generations for many years to come.

*Tom Dunsmore (Chairman 1998-2001)*

## 50th Tartan Ball: The Grandest Ball in the World



*Ready for the first dance*

Wherever there are Scottish country dancers a fancy dress ball is not far away. Balls are a lot of fun and Scottish country dancers do like to have fun. This is especially true of the dancers in Toronto, Canada.

Toronto dancers hosted a ball even before we became an RSCDS Branch in 1957. We continued the annual balls as a Branch, then in the 1963-64 dance season we decided to make the Toronto Ball extra special. We named it 'The Tartan Ball'. The venue was moved to the Royal York Hotel, one of the city's most elegant hotels.

This past February, we celebrated a milestone, the 50th Annual Tartan Ball, still held at the Royal York (now called the

Fairmont Royal York) and still going strong. The ball was a huge success. One visiting dancer called it 'the grandest Scottish Country Dance ball in the world'.

We advertised this ball in last year's *Scottish Country Dancer*. Almost 400 dancers attended, a quarter of whom were visiting Toronto, some for the first time. The evening started with a reception outside the ballroom where dancers socialised with friends and saw photographs from former balls along with a selection of ball gowns, one from each decade.

Then all moved into the ballroom which was transformed into a dining room set for 390 guests. The head table guests were piped in

and all enjoyed a three-course roast beef dinner. After dinner, eloquent speeches were given by Margaret Rieger, RSCDS Toronto Chair; Carole Skinner, Society Scroll recipient in 2012; Tim Morrison, Manager of the Hotel; and our Guest of Honour, representing our Patron, the Honourable David C Onley, Lieutenant Governor of Ontario.

The ballroom was then cleared and all lined up, in fours, for a spectacular Grand March. Dancers soon filled the floor, five lines across and nine sets deep. A splendid evening of dancing followed, to the unique sound of the Scottish Accent. All dances were briefed (but not walked) and gentlemen were permitted to remove jackets. The booking of dances was minimal, so visiting dancers were not excluded. Dancing finished at 1 am and parties continued into the small hours. In the words of a dancer from Scotland, 'We relished every moment. The evening was magnificently formal without being stuffy. The Tartan Ball surpassed all expectations.' We shall be hosting the 51st Tartan Ball on February 22, 2014. Come and find out for yourself.

*Louis Racic, 50th Tartan Ball Convenor, Toronto*

# Communication on the Dance Floor



*Bruce Hamilton draws on his depth of experience as a teacher of SCD and other dance forms as he looks at ways in which dancers communicate and suggests an approach which makes dancing even more rewarding. Comments on Bruce's thoughts are invited!*

A recent thread on the Strathspey discussion list, summarised in Chris Ronald's column in *Scottish Country Dancer* 16, revealed that communication on the dance floor is a richer subject than it seems. In this article I'll explore types of communication used on the dance floor, reasons why we communicate, and some of the effects, expected and unexpected, of what we do. We can separate the topic broadly into communication among dancers on the one hand, and communication between dancers and someone else – teacher, MC, musician, etc – on the other. I limit myself here to communication among dancers.

A second broad separation is into verbal and nonverbal communication. I'll explore both of those.

Verbal communication is just what you think: talking. We do it a lot – this is social dancing, after all. While we come for the dancing, we also come to catch up on what our friends have been doing, meet people and get to know each other. As we do this, our words are enriched by the inflection in our voices, the expression on our faces and the animation in our bodies. Those additions are a nonverbal part of the communication, and give it life and meaning.

Nonverbal communication is everything besides the words. Along with inflection, facial expression and animation, we communicate by how fast we talk, when we pause and for how long, gestures, posture and many other things. According to one study, only 7% of human communication resides in our words. 55% is body language and the rest is other cues (Albert Mehrabian, *Silent Messages*). This may be partly because we communicate on so many channels at once, and words are just one. At a deeper level, Steven Pinker notes that it is easy to conceal thoughts and feelings behind our choice of words, precisely because our words are a choice: 'People are vigilant for sham emotions and put the most faith in involuntary physiological giveaways' (*How the Mind Works*). This is why juries see and hear witnesses, rather than just read transcripts of their testimony.

This emphasis on nonverbal communication is well suited to dancing;

indeed, you could say that dancing is nonverbal communication. Still, both take place on the dance floor, so we now look further at both.

## Reasons for communicating

### Choosing partners, forming sets

This is a mixture of verbal and nonverbal communication. The verbal component ...

'Are you dancin'?'

'Are you askin'?'

'I'm askin'.'

'I'm dancin'!'

... is typically the last part of this exchange. It's preceded by a nonverbal mating dance:

**Body:** I want to be asked for this dance • I'm looking for someone who wants to do this dance.

**Face/eyes:** Want to dance with me? • I would like to dance with you • I don't want to dance with you [e.g. avoiding eye contact].

### Having fun (or not) while dancing

Most of this is nonverbal, in keeping with the nonverbal quality of dancing itself.

**Body:** I love this dance! • I love dancing! • Oh, no – not another time through! • This is too slow / too fast • Don't I look great? • What a great tune/band!

**Face/eyes:** This is going to be fun! • Ah, nicely done • [Membership in the in-group] I see you've chosen to take this seriously enough to become good at it • I'm ready [e.g. to step up on bars 3-4]; are you?

### Teamwork

This is similarly nonverbal.

**Body:** After you. • Ah – shoulder-to-shoulder • Here, let me make that path easier for you.

**Face/eyes:** You like to phrase this the same way I do! • Thank you for making that easy for me • What's the next figure?

**Touch:** More/less arm tension, please. • Sure – I'll follow your phrasing on this • No – let's phrase it this way • Nice to be dancing with you • Oh, boy: you like to move as much as I do! • I don't want to go there.

### Criticism

When someone is messing up the set or our dancing, does something rude, etc. we often have critical thoughts. We don't say anything, but our thoughts show in our body language.

**Body:** You're supposed to go here now • Hurry up! • You are spoiling my fun [e.g. clenched hands, sagging shoulders].

**Face/eyes:** You're supposed to go here now • Hurry up! • You are spoiling my fun • You should have gone this way • I see that you're new to this. I'll help • [A look cast to another dancer, often with eyes rolled]: Well, there goes this round of the dance • [A patronising smile].

### Helping

Much of our communication is devoted to giving and receiving help, and that serves an important function. But it has side effects which often go unnoticed. When a figure is going wrong or seems likely to, we are suddenly outside the usual context, and the norm of not talking holds less force. So sometimes we call out what should be happening (or should have happened). And we may send a variety of nonverbal messages.

**Body:** Pass me by *this* shoulder • It's a figure-8 through *here* • Give me *this* hand.

**Face/eyes:** Go this side of me • Not yet... now! • Dance through *there* • Thank you!

**Touch:** Faster • Slower • Go *this* way • [When the helpee is between two dancers] *I'm* the one you dance with next.

Helping is useful. When it's successful the dance goes smoothly and the teacher or MC need not spell out every detail. A forgetful dancer is spared the fear of bringing the set to a halt. However, people are sensitive to criticism, and they are doubly sensitive to body language which suggests they're doing something wrong. I asked one very experienced dancer why she keeps her eyes down, and she said it's because she is afraid of criticism.

So helping has other effects, and we're often not aware of them.

- People making mistakes are often just overwhelmed: by things to remember and by sensory input. When this is the case, adding input makes it worse.
- Beginning dancers fear they will mess up our dancing. When we go out of our way to help, we confirm that fear.
- We are wired to feel good when we help people. So if we begin to help someone and they don't notice, don't follow our hint, don't follow it fast enough, etc., we are likely to persist. This persistence further confirms the beginner's fear.



- There is a pattern: people help often, many people help, and teachers always help. That happens in every class in town and every special event. When you go to a different town, you again find all those things, at every event. This pattern teaches the new dancer that getting things right is Very Important. Believing that makes them afraid of goofing up, thus more likely to goof up.
- Help needs to be offered early enough for someone to notice it, interpret it, and decide what to do. But if dancers doesn't need it, then it makes them choose between being early and being rude.
- If help is spoken, everyone in earshot hears it, not just the intended person. Others may follow it, with unexpected results.
- People learn best what they figure out for themselves. To learn, they need the freedom to make mistakes and to recover. Helping denies that freedom. Continuous helping creates an environment in which someone can be passed from helper to helper without ever learning figures or dances. Hugh Foss called this 'learning to dance the way a tennis ball learns to play tennis'. It can also teach people that they don't have to learn figures and dances.

Some of these effects can lead to self-reinforcing cycles.

- People trained in the belief that correctness is Very Important tend to help whenever they see a dance being done (or about to be done) incorrectly. If this is widespread, a new dancer will experience persistent helping, at all opportunities, and conclude that correctness is Very Important.
- A dancer who is making mistakes is likely to feel criticised. That feeling increases their cognitive load and their fear, both of which make them more likely to make mistakes, less able to perceive offered help, and less able to recover on their own. The additional mistakes and poorer recoveries lead to an even stronger feeling of being criticised.
- There can be favourable self-reinforcing cycles, too. In a 'less is more' environment, experienced dancers watch faces and bodies closely, alert to whether help is needed and what sort, and offer help as unobtrusively as possible. In such an environment, dancers wanting help have to watch faces and bodies closely, alert to offered assistance. This level of attention permits the help to be even less obtrusive, so dancers pay even closer attention. (As a side effect, this close attention makes for very social dancing and sometimes makes for terrific teamwork.) After watching the video of such a lesson, one dancer reported:

*What held my emotional attention were the music . . . and the community on the floor – people learning, making mistakes without the roof falling in, supported quietly by other dancers and by [the teacher's] calm. . . I felt nurtured by that video.*

### Helpful helping

#### What doesn't work

- Things that add more than infinitesimally to a person's sensory load.
- Actions that don't scale well. What if all the other dancers in the set simultaneously use the same method as you, each in his/her own way? Talking sets a bad example; pointing with the eyes sets a good example.
- Saying 'that's OK' while acting otherwise, e.g. by diverting your own dancing in order to help.
- Purposely putting on a smile. People are sensitive to criticism and good at reading faces.

#### What does

This depends heavily on the situation: the person, the cause of their confusion, where they are in the set and in the music, what the teacher is saying, and what other sources of help are available. Any particular method will apply only a fraction of the time.

- We can look to other performing arts for models. What do band members do when someone plays a wrong note? What are actors trained to do when someone misses a line in a play? Something analogous to these can probably be adapted for SCD.
- Assume that you're just one of several people who will all decide to help, all at the same time, all using your method. The less obtrusive your method, the less addition to the confusion.
- Decide that other aspects of social dancing are more important than having this figure go right for this dancer in this round of this dance on this occasion.
- For teachers, shifting the focus from mistakes to recoveries can have good results.

I am still exploring this, and there is much to learn. I've had good results with a handout I made for teachers, on how to be a good student in someone else's class. It suggests ways in which dancers can reduce the undesirable effects of helping and increase the desirable ones. It's called 'When You're Not the Teacher', but it is also useful with experienced dancers.

*You want to help, and people look to you for help, but the obvious things to do are distracting and sometimes disruptive. Even if you are only whispering to one person, you send a message that it is not important to listen to the teacher. What can you do?*

1. *Keep looking for ways to help. An efficient*

*presentation by the teacher assumes the experienced dancers are helping, and helpful experienced dancers are part of a healthy social atmosphere.*

2. *Don't say anything.*
3. *Don't touch people except where the dance calls for it.*  
*Cutting out talking and touching seems to cut out everything, but it doesn't. Practise this, and you'll begin to discover a wide variety of ways to communicate. This communication will not only make you a good helper; it will also improve your dancing.*
4. *If mistakes happen, let them. If the method you chose didn't work this time, let it go, both physically and mentally. For example, suppose someone is headed for you, about to give left shoulder into a reel that you know begins with right shoulder. You catch their eye, give them a big smile, and angle your body slightly for a right shoulder pass. You may also do other things, but suppose none of it works, and the time comes when this is going to be either a left shoulder reel or a collision. Shift your body around and make it a left shoulder reel. Just as important, shift your mind around and decide that a left shoulder reel is OK: it moves, it takes the right length of time, it leaves you all in the right place (though possibly with wrong momentum), it may produce some nice mirroring with your partner, etc. You can be planning how to get out of it gracefully, and you may be wondering how to make this work better next time, but don't let that interfere with your genuine enjoyment of the figure and the people in it. Teach that mistakes are no big deal by acting as though they are no big deal. There are many repetitions, there are other people helping, there are other dances tonight, and there will be other nights.*
5. *Dance well, enjoy yourself, and let it show. Your example teaches both choreography and style, and by dancing well (not stopping to 'help', for example), you assure that the vacant spaces appear in the right places at the right times. Your genuine cheerfulness allays the beginner's fear that they are hindering your fun.*

Communication is a large part of what social dancing is. Most of our communication is nonverbal, and we give considerable weight to what we receive in that form. That may explain in part why we find dancing so rewarding, and why dancing friendships can grow very deep.

*I want to thank the people who posted to the Strathspey Discussion List thread on this topic in December 2012, Chris Ronald for his summary of that discussion, and the editor for suggesting this article and for her helpful comments.*

# John Drewry



On 14 July John Drewry celebrated his 90th birthday. It seems more than just a coincidence that he was born in the same year as Mrs Stewart and Miss Milligan founded the Society!

John was born near Melton Mowbray in a thatched cottage which had been built in the 1490s, the same decade as the founding of the University of Aberdeen, where John was to spend most of his working life. Another coincidence?

It appears that none of John's family was particularly musical or interested in dancing, and it was not until he was working in Whitehaven in Cumbria that he began dancing with members of a Ramblers' group who, from time to time, held SCD evenings. From then on John became involved in dancing activities and he joined the RSCDS Carlisle Branch where he sat his Teacher's Certificate, tutored by none other than Jackie Johnstone. John and Jackie celebrated their 80th birthdays in 2003 and the strathspey *Double Eighty (Book 45)* was written in their honour.

In the mid 1960s John took up an appointment in the Biochemistry Department of the University of Aberdeen, and he has remained in Aberdeen ever since. Also a member of staff in that department was Isobel Cramb (Tibbie), and so John had an early introduction into the SCD community in Aberdeen. John's dance *Marischal College* in *The Rondel Book* is

*Jean Martin outlines the remarkable achievements of John Drewry, perhaps the most brilliant SCD deviser of our time*

dedicated to Tibbie, as it was in Marischal College that the Biochemistry Department was housed at that time.

Encouraged by Hugh Foss, John had begun to devise dances while he was in Cumbria, but once north of the Border his production of dances increased considerably. Although John continued to teach, it was creating dances which gradually took up more and more of his time.

The first of John's dances to be published by the RSCDS was *The Silver Tassie* with its new figure the Rondel, and John relates that it was Miss Milligan who encouraged him to give the formation that name because of the roundness of the shapes. She was later to call him 'Mr Rondel' when John attended her classes at Summer School in St Andrews.

In 1999, when he was awarded a RSCDS Scroll, nine of his dances had appeared in RSCDS books and since then the Society has published four more, not to mention dances using the formations for which he was responsible: The Rondel, Set and Rotate, Corners Pass and Turn, and Petronella in Tandem.

John is recognised worldwide as an imaginative deviser of dances. His dances always 'flow' and to date he has around 800 dances to his name. Some people think that his early dances were his best but that is to ignore recently devised dances such as *Thomas Glover's Reel*, written in 1998 to recognise the Scottish Samurai and for a visit to Japan, and *Out of Africa*, celebrating the golden wedding of a couple, now living in Banchory, who spent many years in Africa.

When devising a dance it is usually the pattern of the dance which comes first, though occasionally it is a tune, a place or a particular situation which prompts him to put pen to paper. Along with gardening and photography, another of John's leisure interests is hill-walking and he often found his inspiration in the Scottish mountains. That is how *Bratach Bana* came about. John was camping at Strontian beside Loch Sunart and he was listening to a country dance programme on Radio Scotland when the tune *Bratach Bana* was played. 'I like the tune very much indeed and as I listened I worked out the shape of the dance, walking it out on the shore.'

In an interview with Robbie Shepherd for *Take the Floor* in 2002 John said, 'The first of my dances to survive is *A Trip to Tobermory*, a 24-bar strathspey, though I had written a dance earlier for one of the Rambling group as a joke but it didn't survive.' In that broadcast John also explains why there are two chords at the beginning of several of his dances, 'It's because the dance is an unusual shape with 3rd and 4th couples beginning on the opposites sides and the second chord is there to remind dancers that they need to get into the right position straight away.'

In answer to Robbie's question on choosing an original tune John replied, 'I choose a tune that gives the correct impetus to the dance,' and on choosing titles, 'Other people often choose the name for a dance, particularly if it is one they have requested.'

Other titles are suggested by a tune, place or event. For example *The Bees of Maggieknockater* was chosen by John when, on a car journey to Speyside, he saw the road sign for the Maggieknockater Apiary. At that time just down from the road you could see a row of bee hives, but sadly they are now gone. There is still, however, a sign for Maggieknockater though not the Apiary and dancers continue to enjoy the busyness of the dance!

Many of John's dances have titles which reflect his affection for his adopted city as do several of his books: *The Bon Accord Book* (Bon Accord is the motto of the city of Aberdeen), *The Silver City Book*, *The Deeside Books*, and *The Bankhead Books*. Others are connected with his travels: to Australia, Japan, New Zealand, Turkey, the United States and Canada. Wherever he goes he likes to create a dance for the occasion, and his many friends often request dances for specific occasions or people. John always does his best to oblige. Some of the titles of John's recent dances might raise an eyebrow – what indeed would dancers of earlier days have made of *Oompa Oompa*?

For many years John got a group together to try out his new dances and at times the dancers weren't always as accommodating as he might have wished! Faced with, say, eight to ten new dances, sometimes with rather complicated movements and new formations, the dancers often felt like the person writing this limerick:

A dancing class meeting in Newry  
Collapsed in frustration and fury.  
They became quite confused  
And completely bemused  
For the dance was composed  
by John Drewry!

Those evenings are recalled with great affection by the participants as there was always a great deal of fun and the activity was rounded off with supper at John's house where all sorts of delicacies (including carrot cake!) were enjoyed.

John's interest in cooking may be in his genes. He enjoyed cooking even as a child. His grandmother used to make Stilton cheese and he recalls that there was a production line in pork pies at a family farm with each member of the greater family being allocated a task.

For many years John was on the Publications Committee of the Executive Council, along with other regulars: Nancy Arnott, Tibbie Cramb, Bill Clement and Bill Hamilton. In Miss Milligan's day she had, according to John, 'a strong influence on what was published'.



'Mr Rondel' with Miss Milligan

John does not feel that there is a problem of too many dances being published. It is 'a sign that SCD is still thriving'. He likes the imaginative dances that Roy Golding produced. His favourites among the traditional dances are *Monymusk* and *The Montgomeries' Rant* and among his own

dances *Blooms of Bon Accord*, *The Bonnie Lass of Bon Accord* and *The Colonel's Bed* (to be found in a Deeside glen), as well as *Miss Florence Adams*, *Strathmore*, *The Royal Yacht Britannia* and *The Duchess Tree*.

There is seldom a dance programme which does not contain a Drewry dance. John tells a story against himself with a certain wry amusement: 'At a ball I was sitting next to a woman whom I did not know, when the next dance, one of mine, was introduced, "Not *another* dreary dance," she said, and was a little surprised when I became convulsed with laughter.'

Many of you will know that John is now cared for in a nursing home in Aberdeen. He still enjoys having visitors and I know that the messages he received from near and far at the time of his birthday meant a great deal to him. John's sense of humour has never left him and when I told him on one visit that I was to be teaching at a day school and that Jennifer Wilson was to be playing, his response, accompanied by a wide grin, was, 'Well, the music will be good anyway!'



## A Day in the Life of a Summer School Instructor

*Eric Finley gives us a taste of the hectic life of an instructor at St Andrews.*

Arrived safely yesterday and enjoyed the reception and Collins Book dances recapped by Jim Stott. Had a nightcap at the Director of Summer School's Rest and Be Thankful, as this room is next door to my bedroom, and had a fairly early night.

It is Monday morning and I got up at 6:30 since today's class is running through my brain. A few quick exercises to warm me up and stretches to keep me loose, although since I turned 60 this year everything seems to be loose, if not falling apart. Heading to the shower – that feels better. Must make sure I have everything I need in my briefcase for the class: dance shoes, books, slip stop and, most important, money for coffee. At 7:40 I am sitting having breakfast with other early birds. Must get ready for class now and pick up newsletter from the office.

Arrived at Victory Memorial at 9:05. Ian Muir my musician already there so had a discussion with him about the class. The first class always gets the adrenaline flowing and this morning I have the Fully Certificated. Thankfully they survived my warm-up and things are going smoothly.

Have taught *The One o' Clock Canon* from the new book. Thank goodness that's out of the way! Second class went well too and finished on time. Off to have drinks before lunch and then head for something to eat.

Doing a personal critique class at 14:30, so picked up the key for St Leonard's Church Hall and walked the short distance to the hall to open up. Had 18 people in the class, a good number. Everyone had something to correct, and they all seemed very happy. Must rush back as Pat Houghton and I are hosting a drinks party before dinner and there are lemons and limes to be cut and glasses to sort out as well as nibbles.

Party went well and we are all sitting having dinner. Jim Stott just asked if I was available for the Dem Team since he is a man short. I said I'd do it if he was really stuck, so it could mean rehearsals for the next three afternoons. On the lookout for people who can perform at the Ceilidh on Friday since I am the MC for this and need to find at least twelve acts. Time to get changed and head for the social dancing and then go over my lesson for tomorrow's class. Now who was it invited me for drinks tomorrow ... ?

## 1973 – How We Were!



*1973 Summer School Prelim Class (Stephen Webb on left)*

It is now 40 years since I first attended Summer School in St Andrews. It gets into your blood. I remember so clearly that first teachers' course with the irrepressible and outrageously exciting May Yarker and the gentle but oh so wise and talented Winifred Carnie – I still have my notes. Golden days indeed! There was a formal dinner, and a photo beforehand for posterity seemed appropriate, so some of the class assembled in the gardens for this. In 1973 the Society was busy celebrating its Golden Anniversary. I didn't know it at the time, but I had happened on a very special year by chance. And since then, other special years have followed. The truth is that going to Summer School any year is always special. I confess that I felt a pang of envy as I met newcomers last year, reflecting that their lives will never be the same again, and all they discover and the new friends they make will be with them forever!

*Stephen Webb*

# Interview with David and Avril Quarrie



*David and Avril Quarrie are known throughout the SCD world for their dynamic teaching, and appropriately their name is also linked with the lively Quarries' Jig. Rosemary Coupe talked with the Quarries at the International Branch weekend in Killarney, Ireland, and later on Skype.*

**SCDer:** When did you discover SCD?

**Avril:** I did Highland dancing, tap and ballet as a girl in Scotland, but I didn't really do SCD until I lived in Germany. I met another Scottish woman who had danced before her children were born, and she asked if I'd like to try it. So I did, and I loved it right from the start. But I didn't really get hooked until maybe five years later when I went to my very first weekend workshop in Rechburg with Bill Hamilton teaching. Well, for me it was a revelation. It was wonderful – I thought I'd died and gone to heaven. I got really hooked on dancing, and then the next year I went to St Andrews. Then later David came on the scene, we hit it off immediately, then we got married, and from then on SCD has played an enormous role in our lives.

**David:** I started in 1976 in Woodstock near Oxford, going to an evening class. I wasn't terribly enthusiastic about going, but I discovered that I actually really loved it. It obviously allowed me to express myself in ways I hadn't done and I was energetic, I was bouncy. I'm sure I bounced off the walls and gave them all a hard time. When I moved to Hamburg, the first thing I had to do was find out whether there was an SCD group there, and there was and Avril was teaching it. Avril was persuaded by Bobby Munro from Gothenburg to take her Prelim and she wasn't all that keen, so I said, 'Come on, I'll even do it as well to give you moral support,' though I had no intention of actually teaching. We both passed and then we got married and moved to the States almost immediately afterwards, and dancing just became a large part of our lives. We love the sociability, the friendships. I've dragged Avril all over the world since then, but we've always managed to find people we really enjoy, as friends as well as dancers wherever we've gone.

**SCDer:** You also helped to found a branch?

**David:** We were in Chicago for seven years, and we look back on that time as one of our

fondest because the group went from something like six people to about 60, and I think it has stayed large; it was due to people coming together who clicked. It was a magical time. Everybody pulled their weight. Another person also became a fully qualified teacher so there were three within the group, and the question came up, 'Well, should we form a branch?' And it was met with enthusiastic response from everybody, and we became a branch.

**SCDer:** *Quarries' Jig* came from your time in Chicago, I think.

**Avril:** The RSCDS wanted dances for the books *Frae A' the Airts*, and each branch could submit one dance. We had 35 submissions within the group, so we had to dance them all, and then we narrowed it to five. These were numbered and danced, and *Quarries' Jig* was the one that won. So we were absolutely delighted to have it published in the first book of *Frae A' the Airts*. It is our dance, but we didn't devise it.

**David:** Kent [Smith], who wrote it, is a mathematician and he has devised some wonderful dances that are always interesting to do, but flow nicely, and this is one of them.

**SCDer:** What about *Spiffin'*?

**David:** After seven years in Chicago a change in my management prompted me to look elsewhere for work, and we moved to Virginia. We were about three hours south of Washington and we made good friends with groups up there. Over Christmas we had decided not to go back to Europe to visit our families. There were ten of us who'd decided to stay, some of them from the Chicago group and some from the Washington area. I think it was Mel Briscoe who found this inn in West Virginia called the Spiff Inn, two separate words and it was actually a play on the word *spiffin'*. So we took this place over. After Christmas dinner we asked if we could clear out the furniture, and then we just started to dance. During the evening somebody said, 'Come on, there's ten of us, we have to do a five-couple dance.' And so *Spiffin'* evolved. It was not designed in any way. And Mel said, 'Well, I'll write it up so we don't forget it.' Both of us think it's unfair that our names were the first names he wrote down, whereas in reality it was all ten of us. But we were

amazed later to discover that it was being danced in Australia and that a band there had written a tune for it.

**SCDer:** You've lived in various parts of the world including some where people don't always have a Scottish heritage and don't speak English as a first language. How has that influenced your approach to teaching?

**Avril:** I think that over the years we've learned to speak more slowly and to demonstrate a lot more than we would if we were teaching an English-speaking group. Even in America with my accent some people had a problem, and then in Germany, where one dancer couldn't understand the word 'tudden.' She looked it up in the dictionary, she looked everywhere and couldn't find it, and after many years when I said, 'Turn with the right hand,' she looked at me and she said, 'Oh that's what you mean – turn.'

**David:** So many groups in Europe now are interested in the dancing without having a Scottish heritage. I find that really exciting. Some of the expatriate groups are having difficulty recruiting youngsters, yet somehow there are groups in Europe where the average age is about 25-30. They have no heritage of this – they're just excited by the dance form, by the culture, and the music. And somehow we need to capture some of that enthusiasm and import it into our own groups.

**SCDer:** You have different teaching styles, but you enjoy teaching together. Can you tell us more?

**Avril:** Teaching together evolved when we went to the San Francisco Bay area. One time I was asked to do a workshop in Truckee up in the Sierra Nevada, and I said that if David came along too he could do one class and I would do the other, and then we joined up. That was the first time I think we'd actually taught a weekend together. I find it good that we share the teaching by alternating. I tend to do more step practice than David, but he's the fun one, he always has the class laughing and really enjoying it, and then the old taskmaster comes in...

**David:** I like to be a bit more spontaneous perhaps, which probably means that I don't learn things as well as I should do, but I

*Continued on page 31*

# Five Years Living with TACSound



*Lydia Hedge, TACSound manager for the past five years, gives us the inside view of her challenging but rewarding job.*

At some point in 2008, I agreed to take over (in January 2009) the volunteer position within TAC, or Teachers' Association (Canada), of TACSound Manager. TACSound sells CDs and DVDs to dancers and teachers and TACBooks sells books. Little did I know what was in store.

That summer, I was shown how TACBooks Online functioned – from the inside – so that I could create a similar website for TACSound. I started by converting TACSound's printed catalogue into a format suitable for the online shop. The website went active on 1 February 2009, a huge help for sales. Paul Makulski, our web guru at the time, was tremendously helpful. Thank goodness, I had a long history with computer systems.

In December 2008, an enormous pallet of CDs, DVDs, shelving units, paper, hardware, you-name-it arrived on my doorstep – in a rainstorm. I soon discovered I would need more space so bookshelves, filing cabinets and inventory took over the guest bedroom.

Alphabetical by title? Alphabetical by musician? What about the massive numbers of CDs produced by certain musicians (Muriel, Colin, Bobby)? You can imagine how many times I had to rearrange things as I unpacked the discs. Five years later, I can go straight to the correct shelf to pick up a CD for an order, but for a couple of years this was not so easy.

Aside from the physical stock, there is a database of customers and vendors to maintain. My Customer List has 935 people on it – from all over the world. I purchase from 125 vendors, again from many different countries. Keeping addresses (postal and email) up to date, staying in touch with musicians who sometimes sell to me directly, letting customers know when there is something new on the market – all of these tasks keep me busy. TAC members get a discount, so I have developed a close rapport with Claire Collier, the TAC Membership Secretary.

Day-to-day activities include checking email, postal mail, phone messages for orders. Most come via the website or by email these days. Entering the orders, dealing with currency exchange rates,

printing labels, completing Customs forms, packing the orders and taking them to the post office, and depositing payments are all in a day's work.

Every so often, there is a situation to handle: a returned CD that was damaged or a very late payment (seldom happens – people are generally good about payments). Sometimes, these situations leave me sleepless until I hit on a solution. Thank goodness for my accountant who always knows how to correct my strange entries.

There are email queries like, 'Do you have music for such and such a dance?' or 'Which CDs contain a 4x40 jig?' or 'Which CDs would you recommend for a new teacher?' Sometimes I can help; sometimes the website does it for me; sometimes I seek advice from a colleague, for example, my good friend Dorothy Wilson in New Zealand, who has probably fielded every question in the 30 years she has been managing the NZ Branch Record Shop.

During the year, besides filling orders, I reconcile the different accounts each month, deal with government taxes quarterly and order new CDs as they appear. Once a year, during the TAC Teachers' Conference Weekend/AGM and Summer School, my life changes drastically. I pack up all the CDs and DVDs that I hope will be most sought after by the participants and put price tags on each item. If I am unable to drive to the events, I have to arrange transport and pack the discs extremely carefully.

At these events, TACSound and TACBooks set up tables with all of our stock. Then comes the fun part: meeting all the people who have been just names all year and renewing old acquaintances. Meeting the musicians whose music makes us fly has been the icing on the cake.

Looking back over the five years, I certainly remember some of the challenges, but more important are the good memories, of kind notes included with payments and wonderful music from so many talented musicians.

As of 1 January 2014, Griff Evans will be taking on this responsibility. I wish him all the luck in the world and hope that he enjoys it as much as I did.

## Norah Dunn at 100



*Norah with Chairman Anne Thorn*

Mrs Norah Dunn, Honorary President of Helensburgh and District Branch, will celebrate her 100th birthday at the beginning of December this year. She is still as interested in the Society and SCD as when she first started dancing as a PE teacher trainee. Her examiners were Miss Milligan and Miss Allie Anderson, and she was tested on the Society books of the time, Books 1 and 2!

In 1943 Norah started a children's class and attended classes in Helensburgh and during the war years held classes in private homes as the halls had been requisitioned. By 1949 she had re-started the SCD Club which

continues to this day. In 1951 she helped to re-form a Branch in Helensburgh which celebrated its Diamond Jubilee last year with Norah as the guest of honour at the anniversary dance.

Norah taught at Summer School in St Andrews and at weekends all over the UK and by 1974 was an examiner for the Society. This took her to Canada, firstly with Lesley Martin and then later back to Canada and the USA with Alastair Aitkenhead on a two-month examination tour. For many years Norah served on the Executive Council of the RSCDS and in 1989 was awarded the Society's Scroll.

To this day Norah keeps a watchful eye over 'her Branch' and was able to attend the teacher's talk at the Helensburgh Weekend held at the beginning of April. Very much aware of what is happening in the Branch, she sends comments and suggestions for the committee to mull over.

Congratulations and happy birthday, Norah.  
*Irene Smith, Branch Secretary*

# From around the World

*After considerable discussion, it has been decided that, from the next issue, we will return to the system of regional correspondents. Their deadline for submitting material will be mid-January, so they would, no doubt, be pleased to receive your contributions by the start of the new year. The Editorial Board is very grateful to the following correspondents who have agreed to represent their areas:*

Australia:	Alan McCulloch	<a href="mailto:alan.mcculloch@netspeed.com.au">alan.mcculloch@netspeed.com.au</a>
Canada East:	Keith Bark	<a href="mailto:bark@rogers.com">bark@rogers.com</a>
Japan:	Kaoru Oyama	<a href="mailto:kaoru.oyama@mbe.nifty.com">kaoru.oyama@mbe.nifty.com</a>
New Zealand:	Janet Favel	<a href="mailto:janet.favel@clear.net.nz">janet.favel@clear.net.nz</a>
North America West:	Roberta Gotfried	<a href="mailto:roberta.gotfried@gmail.com">roberta.gotfried@gmail.com</a>
South Africa:	Heather Hodgson	<a href="mailto:heather.hodgson@uct.ac.za">heather.hodgson@uct.ac.za</a>
USA East:	Eilean Yates	<a href="mailto:edgyates@gmail.com">edgyates@gmail.com</a>

If anyone in Asia (outside Japan), mainland Europe or South America would like to represent their area, please contact Helen, [nellifant@ymail.com](mailto:nellifant@ymail.com). In the meantime, please send reports for these areas directly to her.

## UK

### RSCDS South East Branches 90th Anniversary Ball

The SE Branches Coordinating Committee represents eleven RSCDS Branches in the southeast of England. Two years ago they decided to hold a Ball in London to celebrate the 90th Anniversary of the RSCDS. The highly successful Ball was held on 29 June 2013 in the Art Deco Civic Suite of Wandsworth Town Hall, recently refurbished and with welcome air conditioning on that warm June evening. The capacity of the hall was 202 dancers and the Ball was sold out six months in advance, due to superb PR from a member who is a professional. From the South of England, Ian Muir's Craigellachie Scottish Dance Band with seven musicians gave us rousing music for the evening.

The programme consisted of dances from each of the nine decades of the Society, and the four MC's from different Branches

gave us super recaps. We were privileged to have among our guests RSCDS Chairman John Wilkinson and his wife Ruby as well as immediate Past Chairman Ruth Beattie. Society members from Edinburgh, The Netherlands, and Norway attended, as well as twelve members of the Paris Branch. We are now looking forward to a ball on the Centenary of our Society in 2023.

*Jerry Reinstein*

### Ayr Branch

After the sad and unexpected death of Kenny Thomson in the Spring of this year, I decided there should be a night of SCD to celebrate Kenny's life in music; and no better place to hold it than in the Troon Concert Hall where the Ayr Branch summer season takes place and where Kenny was so popular over many years.

On 5 August 2013, a fantastic night of music and dancing was enjoyed by 250 dancers and listening enthusiasts all there to honour Kenny. I was delighted when



Colin Dewar, Sandy Nixon, Gordon Simpson, David Ross, Derek Hamilton, Neil MacMillan, Gus Millar and all the members of Kenny's Wardlaw band – Stuart Thomson, James Clark, Suzanne Croy and Alex Wilson – agreed to participate in the tribute, and what a 'tune' we had! Stuart and Alex organised Kenny's tune sets for each dance, and we chopped and changed the band personnel throughout the evening with everyone playing the last two sets – a twelve-piece Scottish Country Dance orchestra (see photo above)! I think Kenny would have approved!

It is testament to the high regard in which Kenny was held that the hall was bulging at the seams with so many dancers and players, and I hope we can make this event an annual fixture in the Ayrshire Country Dance calendar.

*Ian Muir*



*Auld Lang Syne at Chiswick House*

*Photo by Stephen Webb*

### Chiswick Scottish Country Dance Club

On the evening of Sunday 30 June, over a hundred dancers took to the grassy lawns at Chiswick House Gardens for the Chiswick SCD Club's annual 'Midsummer Magic' Picnic Dance. London's top-rated Frank Reid Dance Band provided the music. Club Chairman Nick Haimendorf commented, 'As the sun begins to set on Chiswick House and the shadows lengthen, there is a truly magical atmosphere. This is always a wonderful event for everyone, and a great end to our dancing season – it's a beautiful venue and one of the highlights of our dancing year.'

*Michael Nolan*



*The Last Dance at SE Branches Ball* Photo by Stephen Webb



## Australia

### Melbourne & District Branch

Our 'Bring a Child Day' in June was another success with around 40 children, plus adults, enjoying an afternoon of dancing, music and fun. A highlight of the afternoon was the children's class performing a demonstration dance (see photo above).

A Branch Award was presented by Branch President Jeanie Sawyer-Tuckerman to June Inwood at the Box Hill 'June for June' Social which celebrated June's 30 years of teaching in Melbourne.

At the time of writing, the Melbourne & District Branch is looking forward to a weekend school to be held over the first weekend in August, with invited teachers Francis Walduck, Queensland, and Jeanette Stephen, NSW. Also, our newer dancers who have been participating in the Beginners' Course since April are looking forward to dancing at their first social on 11 August with dancers from all over Victoria attending.

We offer classes every night of the week (except Sunday) plus a social most weekends. See our website [www.rscdsmelbourne.org.au/](http://www.rscdsmelbourne.org.au/) for details.



### Sydney Branch

Sydney Branch celebrated the 90th Anniversary of the Society with a ball in June complete with Grand March and piper (see photo above). The dances chosen related to the Society, beginning with *EH3 7AF* and including the first dance in the first book, *Petronella*. Personalities remembered in dances were Miss Milligan, Miss Hadden, Margaret Parker, Miss Florence Adams, Anna Holden and Bill Ireland (*The Dancing Master*). The setting was a splendid art-deco hall and the musicians were Chris Duncan

and twins Catherine and Jennifer Strutt. Some dancers travelled hundreds of kilometres to attend.

*Pat Charlton*

### Western Australia Branch

The Western Australia Branch's July Hop this year began with cheese and wine followed by a selection of popular dances from the nine decades of the RSCDS to celebrate the 90th Anniversary of the Society. The programme was put together and the evening hosted by John Brenchley who spoke briefly about why he chose each dance.

This year we also held a very successful ceilidh in Fremantle to advertise SCD and encourage new members to join us. The ceilidh sold out and was so successful we plan to hold another towards the end of the year.

It is our Branch's turn to host the 38th Australian Winter School, which will be held in Albany at the beginning of October. We are looking forward to enjoying a week of dancing with some fantastic teachers and musicians from around the world!

*Rebecca Head*

### Canada

#### June Shore Dancers, Hamilton

The June Shore Dancers consist of twelve members of the Hamilton (Ontario) Branch. In April 2013 they performed the strathspey *To a Far Distant Shore* at the John Middleton Ball in Hamilton. The dance (see photo below) was devised as a tribute to June Shore, RSCDS Scroll recipient and Life Member of the Branch, who passed away in August 2012.

*John Walton*



#### Shiftn' Bobbins, Toronto

From September to April each year, the Shiftn' Bobbins Social Group of Toronto provides guest teachers with an opportunity to devise programmes of dances not usually seen elsewhere. On 7 April 2013, a season's close tea dance was held to celebrate the Society's 90th and the group's 3rd anniversary; favourite dances were chosen by its members from the

standard RSCDS repertoire and thoroughly enjoyed by all. For information on the group visit [shiftnbobbins.webs.com](http://shiftnbobbins.webs.com)

*Jon Allen-Friend*

### Vancouver

Vancouver is happy to welcome all dancers to two special upcoming occasions. On Sunday afternoon, 9 December 2013, the Gleneagles SCD Club will hold its Fiftieth Annual Grand Ball in the Fairmont Vancouver Hotel with dancing to the Vancouver Fiddle Orchestra. Then on 22 March 2014 the RSCDS Vancouver Branch will hold its very fine Heather Ball on the sprung floor of the Gizeh Temple with the great music of the Scottish Accent band.

*Simon Scott*

### Europe



#### Brussels

On 4 May 2013 more than 100 dancers from around the world met at the Comic Strip Centre in Brussels to celebrate 40 years since the founding of the St. Andrews Church SCD Group in Brussels by Renée Campbell. The group changed its name in 2011 to Brussels Dance Scottish.

Everyone had a fantastic evening, dancing in a beautiful Art Nouveau building to the music of Muriel Johnstone and Keith Smith and celebrating in style with cakes and bubbles during the interval (see photo above). The following day, many of the visitors from abroad met again to join a guided sightseeing tour by bus around Brussels featuring Art Nouveau, for which the city is famous.

In 2011, Renée Campbell was made an honorary member of Brussels Dance Scottish for her dedication to SCD, having run the group for many years and shared her love of dancing with others. In June of this year she moved to England to be closer to her son and grandchildren.

You can read more about the group's history, classes and upcoming events and see more photos by visiting our website ([www.bricksite.com/scdbrussels](http://www.bricksite.com/scdbrussels)).

*Anne Scobie & Jette Rossen*

*Continued on page 24*

## Russia

Three overnight train journeys took me across three time zones from Samara to finish up in Novosibirsk, the third city of Russia, which was celebrating its 120th birthday. The trip had been organised by a small team of young girls from Novosibirsk, who, with a few other dancers, looked after me as we travelled by train. Travelling economy class is a challenge unless you know what you are doing, but as they gave me the lower bunk I had no problems. One of the team was responsible for capturing the day's events on video, editing it together, and posting it on YouTube less than 24 hours later!

About fifteen of us made the entire trip, with classes in 19th century and SCD. There were also balls in Samara, Omsk and Novosibirsk, when the girls wore some strikingly beautiful dresses, and the result was really colourful and spectacular (see photo below). On one occasion there was not much time between the end of the ball and catching the train, and I remember the sight of girls in long wide crinolines climbing the steps to board.



Many of the dancers were used to doing a basic form of skip-change, although I think they were surprised by my emphasis on precision, both of steps and phrasing. The SCD classes were challenging as the numbers and experience of the dancers varied from city to city. But the one common feature was the youth and enthusiasm of the dancers – the only grey hairs to be seen were mine!

*Malcolm Brown*

## International Branch

Over 120 dancers enjoyed this year's International Branch weekend, 'Make Merry in Kerry', which was dedicated to the memory of Susi Mayr, a much-missed founder member. The teachers were Malcolm Brown, Tim Wilson and Raphaëlle Orgeret and the music was provided by the wonderful Glencairn Band.

Beginning with a welcome dance on Friday night, it was non-stop for those who so chose. Saturday and Sunday morning classes were divided into three levels; Monday's class was combined. On Saturday afternoon a variety of tours were available



*Japanese Unit 5 Candidates*

and on Sunday there was the option of an Irish set dancing class. Saturday night was ceilidh night and Sunday brought a Gala Banquet and Ball.

*Helen McGinley*

## Japan

Examinations for the Teaching Certificate were held in Japan under the joint sponsorship of all Japanese Branches (Tokyo, Tokai and Saitama) in May 2013 after an interval of three years. The Japan Examination Committee (JEC) organised the training courses and the exams. Japanese teachers Norikazu Arita, Tazuko Nakata and Yoshiki Oyama tutored the candidates. The Committees and members of three Branches, cooperating with JEC, gave support and encouragement to the candidates.

We had successful results. Congratulations to 6 candidates who took Part 1 and 14 candidates who took Part 2. Now we have 133 fully-certificated teachers in Japan.

*Kaoru Oyama, Convenor of the Japan Examination Committee*

On Saturday 30 November, the Tokyo Branch will celebrate the RSCDS 90th Anniversary at a social dance. Please contact Junko Ozaki, Secretary, at [junchi@ka8.koalanet](mailto:junchi@ka8.koalanet)

## New Zealand

*Correspondent: Janet Favel*

First, a local story. **Hastings Club**, on the beautiful east coast of the North Island, reports as follows:

At a recent committee meeting a member suggested that it would be nice to sit and chat with one of our senior members, as she has moved to a retirement village and we miss her at dancing. So we found ourselves hosting an afternoon tea for our very senior dancers, held on a Saturday afternoon so that those who are working or otherwise occupied during the week could attend. The committee brought along delicious food for us. Around 30 people sat down for two

hours and chatted, reminiscing about past times. The event was deemed a great success by all concerned and we intend it to become an annual event.

What a simple yet wonderful idea!

Then a national event: the first ever **New Zealand Branch Teachers' Workshop**, a highlight of the New Zealand Branch 2013 dancing year. Wendy Jaeger, the Branch Education and Training Coordinator, put forward the concept of a workshop which club teachers could attend regardless of whether or not they were RSCDS qualified – in recognition of their invaluable contribution to the Society's efforts to preserve and develop SCD in New Zealand.

The venue was a calm, sunny Wellington, and the teacher for the weekend was Helen Russell, who proved to be an inspired choice. According to all reports, she displayed a remarkable ability to make everyone feel that they had something valuable to offer to the group of 47 teachers (see photo overleaf), despite the huge range of teaching experience present, from months to decades. Helen had structured the workshop to alternate between theory and practical work, and everyone went away with many useful ideas and handouts.

Those attending said how great it was to be able to interact with teachers from across the country and across a broad range of experience. Even during the lunch breaks (outside in the sun!) there were discussions buzzing along or an interested group surrounding someone demonstrating how their computerised music system worked. One of the overriding messages was that teachers are responsible for making dancing and dances accessible. We should not merely tell dancers what we want them to do, but explain (demonstrate, let them feel) how it is to be achieved. Feedback from attendees was that this workshop was very worthwhile and should be repeated.

*(Report collated by Damon and Gaye Collin with input from course participants)*





*New Zealand Teachers' Workshop*

Dancers in the **Waikato Region** of the New Zealand Branch started the dancing year at venues such as the Athenree Homestead and the Hamilton Gardens. Being a very active bunch, they have also enjoyed activities such as Cricket on the Beach, The Summer Retreat, and a Googly Golf Tournament, also Jane's Junket which challenged them with an afternoon of less well-known dances. They have danced to the music of Auckland band Rose and Thistle, and musical dancers from within the Waikato Region combined as Bourach Mor to play for a regional dance. This was wonderful fun and showcased some of the many talents in the Region.



Queen's Birthday Weekend School also brought dancers and musicians from many areas together for classes (see photo above), and the challenge of 'walking the plank' during the Ceilidh kept everyone on their toes. Music for the weekend was provided by the Balmoral Band, with Lynne Hudson and Lynne Scott adding to the output.

## USA

### Delaware Valley Branch

The Delaware Valley Branch had a very busy year with a full teacher candidate class offered with eight for Units 2 and 3 and one for Unit 5, plus the usual twice monthly socials. We also hosted the annual Delaware Ball (27 October) and Hogmanay. This year also included a Teachers' Workshop (26 January 2013) with special guest instructor Elaine Brunken, a Youth Weekend at one of the local universities (15-16 March), and a Music Workshop and Spring Dance (13 April 2013) with special guest instructor Gregor Borland.

*Kimberly Boice*

### Caledonian Scottish Country Dancers, Orlando, Florida

Two of the most important people in our dance group are retiring: Al and Judy Eaton were instrumental in getting our group up and running many years ago. They were so very important in every aspect of our group.



Judy was our group's secretary, treasurer, and creator of dance programs. She established our music library and dance book library and was our substitute teacher. You could spot Judy in the kitchen at some function or another, manning clan tents at various Games, organising fund-raisers for scholarships and, of course, promoting all things Scottish but mostly SCD.

Al was there with her all the way... except the kitchen part. Al, when he wasn't

dancing, was in charge of the music. He eventually transferred all our music to an iPod and we now have instant music with little down-time between dances. Al and Judy will definitely be missed in our little group. We took them out to dinner and created personal framed certificates for each of them (see photo above). We know they will visit us periodically.

You too can visit us if you wish. Florida has several workshop weekends, two groups that dance throughout the year and an end-of-summer dance weekend in September. We also have the largest Highland Games in the Southeast with two days of dancing on the field. For more info. check out [www.rscdsorlandbranch.org](http://www.rscdsorlandbranch.org)



### Seattle Branch

The Seattle Branch celebrated its 35th Anniversary in May with an Emerald Ball (see photo above). We were delighted to welcome many dancers who had attended the first Seattle Ball, and we danced the first Ball programme. We are looking forward to the next 35 years.

*Elizabeth Miller*

## RSCDS Medal Tests

The Medal Test programme was introduced in 2003. It allows young dancers (aged 7 to 16) to cover all the basic SCD technique, formations and progressions as they move from the Introductory level to Grade 5. Dances for the tests are drawn from RSCDS books, including recent publications. Many assessments have been held throughout the UK and North America, and they have been popular with young dancers and teachers alike.

The introductory award is suitable for young people in their first year of dancing. Dancers can enter at an appropriate level, without taking the previous grade, but teachers should ensure that candidates, particularly young ones, have had sufficient experience and practice to maintain the sequence of the dance. Dancers should leave an interval of at least one year before the next assessment, so they have time to develop.

Young dancers really enjoy participating in Medal Tests. Once they begin, they want to do more and achieve the next level. The tests are held in a non-stressful environment in a familiar venue and are not competitive, as each child is assessed on his or her own ability. The assessors do their best to create a relaxed atmosphere for the children.

RSCDS Medal Tests are open to all children attending an SCD class in schools, organisations and clubs. Please look at the syllabus and get your young people involved. The tests provide a great focus for your class during the year and give the children something to aim for. Every child receives short written feedback, a medal and a certificate. Many will go on to take the Dancing Proficiency Test and even become our next teachers!

*Jim Stott, Young People in Education Committee*

# Letters to the Editor



## Scottish Country Dances in Diagrams

Dear Editor,

*Scottish Country Dances in Diagrams* (or the *Wee Green Book*) eighth edition was published in 2004, with a supplement produced in 2009. The committee is now looking at starting the process of compiling a ninth edition. If any members or dancers have published dances they wish to submit for inclusion, they should send the original instructions of not more than two dances, along with details of where they are published and the dance deviser, to:

Sue Duckett, Corn Riggs, Hollands Lane, Kelsall, Tarporley, Cheshire CW6 0QT.

Please note, however, that the editorial committee of *Scottish Country Dances in Diagrams* reserves the right to include or exclude dances submitted.

We look forward to receiving your submissions.

Yours sincerely

Trish Reid, on behalf of *Scottish Country Dances in Diagrams*

## Standard Terminology Workshop

A couple of things happened recently which have given me a new perspective on purchasing RSCDS publications. I could not understand why we needed Books 1-46, Pocket Editions, Books 1-6, 7-12 etc. in one volume. *Book 1 Memorial Edition* – surely this was just a money-making exercise. I felt resentful that having purchased books to make up my subscription copies to a complete set, RSCDS were now changing the instructions. I thought that since I had made the purchases, any subsequent changes should be available on line for me to download without extra cost. And then

1. I attended a dance which had *Eight Men of Moidart* on the program. I did my homework, looked up *Book 3* [printed 1985]: a 16-bar dance – very unusual; unusual phrasing too, except that what we actually danced was a 32-bar dance, recapped from *Minicrib*. The information in *Book 3* was so vague that several interpretations were possible.
2. I attended the RSCDS workshop on Standard Terminology, held in March 2013, because I have had an interest in this topic for some time.

I didn't expect that the workshop would

cause me to rethink my attitude to buying RSCDS publications, but I now know just how much care and effort goes into making the instructions as clear and as unambiguous as possible. This is an essential exercise if we wish to continue to appeal to the wider community, and I have now ordered copies of the four combined books covering Books 1 to 24.

Maureen Daniel, Glasgow Branch

## Nova Scotia Burns Night

Dear Editor,

I'm a new member of the RSCDS, but I've been dancing for twelve years. I enjoy the photos in the *Scottish Country Dancer*. Seeing one of a Burns Night in the April 2013 issue, I thought I'd send you a shot of ours.



The venue was the home of a non-dancer, the gorgeously renovated 1885 Baptist Church in Lower West Jeddore, Nova Scotia. The church was built by the area's first white settlers who were Loyalists to the Crown. (The original inhabitants were the native Mi'kmaq.) The dance sets were made up of about 50/50 dancers from the Seaforth SCD class and first-time dancers.

Yours sincerely

Leslie Hauck, West Jeddore, Nova Scotia

## The Tourné

Dear Editor,

The Tourné appears in very few RSCDS dances and these dances appear on very few social programmes. In fact, in my twenty years of SCD I can rarely recall these dances appearing even in a class situation. There could be many reasons for this, but perhaps the figure has a reputation for difficulty or potential confusion that leads to dances in which it appears being overlooked.

I have a suggestion that may help overcome this and it revolves (no pun intended) principally around bar 4 of this 8-bar figure. By bar 3 first and second couples have

changed places, are in promenade hold and are forming a line up and down the centre of the set, the men shoulder to shoulder, second couple at the top facing the men's side and first couple in second place facing the ladies' side. The second man then passes his partner across in front of him, she dancing closer to the men's side of the dance, to finish retaining right hand and facing opposite sides of the dance (bar 4). First couple simultaneously dance a similar pattern in second place, the lady passing on the ladies' side of the dance (the ladies finishing shoulder to shoulder) and for this couple the bar 4-5 movement flows easily. But for second couple the movement on bars 4-5 is less than fluid and this lack of fluidity, I believe, frequently engenders a sense of confusion which probably contributes to the comparative unpopularity of the figure.

However, if when the second couple reach the top of the set and the man, using his right hand, passes his partner in front of him, she were, like first lady, to dance on the ladies' side of the dance, the movement is perfectly fluid and has the added advantage that the second and first ladies dance elegantly towards each other as they dance smoothly into turning one and a half times to complete the figure.

This would be only a minor change (just two arrows needing to be changed in the *Manual*!) but it seems to me it would simplify the figure, add to its fluid, circular configuration and may help popularise those fine dances in which it appears. I think such a change is well worth consideration.

Regards,

Tony Thurbon, Queensland

## A Dance Romance

Dear Editor,

Mention of the Society's upcoming anniversary leads me to a personal one. In the late 50s, I was a student at Leeds University. One evening, I heard lively music, tracked it down, and beheld a magnificent spectacle of colour and movement, people weaving in and out, forming and re-forming patterns all as one. Wanting to find out more, I joined the University SDS – not knowing that this simple decision would change the direction of my life. I didn't note the date, much later finding out it was the Leeds Festival, 11 July 1959.

In due course I was persuaded that my dancing would benefit if I took it to Summer School in St A, so from 24 July to 5 August 1961 I was assigned to an Intermediate class under Alastair

*Continued on page 27*

## Opus Dance



James Gray and  
Susie Petrov

*Opus Dance – New Music for Scottish Country Dancing*, composed by James Gray and played on

accordion by James with Susie Petrov on piano, fills a need for modern compositions from up-and-coming musicians. It contains music for the dances published in *Tweeddale Collection Volume 4* by James' father Alex Gray. The tunes are lively and perfectly timed, with very crisp fingering from James on accordion.

Though modern, one or two of the dance titles refer to an older tradition – *Machine without Wheels* and *Inveresk House*, for example. The book and CD also echo the internationalism of modern SCD, with a number of titles inspired by other countries: *Mississauga Starter* (Canada), *Budapest Birl* (Hungary), and *Hana* (Japan). Some tunes, such as *Light in the Darkness* and *Salut les Bolduc*, use non-Scottish themes. This tradition of borrowing other tunes goes back to the 18th century and beyond (the jig which we now call *The Cock of the North* and think of as typically Scottish was known in the 17th century as *Joan's Placket Is Torn*). But James also employs some established favourites: *Inveresk House* by Nathaniel Gow, *Arniston House*, and *Random Jig* by James Hill.

With information on number of bars per

### A Dance Romance

*Continued from page 26*

Aitkenhead... in which there happened to be a bonnie Scots lassie, one Miss Grant – and the rest is history. We have just celebrated our Golden Wedding by sharing something of our life story with our 'dancing family' (two of whom came all the way from Scotland) through a Charity Social, which included two dances written for the occasion, and which had the pleasing result of handsome support for our chosen charity, Marie Curie Cancer Care, with a grand total of £566.

Quite a thought that I have been in the RSCDS for more than half its existence!

*Yours sincerely,*

*Chris C. Thornburn, Birmingham*

tune and duration of playing, this new collection is a useful addition to the established repertoire.

*Richard Maudsley, Helensburgh Branch*

Available from James Gray

[www.wjagray.co.uk/](http://www.wjagray.co.uk/)

Susie Petrov [www.susiepetrov.com/](http://www.susiepetrov.com/)

TACSound [sound@tac-rscds.org](mailto:sound@tac-rscds.org)

## RSCDS Glasgow 90th Anniversary



The Ian Muir Sound

What a pleasurable task to be asked to review a CD given by a friend, which has been recorded by friends, to celebrate a

special anniversary! This CD will certainly get your feet tapping and encourage you to open the book and dance the dances.

The Glasgow Branch has the importance of being the very first branch and sharing its anniversary with the whole Society. It is fitting therefore that the RSCDS Glasgow 90th Anniversary CD was recorded by The Ian Muir Sound to accompany the Glasgow Branch's book, *90th Anniversary Dances*, to mark the Branch's anniversary in style.

Ian T Muir from Prestwick leads his band on accordion, joined by Gordon Simpson on fiddle and Neil MacMillan on piano and bass; the CD was recorded by Derek Hamilton at Bryansroom in Ayrshire. A special treat on both the actual CD and the cover is the use of Tim Cockburn's artwork.

Some of the tunes for the dances have been composed especially for them, and I particularly enjoyed the lively *Jig for Heather* written by David Ross for Heather Cowan as a wedding present and carefully matched with other tunes by David Ross to complete the set. This Ian has done for several of the tracks, with matching sets by Gordon Pattullo and Freeland Barbour for track 7 (*Snowdrops in the Glen*) and 8 (*Speirs Wharf Hornpipe*), and then with his own music in track 11 (*Welcome to Glasgow*).

The original tune chosen for Track 6, *Scotch Broth (The Fairy Dance)* is one we all love, but on this occasion I can just imagine the soup being stirred, mixed and blended. The dance looks as if it will match the tune selected very well.

The CD contains twelve tracks, four each of

strathspey and jig and four reels, one of which is a hornpipe. The tracks vary in length (three times, four times, five times, and eight times through). However, this is not a recording for those who prefer quicker dancing! As on many CDs these days, the the 8x32 strathspeys approach 8½ minutes in length, as opposed to just 8 minutes ten years ago. I wonder why, especially as our dancers are getting older and it is more difficult to dance more slowly, particularly in strathspey. Nevertheless, the tempo on the CD is very even and the beat is highly audible, especially Neil on bass. The fiddle and accordion blend well, for example in the beautiful Track 5, *Moulin Brae*.

Two tracks will get everyone singing along: No 8, *Speirs Wharf Hornpipe*, which starts with 'What Shall We Do with the Drunken Sailor?' and No 10, *Tribute to Glasgow*, which includes *The Miller O'Dee*. I haven't sung that song since I was a schoolgirl in Ayr, but the words came flooding back!

As the new term starts, I very much look forward to dancing some of these new dances to the splendid tunes. Thank you Glasgow Branch for bringing out such a lovely CD to mark your anniversary.

*Jane Rose, London Branch*

Available from RSCDS Glasgow

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

TACSound [sound@tac-rscds.org](mailto:sound@tac-rscds.org)

## 90th Anniversary Dances RSCDS Glasgow Branch

Glasgow Branch is celebrating their 90th Anniversary with a new book. Its twelve dances are a good mix of three reels, four jigs, four strathspeys and one hornpipe. The jig *Fingask Castle* for five couples is fun and easy to follow. The simplicity of *Snowdrops in the Glen*, a reel for three couples in a four-couple set, lets us picture snowdrops blowing freely in the breeze. *Autumn Beginnings*, a strathspey for four couples, has a different formation of set and link in tandem for four couples flowing beautifully into reels of four. Overall, this book has a good selection of dances for various standards of dancers, and the accompanying CD has a strong tempo and good choice of alternative tunes to complement the originals.

*Vera McKechnie, Greenock*

Available from RSCDS Glasgow

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

TACBooks [store@tac-rscds.org](mailto:store@tac-rscds.org)

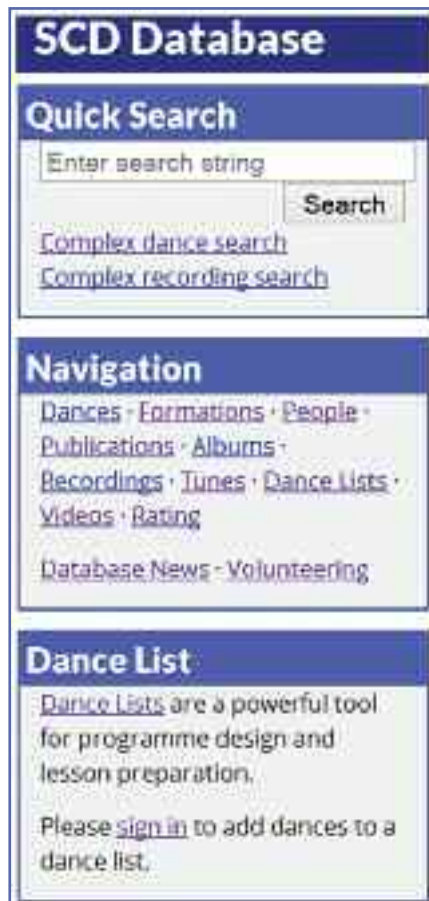
# Overheard on the Web



*Chris Ronald explores the burgeoning video resources for SCD on the Internet, and takes a careful look at stretching before dancing.*

## Dance Videos

What do you do to make sure you are familiar with the dances on a forthcoming dance programme? Attend classes? Study Minicribs? Download diagrams from the SCD database on the Strathspey server ([my.strathspey.org/dd/index/](http://my.strathspey.org/dd/index/)) – shown below? Look at videos of the dances?



You probably do more than one of these, but 'look at videos' is more likely to be one of them than it was just a few years ago. When this column reported on YouTube four years ago, it was quite a new phenomenon, and there were not many dances to be found. Now, through the Strathspey server database, in August of this year you could access 926 videos covering 545 dances. Quite possibly there could be over 1,000 before the end of the year. This is a wonderful resource – especially helpful to dancers who are visual learners.

These 545 dances cover much of the

popular end of the repertoire, including almost complete video coverage of the dances on the RSCDS Core Repertoire lists. The Strathspey server is not the only place to look, either. One can also search YouTube or the *Scottish Country Dancing Dictionary*.

A word of caution: While the videos can be very helpful in picturing how a dance goes, it should be kept in mind that they may not exactly follow the original instructions. Sometimes this is obvious ('bloopers' can be entertaining, too!) but even where the dancing is 'demonstration quality' such as in videos from the Newcastle Festival, instructions may have been misinterpreted or the choreographer may have indulged in artistic licence. In this regard, a good place to check the fine points of how an RSCDS dance goes is the Technique Panel section of the RSCDS website:

[rscds.org/help/technique-panel-dances.html](http://rscds.org/help/technique-panel-dances.html)

**Footnote:** To help dancers find a video, the manager of the SCD Database encourages people who upload new videos to YouTube to register them also with the database, which saves his team from having to scour YouTube for the video. The main advantage of this is that the video is easily accessible from the database page of the actual dance rather than having to be haphazardly located via the YouTube search-by-video-title function. It is also possible to upload dance videos to the SCD Database directly, if people would rather not put their videos on YouTube.

## Stretching: The Truth

According to one subscriber, 'Proper warm-ups and cool downs can go a long way towards lowering the risk of injury.' However, another subscriber with knowledge of the subject noted that he had



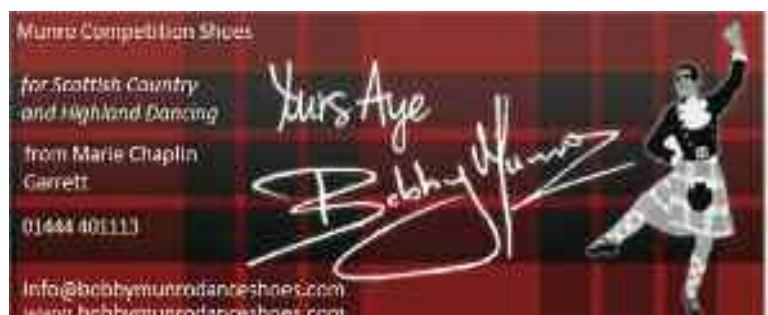
*Graphic by Sue Ronald*

never seen any proof. The only evidence he had seen in a 'reputable journal' was an Australian study with Army recruits that concluded, 'Stretching during warm-up had no statistically significant effect on the risk of injury, either for soft-tissue problems or bony disorders.'

Another research finding was reported in the *New York Times* a few years ago, under the heading 'Stretching: The Truth.' See [www.nytimes.com/2008/11/02/sports/play/magazine/112pewarm.html](http://www.nytimes.com/2008/11/02/sports/play/magazine/112pewarm.html) This research indicates that stretching before a workout is 'not only a waste of time but actually bad for you.' The article also mentions that 'The right warm-up should do two things: loosen muscles and tendons to increase the range of motion of various joints, and literally warm up the body.'

One thing everyone seemed to agree on is the need to avoid 'explosive' movements before being well warmed up: 'explosive' would include 'corner-partner' in quick time, lots of pas-de-basque, and even quick-time circles. The article mentioned above suggested to one subscriber that 'Doing a warm-up like Ann Dix does may be the best. She takes a simple round the room dance and says walk it once, do purposeful walking once, dance gently once and then dance normally the fourth time. It's more fun and probably more useful.'

Something for dancers and teachers to think about?





## Frances Millar Gray

Frances passed away in Toronto on 28 February 2013, after a battle with cancer.

Frances was born in Stirling, Scotland. She loved the land of her birth and had many stories of her early years and wartime Britain. After the war, she met her husband, RAF officer Neil Gray, and together they came to Canada to start a new life, first in Montreal and then Toronto.

Frances was the first at many things in the SCD world. She was the first lady Chairman of the Toronto Branch in the 1980s. In 1981 she became the first lady Chairman of the Teachers' Association (Canada). To complete the trilogy she was one of the first North American examiners appointed by the RSCDS in 1995. She was a teacher for over 30 years and a tutor for teacher candidates for many years both in Toronto and for TAC. As an examiner she travelled widely, from Canada and the USA to Peru and Australia. She was awarded the RSCDS Scroll of Honour in 2001.

A teacher who was tutored by Frances made this comment, which embodies her spirit: 'For me, the most valuable lesson I learned from Frances was how to think on my feet and analyse a specific situation to determine how to proceed.'

Frances was always available to anyone who needed an answer to a dancing question; she was always gracious and gave thorough and thoughtful help. She leaves behind a legacy of love, a kindly spirit, a sense of fair play and many memories. We shall miss her quiet sense of humour, ready smile and dedication to the art of SCD.

*Irene Paterson, Seattle Branch*

## David Ross Grant, QC



David Grant, along with his late wife Betty, was introduced to SCD in 1962, at the St Andrews Ball, held annually at Toronto's Royal York Hotel. As members of the St Andrews Society of

Toronto, they had previously attended the Balls and were intrigued by the newly-added SCD programme.

From then on both David and Betty were intensively involved with the Scottish dance community. David served on the Toronto executive for several years culminating in a

term as Branch Chair 1975-1977.

David received his Teacher's Certificate at St Andrews in 1978, and from then until 2003, he and Betty attended the first fortnightly session. Over the years they made many friends, kept up with the happenings of the Society, and were excellent ambassadors for SCD. They hosted Miss Milligan on her visit to Toronto in 1977, and the chair she sat in has been proudly pointed out to subsequent visitors.

Both as a teacher and as a committee member, David helped to organise many dance events, including the participation of 300 dancers at the Scottish World Festival Tattoo at the CNE in Toronto in 1976. He also helped to produce a number of musical recordings. One was *The Island Fling* (Bobby Brown and the Scottish Accent), named for the Ball organised by David's class for several years on Toronto Island. A dance of the same title was devised for the Grants by Douglas and Lisbeth Henderson of Dundee. Another recording was entitled HISCD ('Happiness Is Scottish Country Dancing', a phrase of which David was particularly fond), and included two dances devised by the Hendersons and another by Betty Grant.

David and Betty were awarded the Society Scroll in 1999, a well-deserved acknowledgment of their love and enthusiasm for SCD. David regarded dance as 'friendship set to music' and lived his life accordingly.

*Deirdre MacCuish Bark, Toronto Association.*

## Lily Davison

Lily Davison died on 3 February 2013 at Elizabeth, South Australia, at the age of 93. She migrated with her family from the UK to South Australia in 1964. There she joined the Adelaide Branch, dancing with the Branch Demonstration Team. She also took over the Elizabeth SCD Group and organised the programmes and music for group's 25 balls. Lily published the *Glenfeshie* books of dances, and her dance *Festival Fling* was published in RSCDS *Book 44*. Lily was loved and admired by all her dancing friends for her good humour, kindness and her contribution to SCD.

*Lorraine Findlay, Elizabeth SCD Group*

## Kenny Young

A member of the Aberdeen Branch since 1954, Kenny Young's contribution as a musician was greatly valued. He loved playing his accordion and was at his happiest playing Scottish music. For over 40 years, he played for the Airyhall Children's class every Friday evening. His commitment did not stop there as he also played for the

Loirston class, for festival teams, both in Aberdeen and elsewhere, and for Cloverfield School on various trips.

For many years Kenny was the musician at the Branch Thursday afternoon class and he also provided music for a weekly SCD class at Park House where the clients, who were disabled, awarded him star billing. In 2007, Kenny, along with his wife Doris, was presented with a Branch award, a fitting tribute to someone who had given so much to the Aberdeen Branch.

## David Robertson

A loyal member of the Society, David Robertson was, for the past seven years, one of the Aberdeen Branch Honorary Vice Presidents. In 1974 he was elected to the Branch Committee, the first of several spells on Committee which culminated in his Chairmanship of the Branch from 1991 to 1994. During David's period in office the RSCDS AGM was held in Aberdeen and he worked tirelessly to ensure the event was a success. At every AGM held in Aberdeen he would be roped in to help in many capacities.

David had a puckish sense of humour and a gentle nature. He will be remembered for those qualities and in particular for encouraging new dancers, many of whom recall how he helped them cope in class, at a social or at a dance. Nothing was too much trouble for David and the Aberdeen Branch is the poorer for his passing.

*Aberdeen Branch*

## Ted Blaschke & Bernard Kaiman

Ted Blaschke and Bernard Kaiman, two much-loved teachers of the Atlanta Branch, both died in April 2013. Ted was 80 and Bernard was 94. Their passing leaves a big hole in the SCD community of the southeastern US.

After being exposed to SCD in Boston, then passing their Certificate exams in California in the early 70s, Ted and his wife Marilyn were the founding teachers of the Atlanta Branch in 1976. A few years later they teamed up with Betty Lee Barnes and her husband Duard to start the Thistle School of SCD in the mountains of North Carolina. Ted's career as a traffic engineer gave him opportunities to make dancing friends in Europe while at home his Monday night class gave us a reason to look forward to Mondays!

Dr. Bernard Kaiman (in his 'other' life a clinical psychologist at a Veterans' hospital) taught, organised dances and weekends, and was Director of SCD at the Grandfather Mountain Games. In 1999 he received the RSCDS Scroll. We miss Ted and Bernard so much.

*Becky Sager, Atlanta Branch*

# Day School Diary

November 2013 to April 2014

Compiled by John Sturrock. For more information about these events, please refer to branch or club websites. Issue 18 will cover day and residential schools or workshops from May 2014. Please send details to [john.m.sturrock@btinternet.com](mailto:john.m.sturrock@btinternet.com)

## Nov 13

- 01 – 03 RSCDS AGM Weekend, Perth, Scotland *Maureen Haynes, Janet Johnstone, Susan MacFadyen, George Meikle*
- 01 – 03 San Francisco Branch, Asilomar Weekend, Monterey, CA, USA *Mervyn Short, Barbara Johnston, David Newitt, Jennifer Reiner, Ron Wallace, Ian Muir*
- 01 – 03 Kingston (Ontario) Branch, 47th Annual Weekend, Kingston, ON, Canada *Pat Coyle, Tine Mackay, John & Joan Reeves, Scottish Accent*
- 08 – 10 Northern Virginia Branch, 30th Argyle Weekend, Alexandria, VA, USA *Ron Wallace, Elaine Brunken, David Knight, Liz Donaldson, Ralph Gordon, Paul Anderson*
- 08 – 10 Croydon Branch, Weekend, Eastbourne, England *Angela Campbell*
- 09 Toronto Association, Workshop & Dance, Toronto, ON, Canada *Graham Donald, Moira Korus, Elizabeth McMahon, Don Bartlett, Laird Brown, Fred Moyes, Don Wood*
- 09 The Hague Branch, Day School & Dance, The Hague, Netherlands
- 15 – 17 Lyon Branch, Weekend School, Lyon, France *Craig Houston, Graham Donald, Keith Smith, Philippe Kocian, Aymeric Fromherz*
- 16 – 17 SCD Côte d'Azur, Weekend, Mougins, France *Linda Gaul, Luke Brady*
- 16 Bristol Branch, Day School & Dance, Bristol, England *Les Lambert, Judith Muir*
- 16 Norwich Branch, Day School & Dance, Wymondham, Norfolk, England *Janet Johnstone, David Queen, Bob Shakespeare, Robert Mackay*
- 16 Swilcan SCD Group, 'Drewry' Day School, Utrecht, Netherlands *Wil van den Berg*
- 20 – 24 Kuckucksnest, Advanced November Course, Schlüchtern, Germany *Bill Zobel, Stefan Schatz*
- 30 – 01/12 Zurich SCD Club, Weekend School & Ball, Zurich, Switzerland *David Queen, Muriel Johnstone, Ian Robertson*

## Dec 13

- 06 – 08 Leeds Branch, Weekend School, Marhamdale, England *Diane Rooney, Phil Jones*
- 13 – 14 Northern Italy Branch, Workshop & Ball, Bologna, Italy *Bill Zobel, Muriel Johnstone*
- 27 – 04/01 Silvester Course, Gemünd, Germany
- 28 – 05/01 New Zealand Branch, Summer School, Waikato, New Zealand *Antoine Rousseau, Noriel Tarca, Katharine Hoskyn, Gaye Collin, Neil Horne, Mary Thomas, Jeanette Lauder, Maureen Robson, Doug Mills, Nicol McLaren, Isabelle Hodgson*

## Jan 14

- 18 RSCDS Youth Committee, Workshop, Cambridge, England *Mervyn Short, Kate Gentles, Muriel Johnstone, Keith Smith*
- 18 Lyon Branch, Day School + Burns' Night, Lyon, France *Tom McKinlay, Patrick Chamoin*
- 31 – 02/02 York & N. Humberside Branch, Weekend School, Harrogate, England *Helen Russell, Pat Clark*

## Feb 14

- 01 Carlisle & Border Branch, Day School, Carlisle, England *Maureen Haynes, Ian Slater*
- 01 – 02 Swilcan SCD Group, Nunspeet Weekend School, Utrecht, Netherlands *Graham Donald, Margaret Lambourne, Luke & Adam Brady*
- 08 Perth & Perthshire Branch, Day School, Scone, Scotland
- 08 Paris Branch, Day School, Paris, France
- 14 – 16 Hawaii Branch, Aloha Weekend, Honolulu, HI, USA *Jack Raines*
- 15 Oxford Branch, Day School, Oxford, England *Pat Houghton, David Queen, Dennis Tucker*
- 15 Leeds Branch, Basics Workshop, Leeds, England *Catherine Livsey*
- 22 Lyon Branch, Day School, Lyon, France *Raphaëlle Orgeret, Laure Gardelle*
- 22 Freiburg SC Dancers, Day School & Ball, Freiburg, Germany *Karin Schnabl, Sue Bollans, Marian Anderson, Max Ketchin*
- 23 – 27 RSCDS Winter School, Atholl Palace, Pitlochry, Scotland *Duncan Brown, Eric Finley, Pat Houghton, Anne Smyth, Muriel Johnstone, George Meikle, Iain Robertson, Peter Shand*
- 28 – 02/03 Atlanta Branch, Spring Workshop, Dahlonega, GA, USA *Duncan Keppie, Mara Shea, Julie Gorka*

## Mar 14

- 01 Birmingham Branch, Day School, Selly Oak, Birmingham, England *David Queen, Richard Dover, Chris Dewhurst, Bob Shakespeare*
- 07 – 09 Rose of Barcelona, 20th Iberian SCD Weekend, Barcelona, Spain
- 08 BHS Branch, Day & Musicians' School, Bracknell, England *Raphaëlle Orgeret, Margie Stevenson, Chris Brown, Robert Mackay, Barbara Manning, Ian Robertson*
- 08 N.E. Derbyshire Branch, Spring Workshop, Coal Aston, England
- 08 South Wales Branch, Workshop, Wales
- 13 – 16 Kuckucksnest, March Courses, Schlüchtern, Germany *Tobias Huenger, Carola Fischer, Wolfgang Muller, Silke Grosholz*
- 15 Swilcan SCD Group, Day School, Utrecht, Netherlands *Anne Scobie*

- 22 Newcastle Branch, Day of Dance, Newcastle, England *Graham Donald, Muriel Johnstone*
- 22 St Andrews Branch, Day School & Dance, St Andrews, Scotland
- 28 – 30 Leeds Branch, Weekend School, Scarborough, England *Bill Zobel, George Meikle*
- 29 Cheshire Branch, Advanced Day School, Tarporley, England *Maureen Haynes*
- 29 Vanisle SCDC, Day School & Dance, Victoria, BC, Canada *Mary Murray, The Tartan Players*
- 29 West Lothian Branch, Day School, Broxburn, Scotland

## Apl 14

- 04- 06 Helensburgh Branch, 36th Weekend, Helensburgh, Scotland *Linda Gaul, Frank Thomson, Marian Anderson*
- 05 Cheltenham Branch, Day School, Cheltenham, England *Fiona Grant*
- 11 – 13 Oldenburg SCD Group, Weekend School, Hatten, Germany *Anika Lange, Catherine Fraser, Duncan Smith*
- 12 Swilcan SCD Group, Day School, Utrecht, Netherlands *Sophie van Leersum, Akiko Kasama*
- 17 – 21 Kuckucksnest, Advanced Easter Course, Schlüchtern, Germany *Janet Johnstone, Anselm Lingnau*
- 18 – 20 RSCDS Spring Fling, Lyon, France *Patrick Chamoin, Antoine Rousseau, Avril & David Quarrie, Raphaëlle Orgeret, Kevin Williams, Lindsey Ibbotson, Adam Brady, Martainn Skene*
- 18 – 21 2nd Advanced Weekend School, Ross-on-Wye, Herefordshire, England *Graham Donald, Muriel Johnstone, Keith Smith*
- 24 – 27 Kuckucksnest, Highland Course, Schlüchtern, Germany *Janet Johnstone*
- 26 Leeds Branch, Highland & Step Day School, Leeds, England *Catherine Livsey*
- 26 Frankfurt SCD Club, 46th Day School & Ball, Frankfurt, Germany

## SCD Festivals

### Feb 14

- 08 Newcastle Festival *Jean Martin, Malcolm Brown, Ian Muir*

### Jun 14

- 28 South Wales Branch, Festival, Brecon, Wales *George Meikle*

### Jul 14

- 12 60th White Rose Festival, Harewood, Leeds, England *Luke Brady*

Continued from page 20



think having two of us in the class helps because one of us can be observing things that the other one might be missing and can whisper in the other one's ear and they can pick it up. So we enjoy it and I think our personalities are different enough that the classes seem to enjoy it, because there is light and shade, there's a

different approach. One of the things we've discovered is that different people learn from listening or seeing, and some people think about a figure in a particular way, and then you'll say it in a different way and they'll say, 'Oh, I never thought of that!'

**SCDer:** David, you're the new Chairman of the International Branch. I know you have some initiatives and plans.

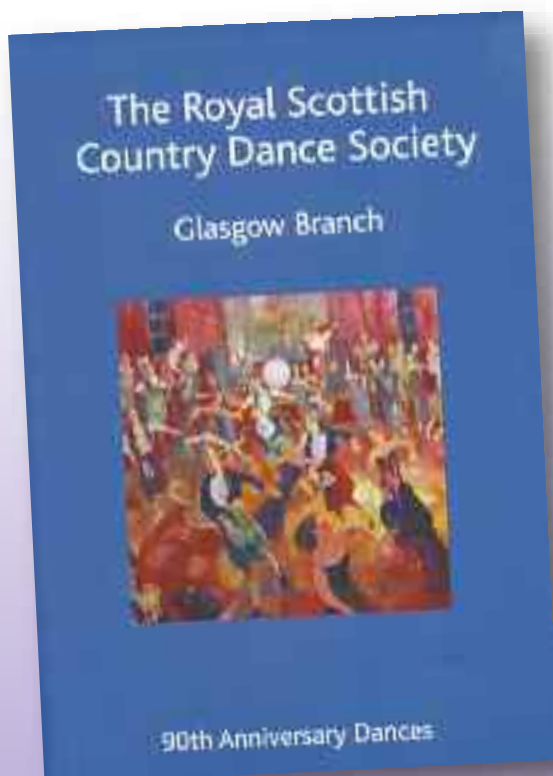
**David:** I'm the new Chairman of the Branch in unfortunate circumstances, because of Susi's death. One of the things we want to do is to recognise the great contribution that Susi has made to Scottish dancing as a whole, but also particularly to people who don't have a local support group. So one of the initiatives we've put in place is a fund in her name, to try and encourage people like that, either by enabling them to go to workshops elsewhere or by having teachers come and subsidising the teachers. Also Susi left music and books, and perhaps we can have a library and CDs, so if somebody would like to start a group and they don't have music or books, we might be able to give them something to start off. Also because it's the 10th anniversary of the Branch next year we're going to announce a competition to submit dances for publication in a book, and plan to make a CD.

**RSCDS CANBERRA & DISTRICT BRANCH**

Come to Australia's "Bush Capital" during its renowned Spring flower festival to enjoy the 39th annual Australian SCD "Winter" School  
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GPO Box 3795, Canberra, ACT 2601, Australia  
Website: [www.rscds-canberra.org](http://www.rscds-canberra.org)

## 90th Anniversary Book of Dances and CD



The Glasgow Branch Book of Dances and accompanying CD are now available. The book contains 12 new dances, three of which will be danced at our Autumn dances and no doubt others of them in the Spring and the Branch classes. The excellent music is provided by the Ian Muir Sound.

The cost is:

**Book £6,**

**CD £12**

**But you can get both for £15.**

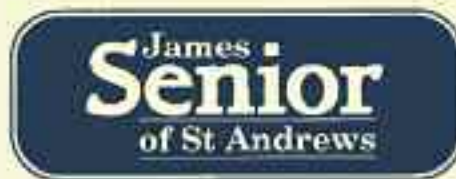
They can be obtained at most Branch events, or from the Branch Secretary, Helen Kelly at

[secrscdsgla@gmail.com](mailto:secrscdsgla@gmail.com)

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