



rscds
Dance Scottish

Scottish Country Dancer



Forthcoming RSCDS Events

Summer School 2011

Dates: Sunday 17 July – Sunday 14 August

Location: University Hall, St Andrews

Director: Margo Priestley

- Attend as resident or non-resident, for any one or two weeks of the four
- Morning classes at all levels
- Optional afternoon classes/sessions
- Social dancing every evening, and a ceilidh on Wednesdays
- Unit 2 & Unit 3 courses in weeks 1 and 2 respectively
- Unit 5 course in weeks 3 and 4
- Musicians' courses in weeks 1 and 3

For the first time, there will be a non-residential Young Dancer Week for 12-15 year olds in week 3, from 1-6 August. Young dancers will have their own morning class, and are welcome to join in all the other Summer School activities. We need a minimum of 8 dancers, so please join us and be part of this new venture!

Also running for the first time are Taster Sessions to give a flavour of Summer School, on 21 & 28 July, and 4 & 11 August. Visits cost £15 and must be booked - for more details and a form, see the website or contact Headquarters. Come and see what it's all about!

(All classes and courses are subject to demand)

Further information and online booking are available on our website at www.rscds.org/events/summer-school.html or you can book and/or pay by phoning Headquarters at any time between 10.00am and 4.00pm, Monday to Friday.

82nd Annual General Meeting & Conference Weekend 2011

Dates: Friday 4 – Sunday 6 November 2011

Location: Kelvin Hall, Glasgow

- Friday evening, pre-Ball – Civic Reception at Glasgow City Chambers for 500 members; transport will be provided from Kelvin Hall if required. A wine reception will be held at Kelvin Hall for those not going to the Civic Reception.
- Friday night Ball – Ian Muir's Band
- Saturday night Dance – George Meikle's Band

Full details of the weekend's programme of events, and application form, will be available on the website, www.rscds.org from 28 April. Bookings for the Civic Reception will be on a first come, first served basis.

Winter School 2012

Co-ordinator: Sue Porter

Dates to be confirmed – please look on the website, www.rscds.org in late May 2011 for further information and booking details.

Spring Fling 2012

Dates and venue to be confirmed – please look on the website, www.rscds.org in late May 2011 for further information and booking details.

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Editorial

Welcome to this half-yearly round-up of news, views and background information from across the Scottish country dance world. We hope the RSCDS members' magazine extends your enjoyment of our chosen pastime, and that what you read and see in these pages inspires you to help the Society promote the message of fun, fitness and friendship through Scottish dance. And there is much to inspire us in this issue, whether it's top quality teaching and music at international schools or small groups of enthusiasts enjoying their dancing in the most unlikely places. Hopefully the magazine reflects the breadth of activity around the RSCDS, and we do not try to give each issue a theme, but it is striking to note from the reports you will find on the following pages how much the Society is doing to encourage young dancers.

Things have changed a lot. Many of us joined a Society that Dr. Milligan said was "for adults". (Maybe she did not say that, but it was generally accepted that she did.) Some branches have a proud tradition of children's classes and festivals, but it is only relatively recently that the RSCDS as a whole has recognised the importance of teaching children how to dance. Partly this has been a reaction to the decline of traditional dance in schools, but it is also a realisation that we have to develop potential members for the future if the Society is to survive. The festivals, the medals, the competitions, the overseas trips, the projects for young dancers are all excellent, but also let's not forget the appeal of SCD across generations. A new dancer is always welcome, irrespective of age, and older members can contribute as much to the future of the Society as younger ones. So it doesn't matter what you and your branch do to promote our style of dancing, just do it!

As always, thank you to everyone who has contributed to this issue, including those whose articles, letters and pictures didn't make it to the final proof. It was a real pleasure to receive so many letters this time. Please keep them, your ideas and your feedback flowing.

Enjoy your dancing, then put your feet up and read the magazine.



After the dance at RSCDS Winter School. (Photograph by Neil Jones).

The next issue of Scottish Country Dancer will be published in October 2011. Please send your contributions to the editor by 1 August.

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Cover picture: Maddy Pearson and Sophie Pearce leading their dance *The Buttercup* at the RSCDS Conference Ball in November 2011. Photograph by Fraser Band.

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News from Coates Crescent

The latest developments at Headquarters
by Elspeth Gray



2010 elections

Chairman Elect – John Wilkinson

Treasurer – Ross Robertson

Convenor, Membership Services – Bill Austin

Management Board members – Malcolm Brown, Keith Evans, Jim Healy, Jack Pressley (3 years), Philip Whitley (2 years)

Education & Training Committee – Pat Houghton, Jim Stott (3 years)

Membership Services Committee – Luke Brady, Roger Malton (3 years)

There were no nominations for GP & Finance Committee, but in any case the AGM voted to disband that Committee; any members with remaining time to serve have been redeployed to other Committees, Panels or Working Groups.

Board & Committee membership for 2010-11

Management Board

Ruth Beattie (Chairman & Convenor of MB)

John Wilkinson (Chairman Elect)

Bill Austin (Convenor, MS)

Di Rooney (Convenor, E&T)

Ross Robertson (Treasurer)

Malcolm Brown, Lyn Bryce, Keith Evans, Jim Healy, Marjorie Hume, Lorna Ogilvie, Jack Pressley, Keith Stacey, Philip Whitley, Elaine Wilde

In attendance: Elizabeth Foster (Executive Officer)

Minute Secretary: Elspeth Gray

Education & Training Committee

Di Rooney (Convenor)

Margo Priestley (Schools Director)

Deb Lees (Youth Director)

Margaret Baker, Ann Dix, Graham Donald, Gillian Frew, Pat Houghton, Andrew Nolan, Anne Smyth, Jim Stott

Secretary: Craig Jackson

Membership Services Committee

Bill Austin (Convenor)

Marilyn Healy (Archivist)

George Meikle (Music Director)

Luke Brady, Anne Carter, Roger Malton, Frank Thomson, Sheila West

Secretary: Moira Thomson

(The Chairman and Chairman Elect may attend any Committee or other meeting, without a vote)

Election to Management Board and Committees 2011

The posts listed below are available for election this year. Nomination forms will be available to download from the website on 28 April, and should be completed and submitted, with the required profile and photo, by 9 September.

Management Board – 4 places (3 years), 1 place (1 year)

Education & Training Committee – 3 places (3 years)

Membership Services Committee – 2 places (3 years)

Appointments

The Management Board will be seeking to appoint a Treasurer, Ross Robertson having taken on this role for one year only until November 2011. Further information will be made available via the website and Branch mailings at the appropriate time.

Board and Committee responsibilities

A brief reminder of the areas of responsibility for the Management Board and Committees:

Management Board: sets, reviews and directs the policies and strategic planning of the Society; presents to the AGM each year a report of the Society's affairs, the audited annual accounts for the previous financial year, and an outline plan for the coming year; appoints the Secretary/Executive Officer, Treasurer, Music Director, Schools Director and Archivist.

Education and Training Committee: matters concerning standards and performance of Society dances; teaching of dancers and musicians; the regulations and procedures of the Society's tests and examinations; the appointment of examiners, adjudicators and assessors; services to Teachers' Associations; and the organisation of Schools.

Membership Services Committee: matters concerning public relations; research; archives;

publications; marketing; and services to members, branches and affiliated groups.

In addition, there is a number of Panels and Working Groups (WGs). Panels are permanent, with responsibility for taking forward various areas of work – eg Investment, JMMF, Technique Advisory, Constitution, etc. WGs are time limited, formed to deal with specific tasks or projects. The Panels and WGs are vital to the smooth running of the Society's business.

Engagement of Overseas Members Working Group

The Engagement of Overseas members Working Group (EOMWG) has been exploring ways to enable wider involvement of members – particularly those overseas – in the work of the Society and to harness the skills and interests that we know are out there. It is proposed to trial, for one year, involvement of members in the following:

- the Constitution Panel;
- Dance Scottish Working Group.

If you are interested in becoming involved, please send your details, with a brief synopsis of relevant skills, to Philip Whitley, Chair of the WG, at eosmail@rsdcs.org – Philip is also happy to provide more information or answer any queries.

Branch anniversaries

Congratulations to the following Branches, whose members are celebrating their "special" anniversaries this year. Have a wonderful anniversary year, and we wish you many more years of dancing!

60th – Adelaide, Liverpool, Lanark

50th – Royal Leamington Spa, London (Ontario)

25th – San Gabriel Valley, Somerset

20th – Brighton, St Johns (Newfoundland)

Jean Milligan Memorial Fund (JMMF)

In October 2010, the Management Board accepted the recommendations of a small group that had for the past year been developing clearer policies and procedures for the JMMF. The Board established a Panel (Bill Austin, Alex Gray, Marjorie Hume [Chair], Ross Robertson and Di Rooney) to take forward the practical details of how the fund is administered and publicised. Among the suggestions to be implemented are: specific closing dates for applications (three per year); an application form and new guidelines; and wider publicity. It is anticipated that the new procedures will be in place later this year, so if you are interested in applying for support to further Scottish country dancing in your area, keep an eye on the Society website.

DSW Children's Colouring Competition

Congratulations to all the children who entered our customary colouring competition that tied in with Dance Scottish Week. The winners were:

Under 5 years - Jessica Freeman, Newmachar, Aberdeenshire

5-6 years - Clare Moon, Hexham, Northumberland

7-9 years - Michael Little, Castle Douglas, Dumfriesshire

Overall winner - Stuart Seymour, Inverurie, Aberdeenshire

Highly commended in the 10-12 age group:

Yui Yabashi (Gifu City, Japan) and Saskia Hedges (Fauldhouse, West Lothian)

DSW Photographic Competition for children & young people



This competition invited children and young people to identify the location in a series of SCD photographs submitted by branches and individual members from around the world. Entries were received from England, France, New Zealand, Scotland and the USA and prizes of RSCDS goody bags were awarded across two age groups. Here are some of the winners: 5 members of the Totton family (pictured above) in New Zealand, who thought the RSCDS t-shirts were fantastic, and Matthew Lambert (left) from Helensburgh who proudly wore the RSCDS t-shirt to his dancing class.



Perth 800 Competition for children

The RSCDS was delighted to join with Perth & Kinross District Council, home of the RSCDS AGM over a number of years, in celebrating Perth's 800th Anniversary. As part of the celebration we ran a competition for children at local schools to devise a Scottish country or ceilidh dance; entries were judged by the committee of Perth and Perthshire Branch and external examiners from other branches. The winning entry was *The Buttercup* and the young devisers, supported by the RSCDS youth team, led a demonstration of the dance during the Conference Ball. The dance is included in the

Scottish Country Dances for Perth 800 booklet available from Headquarters.

Young Dancer Project

We were delighted to receive the news that Creative Scotland had awarded a second year of grant to the Young Dancer Project led by Susan Rhodes. In addition to the production of two youth ezines and the launch of a social networking site, collective wisdom from this project is shared around the world via the RSCDS website. Read more about what Susan has been up to on page 9.

Website & shop

There has generally been positive feedback about the website, which receives 10,000 hits a month from over 70 countries. We are constantly looking at ways to develop and improve it, and make it a source of useful information for members and branches – so please do send us your ideas and suggestions, to info@rscds.org. The online shop has been very successful since it was launched last year. Sarah-Jane Paterson is working on a new stock movement model to provide more useful data on sales and ultimately help provide a better service to our shoppers. As well as the CD of remaining "Collins" dances mentioned in the Membership Services report, we hope to have new ties on sale this year, and possibly other new clothing items. Keep an eye on the online shop for details!

Book 46

There has been some criticism that Book 46 was not issued free of charge to members as a "subscription copy", so it might be helpful to explain the background. In 2005, the Management Board (MB) decided no further books of dances would be issued and in future, any dances that were to be published would be produced as leaflets with the new, twice-yearly Scottish Country Dancer magazine. This option gained overwhelming support in a membership survey; the feeling was that books of dances were primarily of interest to teachers, rather than members at large. When it was agreed in 2009 to produce Book 46, the MB decided it would be a book for purchase. Approximately 2,900 copies of the book have been sold to date, contributing over £10,000 to RSCDS funds. Had the book been issued free to members, printing and distribution costs would have been over £19,000, with very few additional sales. The policy of books of dances being produced on a "for sale" basis is reviewed from time to time by the MB, most recently in January 2011, when the status quo was maintained. This decision is not irreversible but, at present, there is neither evidence from members, nor from the economics as outlined above, to support a change.



Sara Lamont.

Staffing

Since the publication of the last magazine, front office staffing has been re-organised, with Sara Lamont having joined the staff, working 25 hours per week to ensure the office runs smoothly, and Sarah-Jane Paterson working 14 hours per week to manage and develop the RSCDS shop both on- and off-line.

Regional Conference

There will be a North of England Branches Regional Conference during the York & North Humberside Branch weekend which will be held in the Cairn Hotel, Harrogate on 3-5 February 2012. More details will follow – look out for them on the website, and we will inform branches through one of the regular mailings.

Disaster Relief Appeal

You will all be aware of the effects of the extensive flooding in Queensland, the earthquake in New Zealand and the earthquake and resultant tsunami in Japan. We have many dancers in these areas and the Management Board has agreed to co-ordinate donations to assist fellow-dancers who have suffered severely in different ways. As a charity, the Society cannot make direct contributions from funds, but individual and group donations can be made. Locally, members could be enabled to replace lost music, CDs or instruments; to organise social events for support and a social outlet in these difficult times; or to provide relief as the relevant RSCDS branches think appropriate. HQ will forward any money received before 30 June 2011 directly to Queensland, New Zealand and Japan.

To donate: please call +44 (0)131 225 3854 to make a credit card payment, or send a cheque to RSCDS, 12 Coates Crescent, Edinburgh, UK EH3 7AF, clearly indicating to whom the payment is to be made (Queensland, New Zealand and/or Japan) and, if you wish, to what purpose your donation should be put – although the less prescriptive you are, the more helpful you are likely to be to the branches. In the absence of that information, we will divide payments equally across the branches, to be used as they best see fit.

From the Chair

by Ruth Beattie, Chairman



6 November 2010, the day I assumed the office of Chairman, seems a long time ago but I was pleased to hear and read reports of how much members enjoyed the AGM and Conference Weekend; thanks are due to all who were involved in its organisation. Immediately afterwards, however, it was time to move forward and progress the work of the Board and Committees. It was my pleasure to welcome John Wilkinson as Chairman Elect and I greatly appreciate his support and calm, co-operative approach in the many issues that confront us in managing the work of the Society. I was also pleased to welcome new Board and Committee members who have brought with them a variety of invaluable skills. We all came together at our Training Day in January and began the work of

developing new strategies for the future and discussing a variety of issues currently facing the Society.

Health and the advantages of Scottish country dancing were high on the agenda and the importance of developing a strategy which will highlight the benefits we as a Society can offer. We also initiated discussions on our structure and determined to look at this in more detail with a view to making changes. In these times of rapid communication, fluctuating demands and constantly changing expectations, it is essential that we adjust our approach accordingly. We must examine what we can and cannot do in a global context, bearing in mind that new structures could present legal implications that must be given serious thought and consideration, as they could have far-reaching consequences for our future. I am confident, however, that with the kind of commitment and dedication apparent on the Board we shall move forward carefully with the tasks we have to undertake.

I have been privileged in the short time that I have been Chairman to have attended a number of most enjoyable social events. Castle Douglas Branch celebrated its 60th Anniversary in November and I had the opportunity to meet many dancers from the town and the surrounding area. To my

delight, I was invited to present a Branch Award to Bill Little, who at 85 years of age has a long history of serving the Society. Just prior to the AGM, I attended London Branch's 80th Anniversary Ball, where friendship, hospitality and happy dancing were to the fore. In January, together with my husband, I was invited to a weekend of dancing in Crieff, arranged by Falkirk Branch. It was a dancers' dream held in elegant, comfortable surroundings with an impressive choice of events catering for all tastes.

At the time of writing I have just returned from a short visit to Winter School in Pitlochry where meeting and sharing time with friends old and new epitomised for me how much our Society has to offer in connecting people from all over the world in fun and friendship. I was delighted to meet dancers whom I had met previously in Europe, Canada and Australia as well as dance with others who had travelled from all over the world to participate in the School.

This now brings me to ask for your help and support. The Board has decided to open a Relief Fund for dancers and musicians in Queensland, Christchurch and Japan – please read more about this on page 5.

Finally, wherever you may be and wherever you dance I wish you all well and I look forward to meeting as many of you as possible during my term of office.

Re-organisation of the RSCDS Finance Function by Elizabeth Foster (Executive Officer)



Now that the Secretary/Executive Officer's (EO) position is established, the 2010 AGM supported the Management Board motion to rationalise management of the Society's financial affairs by: transferring operational financial management and other relevant general responsibilities from the GP&F Committee and Treasurer/GP&F Convenor to the EO; re-defining the role and responsibilities of the Treasurer; and establishing a new Finance & Governance Advisory Group (FGAG) to provide not only advice and support to the EO but also external scrutiny for the Management Board. Under the chairmanship of the Treasurer, this group met for the first time on 11 February, when it considered current financial accounting formats and the Risk Management Plan for 2011-12.

Membership & Subscription Fees 2011-2012

The basic RSCDS subscription fees for the year July 2011 – June 2012 are unchanged:

Category		Headquarters members	
Adult single (25+)	15.00	Adult single (25+)	25.00
Adult single (25+)		Adult single (25+) half year	
half year (new members only)	7.50	(new members only)	17.50
Young adult (18-24)	12.00	Young adult (18-24)	22.00
Youth (12-17)	7.50	Youth (12-17)	17.50
Adult joint (both 25+)		Adult joint (both 25+)	
(same Branch & address)	24.00	(same Branch & address)	40.00
Group affiliation fee	£35.00	In March, RSCDS membership cards are sent to Branches, who then distribute them to members.	

Make a Donation

The RSCDS would welcome donations and bequests from its members. Your gift will enable us to develop innovative projects to assist the Society worldwide and help keep Scottish country dancing a popular recreation. Your subscription funds today's expenditure – your donation helps look after the Society's future.



Membership Services Committee

by Bill Austin, Convenor

Although the unusually harsh weather in the UK played havoc with meeting and dancing schedules at the end of 2010, the dance must go on! Rescheduled review meetings for Dance Scottish Week and the AGM Conference weekend have taken place and the 2011 panels are working hard to ensure success again this year. Luke Brady is chairing the Dance Scottish 2011 Panel and explains the new format on page 13. Following a successful conference weekend in Perth last year, we move to the Kelvin Hall in Glasgow for 2011 and planning is well under way, with Sheila West chairing the organising panel. Preferential rates for accommodation have been negotiated with the help of Glasgow City Marketing and a link to the online booking site appears on the RSCDS website – remember to check the website for news and updates. Note that the AGM ball and dance will both be recapped this year and will be open to all members aged 12 and upwards.

While Jim Healy was MS Convener, he set out plans to provide CD recordings for all of the numbered books, a task that was completed in 2010. The MS Committee is now looking at our future recording priorities and would welcome input from the wider membership – what would you like to see recorded over the coming years? If you have any thoughts, please let us know at info@rscds.org. To keep the ball rolling, we hope to have Colin Dewar in the studio in April to record the remaining dances from the "Collins" book – now republished as "A Guide to Scottish Country Dancing". The book is back in print largely thanks to staff member Moira Thomson who negotiated the transfer of copyright from Collins and organised the new print run – well done Moira! The committee will be revisiting digital distribution of music in 2011 and hopes to engage some professional help to roll out the RSCDS catalogue.

Other plans that are underway or about to start include a revised edition of *Originally Ours*, which will be brought bang up to date with music for Book 46 and all of the "magazine dances". The "magazine dances" themselves will be released in a single volume of dances with music, and work on an A5 edition of Books 19-24 has begun. We are also undertaking a rolling plan to document our policies and procedures with the aim of making the working of MS more transparent to members. We are giving thought to a publication to coincide with the Society's 90th anniversary in 2013 – a theme that will be introduced in the next magazine.

As Di Rooney mentions in her report, E&T will shortly be starting a review of the Manual and we plan to work closely with them on that project. Exciting proposals to produce an electronic version of the manual and a proof of concept have been provided by two overseas members – we hope to reveal their identities and report on progress in the next issue.



Education & Training Committee

by Di Rooney, Convenor

Glossing over a major computer problem, severe weather disruption and burst pipes over New Year creating kitchen chaos, the start of my term of office has been both interesting and challenging! But more importantly, I wish to pay tribute to my predecessor Helen Russell. I had always suspected and now realise just how very hard she worked in the four years she held the post. Incredibly efficient, and the epitome of diplomacy, Helen is a very hard act to follow.

Continuing with her good work, the *Beginners' Framework* is now available on the website. In spreadsheet format, it is a tool to search for lists of dances containing whatever formation(s) you are interested in, and should prove useful for all teachers and candidates.

For those who are interested in training primary school PE and dance teachers in basic SCD teaching skills, the next CPD workshop is on Sunday 31 July in University Hall at St Andrews. It is open to any experienced RSCDS teacher based in Scotland, who is also a school teacher or who has significant experience of

teaching adults. If you are interested in attending, please reply to cpd@rscds.org by 16 May 2011.

Important Event – A world conference hosted by Girl Guiding UK is to be held in Edinburgh from 9 to 16 July 2011. Please check our website and Branch mailings for ways in which you can help to introduce SCD to this international gathering of girl guides.

www.girlguiding.org.uk/guides/newsandevents/AttendGuidesY.E.L.L..html

Scholarships – I would like to remind readers that there is a range of scholarships for Summer School, Spring Fling and also for young dancers under the age of 20. Please check the website or contact Headquarters for further details, as the Committee is considering bringing the submission date for 2012 forward to the end of November 2011.

www.rscds.org/learn/scholarships.html

The Manual – A working group will shortly begin a review of the Manual. We will be working closely with Membership Services as they consider proposals to produce it in

electronic format. We would welcome input from the wider membership, so if you have any thoughts please let us know at info@rscds.org.

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

1. Summer School Depute-Director

To serve for two years, covering the Summer Schools 2012 and 2013, working with Margo Priestley, Schools Director.

2. Winter School Co-ordinator

For Winter School 2013, to follow on from Sue Porter.

For either of the above posts, please contact Headquarters for the job description and information on the application process. The closing date for both is 31 October 2011.

3. Examiners

We would like to hear from experienced RSCDS tutors, particularly from those based in the southern hemisphere, who wish to be considered as examiners for the Society. Please contact moira.thomson@rscds.org or Headquarters for details. The closing date for applications is 20 June 2011.



**Deb Lees,
RSCDS Youth
Director, looks
back on a
hectic six
months.**



Young dancers have been very much part of many occasions. One highlight was the AGM weekend in November, where it was a delight to see Sophie and Maddy join the RSCDS Youth Team to dance their dance *The Buttercup*, proving that their younger age and shorter legs are no barrier to great dancing. The number of younger dancers from Europe and all over the UK attending the Newcastle Festival was very impressive and the standard of dance extremely high. The Fun – Dance – Technique weekend in Germany attracted a great crowd of young (and young at heart) dancers from Europe and world-wide. And I am very much looking forward to Spring Fling in Edinburgh

this year, expecting the same energy and enthusiasm as in previous years.

Apart from these events what else has been happening?

- Around 450 to 500 children from all across the UK take RSCDS medal tests each year, with a large percentage from around Aberdeen. The teachers from that area should be very proud of the success of their classes. To meet the demand we have trained six new medal test assessors and I anticipate that we will need to train more shortly. The medal test syllabus is currently being revised to include dances from the new *Graded Book* and the paperwork is being reviewed. These

projects should be complete this year.

- A safeguarding children and vulnerable adults policy is available on the website and the pocket-sized *Summary of Good Practice* for teachers, musicians and helpers cards has been revised and reprinted. If you need copies for your branch or class please contact Headquarters.
- The Conference weekend was an opportunity for members from all over the world to share ideas and practice. Recruiting and retaining young dancers was the topic at the Teachers' Association meeting, there was plenty of evidence of commitment and enthusiasm for providing opportunities to young dancers at the Dance Scottish discussion and Susan Rhodes gave an update on her work at the Youth Forum. It was interesting to see how many of the ideas from the previous Youth Forum were being incorporated into her work.
- And finally there is the Young Dancer Week at Summer School this year - an exciting new class for 12-15 year olds during week 3 (31st July to 7th August). Details are on the website.

Throughout the Scottish dancing world there are active youth teams, who achieve a high standard and enjoy performing at events and festivals at home and overseas.



Established readers of *Scottish Country Dancer* will know about the Thornhill Dancers from Dumfries, Scotland. Their teacher, Sinclair Barbour, was interviewed in issue 8. The group frequently travels abroad, to Europe and the Far East and have plans to visit the Middle East this year. The photograph shows them in Bosnia last summer.



In 2008 there was no snow in Méaudre, a village in the French Alps, so instead of skiing Sophie Marchand taught the local children French folk dancing and Scottish country dancing. Now she has two weekly classes, and this summer she is taking some of her dancers to Scotland. It will be a memorable experience for these young people, who enjoy Scotland's dances but so far have no knowledge of the country.



The Inverglenn Scottish Dancers were formed by Sophie Crosby in British Columbia, Canada in 1980. They have travelled to the UK, Australia and Singapore and are busy rehearsing for a trip to Aviles, Spain in July. Here we catch them performing at the Christmas Concert for senior citizens at the Kerrisdale Community Centre in Vancouver.

Young Dancer Project



*Susan Rhodes,
Youth Development Officer,
updates us on the project funded by Creative
Scotland (formerly the Scottish Arts Council).*



Children enjoy Scottish country dancing.

It has been a busy period for the Young Dancer Project with interviews, visits, research and pilot schemes taking place. Various documents, new publications and new web pages have been produced and a social networking site has been established. Creative Scotland liked what we were doing so much that they've agreed to fund the project for a further year, which is great news!

A second youth ezine was produced and distributed to teachers of young dancers in Australia, New Zealand, Canada, USA, France, Germany, England and Scotland. It is also available on the RSCDS website. Again, the Buchanan Dancers in Glasgow did a great job with the editing. We're looking for other groups to take on the editorship of the ezine, so please do get in touch if you'd like to help. Please let us know if you have information for a future ezine or if you'd like to join the mailing list.

The RSCDS website has been updated with information relevant to young dancers that is easy to access from the homepage and to download. A new social networking site is also up and running. If you wish to join, go to the homepage, select Social Network (under Young Dancers on the left) and click on join group; you'll be asked to log onto the site if you're not already logged on, and you will have to wait for the approval of the administrator before you can view all the site. Dance teachers will be able to upload photos, videos and information on to the site. There is a discussion section and a

dance exchange, containing dances devised by young dancers. A series of downloadable 'how to' guidelines is being compiled.

The Project has also been working closely with several branches in Scotland and a draft Branch Strategy has been produced and is available on the website. This is not something that branches must follow, rather it is a list of possible activities from which branches can pick and choose. The strategy will be updated as new ideas are developed.

The strategy we've been working on with Roxburgh, Selkirk and Peebles Branch has involved primary schools. All the primary schools in the town of Hawick responded positively to the Branch's suggestion of offering SCD during school time, and this culminated in two Days of Dance. Now the Branch is going into primaries in other areas. They start by offering introductory sessions in SCD with links to other areas of the curriculum, and these are followed-up with blocks of SCD lessons, if requested by the school. One of the local Active Schools Coordinators (a similar role to physical education coordinator) is also keen to try SCD with a group of young people with disabilities and another group with behavioural problems, and we are looking to help. We'll let you know how we get on.

The strategy agreed with Dundee Branch was to link with other dance organisations. As a consequence the Branch has been invited to participate in a show and a festival, and to teach at a contemporary dance class. There have been discussions about developing a

cross-curriculum project with dance as its focus and with links to literacy, oral and written history, cross-generational work, music and song, poetry, literature and storytelling, inclusion and diversity. In addition, the Project has approached an art gallery, a museum and the central library in Dundee, with the result that the Branch will be involved in a joint event later in the year at which school teachers can hear about the Project, learn some new dances and give feedback about possible topics for the Project group to work on.

We have also been developing links with Active Schools Coordinators (there are 680 of them across Scotland). Many Scottish branches already have links with their local Coordinators, but the Project has been working with around 40 Coordinators, using a virtual Delphi Conference (a research method) to find out how they can play a role in stimulating SCD in schools. Information on the Delphi Conference is available on the website and the outcomes of the research will be posted there too.

Now that funding for the Project has been secured for another year, we are developing new initiatives: inclusion projects to investigate and collate good practice in engaging children and young people with particular support needs in SCD; Sports Leader projects in which we will build on links established with Active School Coordinators/Dance Development Officers and schools to enable secondary school pupils to teach SCD in primary schools; and finally, joint dance projects with other dance forms, developing on the experiences of Dundee Branch and engaging with national initiatives such as Get Scotland Dancing.

It's been a busy year and we look forward to another one! Please do get in touch at devofficer@rscds.org if you would like more information about the project, if you would like to tell us about your involvement with young dancers, if you have an idea for involving young dancers that you'd like to share or if you would like to help in any way. We're particularly looking for young dancers interested in editing publications such as the youth ezine and for help with the social networking site.

AGM & Conference Weekend

Louise Fordyce shares her impressions of the Society's AGM and Conference weekend, which was again held in Perth over the first weekend in November 2010. There is a formal note of proceedings on the RSCDS website.



At the Conference weekend ball Sophie Pearce and Maddy Pearson were presented with prizes for their dance, The Buttercup, which had been included in the Perth 800 book. Pictured with Sophie and Maddy are Alex Gray (RSCDS Chairman) Deb Lees (RSCDS Youth Director) and John Hulbert (Provost of Perth & Kinross). (Photograph by Fraser Band).

This was the first time since moving abroad four years ago that I had been able to attend the weekend. My main aim was to catch up with people I rarely see anymore and, of course, to dance. I now live in Spain and, although there are SCD groups there, none is within a distance that allows me to go to classes.

Arriving on the Friday afternoon, I attended the Teachers' Associations' Conference. All the sessions were informative and set me thinking. One of the sessions was led by Jim Healy in which he explained the process of how dances are published by the Society. This is something I had never really thought about before, and it was interesting to hear some of the reasons why certain dances are selected and others rejected.

Jean Martin gave a presentation on how the Society is trying to install Scottish country dancing within the Scottish Curriculum for Excellence. As a primary teacher I found this informative and look forward to seeing how this initiative progresses. I was never fortunate enough to have the chance to dance as a child at primary school, only three weeks dance tuition a year at secondary school during the exam period. Instead I attended a local branch class. I think it is very important that Scottish children are taught Scottish country dancing.

Besides the obvious health benefits, it is important that they are exposed to their own cultural heritage. As a school teacher in England, and now in Spain, I have taught my children Scottish country dancing as part of their PE lessons as under "dance" in the curriculum they can be taught "dances from other cultures". All the children have loved it, especially the children in Spain who find it amazing that they are doing the same activity as children in another country. I wonder whether a similar scheme of CPD training for teachers could be offered by branches in England that are near teacher training centres.

The ball on the Friday night was enjoyable, dancing to music of Neil Copland's Band. I was glad my feet managed to keep me going having not danced since Easter! It was interesting to note the seating positions in the hall. Many branches sat together but also the majority of those that can be classed as "youth" sat together. It appeared that in general the "youth" tended to dance the majority of the time with each other and not with others. This prompted more thinking! We are encouraged to include the youth in different activities but do they want to be included in everything? The RSCDS extended its definition of "youth" a few years ago to 35 year olds, otherwise there would not have been enough dancers in the "youth" bracket, but has this age category become too wide? Do people in their early to mid-thirties and those who are still at school or just starting university mix naturally? However, the number of young dancers attending events appears to have increased, so should our focus now move to other age groups? When I joined the adult classes in Dundee as a 16 year old in the mid 1990s, there was a sizeable group of dancers in their mid 20s, early 30s. Now, very few of the people I danced with then are still dancing, and this age group was in the minority at the AGM. Should this be an age group we target to rejoin the Scottish country dance scene?

On Saturday morning I attended Question Time run by Alex Gray, Ruth Beattie and Liz Foster. We were taken through the Society's development in recent years and some of the visions for the future. Liz Foster gave a brief introduction to the Society's *Annual Review 2010*. In discussions afterwards a number of people asked, "Who is the document aimed at?" Others questioned whether it could have been produced in a cheaper format. Again, these were all things to think about. Later in the same session we formed groups to discuss various issues including Dance Scottish Week. A few common threads emerged. Were the correct audiences being targeted? In some areas events were only attracting existing members, whereas in other places new members had been recruited. Was the timing of the week correct, as throughout the world the dancing season starts at different times. Would it be more convenient to have a Dance Scottish Week with flexible dates?

The AGM itself was quite a calm affair compared with others I have attended. I was representing Saitama Branch which meant that I had to look at the motions from the perspective of a branch in Japan, rather than how they affected me.

The dance on Saturday night with music by Colin Dewar's Band was again enjoyable and my feet behaved themselves! Unfortunately I was not able to attend any of the events on the Sunday morning as I had to fly back to Spain. I left having had a really good weekend, renewing acquaintances and making new ones from all over the world.

Publicity

Alongside the AGM, the dancing and the socializing, Conference weekend hosts a variety of meetings and workshops that help members and branches to become better ambassadors for the Society. In 2010 Michael Nolan ran a very successful workshop on publicity covering topics such as good storylines, use of pictures, branding and press releases. Here are some of the key messages he suggested we use to promote SCD:

- An inclusive hobby for people of all ages and generations.
- Do this and you can learn something new, have fun, make friends, keep fit, and stay healthy – all for very little cost.
- At whatever level you join, we will help you to learn with classes and information about social dances and functions.
- Our friendly members will make you welcome and help you to learn.
- Celebrate, maintain and learn an important part of Scotland's culture and tradition.
- Our teachers are qualified and tested to a single standard.
- In a nutshell "Scottish country dancing - for fun, fitness and friendship".
- It has worldwide appeal for all generations.



Michael Nolan is congratulated on his stimulating workshop about PR techniques. (Photograph by Stephen Webb).



At the AGM Society Scrolls of Honour were presented to (left to right) Malcolm Brown (York and North Humberside Branch) Shigeko Igarashi (Tokyo), John Cass (Newcastle and District Branch). (Photograph by Fraser Band).

Scrolls were also presented locally to (from top to bottom)

Christine Wallace at the Winnipeg Branch Burns' celebration in January 2011.

Duncan and Rose McMillan, seen here at a barbecue in Cape Town to celebrate their achievement.

Margaret (Marge) McLeod van Nus, who received the Scroll from Linda Mae Dennis, Chair of Southwest Washington State Branch.

Irene Paterson (Seattle Branch) who was presented with the Scroll by Elinor Vandegrift.





The Archive

by Marilyn Healy

Sellotape – the bane of an archivist’s life!

At the heart of the Society archive are the Minute books and records of the Scottish Country Dance Society, later the RSCDS.

They consist of

- The Minutes of the Executive Council from 1923 until it was replaced by the Management Board in 2002.
- Mrs Stewart’s Secretary’s Diary and Examination Book which included the dates of formation of branches and candidates taking examinations (with results) from 1923-1937.
- Minutes of the Propaganda Committee from 1934; Publications Committee from 1934, Summer School (a sub-committee of Examinations Committee) from 1954, General Purposes from 1953, Finance (a sub-committee of General Purposes) from 1951 and Finance (as an independent committee) from 1962.

In the early days, until her retirement as Secretary of the Society in 1933, the minutes were written in hard cover books by Mrs Stewart in her beautifully clear handwriting. Thereafter they were written by succeeding secretaries until 1952 when the minutes began to be typed and the pages pasted into a variety of Minute or exercise books.

That worked well but from 1976 the pages were attached to the books with sellotape (adhesive tape sometimes known as Scotch tape depending on where you are in the world) - and in some cases cut into portions right up to the text. Inevitably – and hindsight is a wonderful thing – the sellotape has dried out and the pages, or scraps of paper, have become loose and where they have no 'edge' or margin are extremely fragile.

Membership Services Committee agreed that these records are irreplaceable and we are coming to the end of a two-year programme to have the books restored and rebound. The sellotape marks have not been – and without damage to the text

cannot be – removed but the paper has been permanently attached and pages bound into permanent Minute Books.

I once met someone from the world of archives who had a colleague who fretted so much about sellotape, and the damage it can do to documents over time, that his colleagues suspected that he would not use it even when wrapping Christmas presents! Sellotape is not the only product that damages documents. Paper clips, unless made of steel or brass, and cheap staples also deteriorate and the rust they generate seeps through to surrounding pages and we have examples of those as well!

Bibliography

I have compiled a bibliography to help students undertaking research and any members interested in the development of SCD and traditional music. This bibliography has recently been uploaded to the RSCDS website (under "Help"). Maybe some of our members can suggest other publications – please note in this context, not books of dance descriptions or individual branch history. The list shows which of the items we have in the archive. If any of our members would like to 'fill a

gap' and donate a book (or books) that we do not currently have, we would be delighted to receive it.

SNDC – Scottish National Dance Company

Some of our members will know that SNDC ceased trading in January. Lewis Innes, a partner in the company died in October and the company had a clearance sale prior to closing. We were able to buy almost 200 items of books and leaflets not already in the archive.

An example of the damage caused by sellotape. Minutes of an Executive Council meeting held at St. Andrews in August 1976.



Dance Scottish

by Luke Brady



The Scottish Country Dance Group in Garstang, Lancashire, who celebrated DSW '10 with a demonstration of dances in the town square.

Dance Scottish Week 2010 was well attended, well received and well executed. Everyone who took part should feel a great sense of achievement. As the focus shifts to this year's events, a number of exciting developments are underway.

Following last year's Dance Scottish Week a review was carried out with branches, as well as participants and attendees of the members' forum at the AGM Conference. Two clear things emerged from these consultations: many felt that early September was not the most appropriate date to hold such an event and that a degree of flexibility was required on dates.

So for this year, Dance Scottish 2011 – as it will be called – starts at the Conference Weekend on Friday, 4 November, running through to Saturday 3 December.

Details of what is happening, where and when, will be available on the website as the programme is developed. Importantly, we look forward to hearing from you about what you will be doing locally in the way of promotion and events.

Some branches may have put their plans in motion already for running Dance Scottish Week events in September. This is fine, as recruitment and promotion are, after all, year-round tasks. There will be no dates on



For DSW '10 members of Helensburgh & District Branch organised dancing alongside Kilcraggan Pier on the Firth of Clyde. Lots of villagers came to watch and quite a number joined in.

the promotional materials that are being supplied by HQ, in order to give branches the highest level of flexibility.

Branches in the southern hemisphere have told us that the timing of Dance Scottish Week is generally not suitable for their dancing season. While they are most welcome to join in activities this November, we hope that an alternative approach can be introduced which will meet their specific needs.

The Dance Scottish Panel is putting in a lot of effort to give members the platform they want. They hope to see an increase in local events that are aimed at introducing more people to Scottish country dancing. With your enthusiasm and continuing participation, Dance Scottish 2011 could be the best we have had so far.

Please email all your Dance Scottish 2011 info to info@rscds.org, for inclusion on the website.

A day in Dunblane

Lorna Ogilvie reports on the fifth annual Scotland and Northern Ireland Branches' Conference

48 members representing 20 branches heard Ruth Beattie, RSCDS Chairman, open the conference with her vision for the way forward:

- R = recognise where change is necessary
- S = select appropriate, achievable targets
- C = consider the views of members
- D = dance for fun, fitness and friendship
- S = secure the future of the Society

The Executive Officer, Elizabeth Foster, then outlined implications of recent staff changes at Headquarters and recommended the *Annual Review 2010* as a summary of achievements linked to the Strategic Plan. In a workshop later in the day, she covered risk management and other aspects of good corporate governance.

Liz Fraser, Marketing Officer, spoke about how to get the press interested in SCD. She expanded on this at her workshop on

marketing and publicity. The third workshop was run by Elspeth Gray, Membership Secretary, who guided - or perhaps I should say navigated - members through the website, which is being fine-tuned to make it as "user friendly" as possible.

In the afternoon the emphasis moved to the future of the Society - children. Irene Bennett, past Chairman and now Schools Liaison Officer for the RSCDS in Scotland, sits on the "Curriculum for Excellence" Committee which is working hard to ensure SCD is not lost in Scottish schools. Irene detailed the work to create a training course for primary teachers with no dance experience. This inspiring initiative was followed by another as Susan Rhodes outlined her achievements in the Young Dancer Project (see page 9).

Finally, members moved into geographical groups and looked at shared marketing,



teachers and musicians and how to recruit among various age groups using the health benefits of SCD and events like "Dance Scottish".

A packed agenda, informative speakers and a chance to network in a relaxed atmosphere, whilst having direct access to decision makers in the RSCDS, demonstrated the value of the conference. Add the laughter and, yes, even when not dancing, Scottish country dancing is fun!

Five indulgent days

Fran and Sandy Caruth (Vancouver Branch) had a ball at the RSCDS Winter School



Fran and Sandy Caruth.

We wound our way through the snow dusted hills of Perthshire into the town of Pitlochry, turned right under the imposing stone arch of the railway bridge and saw on the hill above us the towering facade of the Atholl Palace Hotel. For first time visitors from the West Coast of Canada it was an awe-inspiring sight and a foretaste of an amazing week. The building is truly impressive and its accommodation very comfortable. We could scarcely have wanted for more: elegance, great music and dancing, first class food and always someone in the lounge to sit around and chat to.

The very first person we met inside was Linda Gaul, our hostess for the week, and it's hard not to grant her huge credit for the hospitality that was the hallmark of our stay in Pitlochry. Winter School in Scotland had always been a distant dream; now it was a reality. We also knew the reputation of the teaching and music staff for the week, and we were delighted to see them so unstintingly involved in making the informal social activities work every bit as well as the scheduled classes and dances.

There were 4 morning classes, just 2 of which were held in the Hotel itself, the other 2 were in the town, a short walk away; and we rotated daily, so that it was all shared. It was in these classes that talent shone. One couldn't help but be impressed with the way they were conducted, each teacher bringing their own brand of humour and knowledge. Sessions started empathetically and evolved into well-rounded skills development, embellished of course by occasional physical investment. We were fortunate to be with some very good dancers and we were impressed with the quality of dancing in these classes – a little something to take home as it were.

The woods behind the hotel offer some



Dancers go through their paces in a class at Winter School.



Musicians at Winter School.

delightful walks – past the Black Spout Falls to the Edradour Distillery, the smallest in Scotland, or to the village of Moulin so we were pleased to have walking shoes with us. We also found some time for shopping in Pitlochry and the not-so-distant House of Bruar.

Each evening featured a social dance with the resident musicians rotating duties. The programmes of familiar dances, easily recapped, provided plenty of opportunities to meet and dance with people from other classes. The après socials in the elegant lounge with its lovely deep sofas were again driven by the energies of the musicians and the younger and fitter who put on some excellent impromptu performances. These soirees were open to participation by anyone, according to inclination or inspiration, so come prepared.

The ceilidh on Wednesday night, organised by Dave Hall, was less formal than those we

have seen in North America as it mixed ceilidh dancing with volunteer performances. It was nice to sit back and be thoroughly entertained, but again a little forethought and preparation before coming might have helped generate wider participation.

The highlight of the week was the formal ball at Blair Castle, to which we travelled by coach, unfortunately missing the spectacle of the illuminated exterior. The ballroom by contrast was dimly lit, in the style of yesteryear with walls clad in stag horn trophies and historical artefacts. The programme was thoughtfully manageable and the music, as always, made the evening whirl by and had us back on the bus before we had really absorbed it all.

Without question this was the highest calibre workshop we have attended and we can roundly commend it to anyone looking for the best in Scottish country dancing – and Scottish hospitality.

Dunedin 2010-2011

Barbara Savill (Bristol Branch) was one of many dancers from the northern hemisphere to head south for the 54th New Zealand Branch Summer School.

Dunedin, founded by Scottish settlers in 1848, was our destination and Knox College, which had also been the venue for the first New Zealand Summer School in 1957-58, was to be our home for ten days of music, dancing, parties, exams and international friendship. We received a very warm welcome from the summer school team and being a first timer, I soon found myself at a social get together where we were introduced to the organizers and the New Zealand Branch committee. Meticulous logistical planning by Janet Favel and her highly efficient committee ensured that the school ran smoothly, and the whole atmosphere was a reflection of Janet's calm and relaxed approach.

Our classes were the focus of the morning. Some of us were challenged by Trish Nicholls (Sydney) to maintain the consistent high standard she required in this advanced

high impact class. The intermediates were humorously encouraged by the experienced teaching of Margaret McMurtry from Christchurch. The examination candidates, the Senior and Junior JAMs (junior associate members), and many other dancers were taught in various other classes.

This Summer School proved that Scottish country dancing is a social activity and there were parties every night. The Balmoral Band not only played for classes, they provided wonderful music for the evening dances and continued with others to play into the night. Their versatility was shown too at the ceilidh and musical soiree.

The President's Ball with Jim Lindsay, and Hogmanay with The Balmoral Band were memorable dances. The ceilidh with Iain Boyd as MC included a wide variety of serious and not so serious items - all a credit to the contributors. We worked out that 'One Dance One Book' performed by Senior and recent JAMs was *Petronella* danced in reverse to music played and reversed by Jim Lindsay. Fancy Dress Night was deservedly won by Anne Bruce as a perfectly costumed *Minister on The Loch*. The musical soiree put together by Robert Mackay showed the versatility and talent not only of the 'official' musicians, but also of many other participants. We danced at

both Larnach Castle on the Otago Peninsula, and in the fabulous Dunedin Botanic Gardens. We were treated to extra afternoon classes by Jenny Greene and Graham Donald. At the final night dance Jim Lindsay and his musicians' class provided the music. I shall always remember dancing to a rousing rendition of *Mrs MacLeod* and Lisa Armstrong's beautiful flute solo while we danced *Seann Triubhas Willichan*.

The future of Scottish country dancing in New Zealand is assured. The enthusiasm and ability and the genuine love of dancing and music shown by all the young dancers and musicians was infectious. MCs Liz Douglas and Xiaowen Yu ran Fancy Dress Night with great confidence.

I can highly recommend the New Zealand Summer School to any dancers who are able to journey to this beautiful country where Scottish country dancing is thriving. Think about planning a Hogmanay holiday at the Wairarapa Summer School in Masterton, North Island in 2011 - 12.

We met so many people whom we would like to thank for their warmth and friendship, the dancers, the musicians, the staff at Knox College and especially Janet Favel and her team. A successful event is 'made' by all the participants and their different contributions.



Dancing at Larnach Castle. (Photograph by Liz Douglas).

News in pictures



The RSCDS sponsored the Club of the Year Award at the MG Alba Trad Music Awards at a memorable night in Perth Concert Hall on 4 December 2010. Fraser Maclean and Bob Wares (Chairman and Vice Chairman) were thrilled to collect the trophy on behalf of the Highland Accordion and Fiddle Club, Inverness. The Club has been running for 37 years and usually attracts 150 members to its monthly sessions from September to May. Visitors are always welcome to hear local and guest musicians play traditional Scottish music. The photograph (by Rory Macleod) shows some of the Club's committee with the trophy.



Kununurra Scottish Dancers in Western Australia celebrated their 10th Anniversary in 2010. The group evolved from Lynette Westwood's classical ballet class when her sister, Kathleen, visited and taught the students a few Scottish country dances. They enjoyed the experience so much that ballet was discontinued in favour of country dancing and some Highland and Ladies' Step dances. Kununurra is a remote community with a transient population but Lynette has been able to keep the group going, supported by occasional visits from Kathleen and from Angus Henry of the RSCDS Northern Territories Branch.



The RSCDS trophy at the National Accordion and Fiddle Club Festival was won for the second year in a row by Susan MacFadyen. The competition was open to solo fiddlers and accordionists to promote the playing of Scottish country dance music and to encourage musicians to work with dancers for their mutual enjoyment. The photograph (by Alan MacPherson) shows, left to right, Ian Wilson (adjudicator) Susan MacFadyen, Ruth Beattie (RSCDS Chairman) and Alastair Wood (adjudicator).



In November RSCDS West Lothian Branch helped with Whitdale Primary School's contribution to Kilts for Kids Day, when people across Scotland are encouraged to wear tartan and raise money for Children First, a charity that helps unhappy and frightened children. Over 40 pupils from primaries 6 and 7 danced Dashing White Sergeant and Virginia Reel with enthusiasm, while other classes enjoyed story-telling, the poetry of Robert Burns and street dance. Finally, everyone sang with great gusto Scottish classics such as Three Craws and Donald Whaur's yer Troosers. Over £500 was raised. Well done.



Congratulations to everyone involved in the Dance Scottish for Pudsey event in Dumfries. You raised over £3,000 for the BBC Children in Need Appeal 2010. Everyone taking part, from two year old tots to the RSCDS Youth Team and to much more experienced dancers, had a great time. All the effort by Iain Hale and Sue Petyt, who inspired the project, and the musicians and helpers on the day proved thoroughly worthwhile. Teams taking part were invited to perform their favourite dance in appropriate fancy dress. Here we see Posties' Jig with special guest, Pudsey Bear.

The RSCDS Education & Training Committee would welcome expressions of interest from individuals or groups willing to host this bi-ennial event in October 2012. Please contact info@rscds.org for information and support.

Glasgow Primary Schools Festival 2011

RSCDS Glasgow Branch has been running children's events for more than 30 years. The first Festival took place in 2006 as a joint venture between the Branch and Glasgow Education Department as a way of reintroducing Scottish country dancing to children after SCD had been removed from the curriculum. The Department pays for the venue, band and transport, and the Branch provides teaching support, an information pack and stewards to help on the day. The Festival is open to all primary schools in Glasgow, including those for children with special needs. Some wheelchair dancers come along and adapt the dances.

Over 700 children came to the Festival in March 2011 at the Kelvin Hall. When the school banners were paraded around the hall at the start of the Festival the noise level was deafening, almost drowning out John Renton and his Band. Once the dancing began it was clear



Children from Notre Dame Primary School line up for the Festival with John Renton and his Band.



Alastair Aitkenhead, a former Chairman of the RSCDS, was presented with flowers and cards to mark his 90th birthday by children from Kelvindale Primary School.



Hundreds of children enjoyed dancing at the Festival.

from all the smiling faces that everyone was having a great time – and not just the children. For the stewards it can be hard work, but when a dance goes well the children are so pleased with their achievement that it makes all the effort worthwhile.

Thank you to Andrea Crawford, Head of Primary PE for Glasgow, and her team, and to all the RSCDS teachers, organizers and stewards.

Fiona McDonald (photographs by Meg Barrowman and Patrick Murray)

Interview with BettyLee Barnes



BettyLee at the Thistle Summer School.
(Photograph by Jon Barrett).

While teaching at the 30th Thistle School in North Carolina last summer, Jimmie Hill interviewed its founder, BettyLee Barnes, one of the original members of Washington Branch and holder of the Society's Scroll of Honour.

What is your background?

When my father received his Master's at Harvard Business School, he was offered a two-year teaching position in Fukushima, Japan. He and my mother married, went off on this amazing adventure, and a year later, there I was, being born in Tokyo. We moved back to Missouri and then to Illinois. I grew up on campus – what we call a faculty brat! When I was in junior high school my father and the family spent a sabbatical year in Washington. I simply fell in love with the city! During the war (World War II, that is) my father had a very interesting job in the War Department as chief of the bureau of supplies for civilians in occupied countries. It was assumed we would win the war and that civilians would need help. We did and they did. I went to college back in Illinois and studied political science and have stayed far from politics ever since! (Can I really make that statement as a former Washington Branch president?) I became a Red Cross Correspondent, followed by an editorial job on the journal of the American Association for the Advancement of Science. After I had my family, I worked on the journal of the American Association of Museums and as

Grants Coordinator for the National Endowment for the Humanities. I have even driven as a volunteer for the Red Cross!

People tell me your husband, Duard, came to fame on the way to work!

Yes! Duard used to walk 5 miles to his office in the Department of the Interior every morning. He not only walked along the towpath of The Chesapeake and Ohio (C&O) Canal, but he used to read while he was walking! He read the whole of Gibbon's *Decline and Fall* on the way to work! Someone from National Geographic asked if he would mind being photographed and so he appeared (very handsomely, I must say) in an article on greenways in the cities.

What was your first experience of country dancing?

It should have been on our first trip to Britain in 1963. We were in the press box at the Edinburgh Tattoo. That night the heavens opened, and the country dancing demonstration was cancelled! Home in Washington we had a Scottish minister in our church. At a St Andrew's Night dinner the demonstration team from the local group came along. As soon as we saw the dance, we decided to go along to the beginners' class of the St Andrew's Society of Washington. The beginners' class was 3 sets and the general class was 10 or 11 sets. In 1964 Miss Milligan came to examine. I remember stooging. We weren't quite sure who she was, but it was obvious she was somebody! I remember one of the men, a very tall person, did something she didn't like, so she asked him to hold out his hand and she smacked it!

When did you decide to train as a teacher?

I got my prelim in '69 in Washington with Marjorie Franklin as tutor. The examiner was Margaret McLaren. In those days all the examiners came out from Scotland. Miss Milligan was the examiner in 1971 when I sat my Full Certificate at the Delaware Valley Branch. There was a strange period when politics entered country dancing in the area. It happens everywhere I think. Eventually we decided to form the Washington Branch. I think the dancing situation was and still is different from Canada and the UK, where most country dancers have learned it at school and have grown up with the tradition. We were all adult beginners in the US. I taught in the Branch and tutored for a number of years. I

enjoyed the tutoring – mostly! The examinations could be maddening. I often thought that the examiners should have consulted the tutor – especially with border-line candidates.

How did you find Miss Milligan?

We actually first met her at a weekend in New York, when we were asked to take her out for dinner – she'd worn out the New Yorkers – and we had a delightful time. Some people were afraid of her, but I found her charming. I remember at her Sunday morning class she told us off for the way we had danced *Miss Gibson's Strathspey* at the ball the night before – and she was right – we were watching that dance from the balcony and it was poorly done and she was having none of that. On her last examination tour, after the operations on her knees, her airline ticket was at least an inch thick – with all the places she was going to. She stayed with us over a long weekend – wonderful! We thought she would be tired when she arrived, but no, a wee dram and a good chat was what she wanted! We had a really delightful time with her in our home. I have an extremely happy spot in my heart for Miss Milligan.

Where did the idea for Thistle come from?

In the St Andrew's Society of Washington we regularly went away for weekends where I organised dancing for those who were interested – not the ones playing poker! Those same dancers began to skip the Tartan Ball at the Grandfather Mountain Highland Games in North Carolina because there was no Scottish country dancing, so the Games Chieftain, Nestor Macdonald, asked me, via the St. Andrew's Society, to introduce a country dancing evening into the weekend activities. I agreed and asked him to bring Stan Hamilton and the Flying Scotsmen down from Toronto to play. That's how the Grandfather Mountain Gala started. And of course people travelled from all over to dance to Stan and the band. More and more people came. More and more people wanted to learn to dance. At this point there were very few groups in the area. You won't believe this but one group started with a ballet teacher who taught from a copy of *Won't You Join the Dance* – she'd never seen SCD! About that time, the Blaschkes had started a group in Atlanta which would eventually become the Atlanta Branch. So, Duard and I, along with Ted and Marilyn, put together a little brochure advertising the very first Thistle School. We had 29 students in the first year. After a few years Ted and Marilyn

decided to pull out, and Duard and I have been running it ever since – the 30th session was in 2010. The town of Banner Elk is such an ideal venue. It is home to Lees McRae College with halls and student residences – an ideal place for a summer school in the mountains. At the beginning, one problem was that the beginners who came would go home and find there was no group anywhere near where they lived. So Thistle partly created a need in the area for dance groups. What is amazing is the number of groups and events which are direct spin-offs of Thistle down in the south east – the Carolinas Branch being the latest!

Someone remarked to me recently that you are responsible for bringing country dancing to the south east of the US.

I think there is some truth in that. It really is exciting to look around and see all the groups down here now – and the number of dancers who first came to Thistle and have since qualified as teachers. It is true that the majority of people who come to Thistle still tend to come from the Carolinas, Georgia, Florida, Mississippi, Louisiana, Arkansas, Texas, Maryland, Virginia – but we have good numbers from Pennsylvania, Ohio, New York and Canada.

Why did you start bringing teachers down from Canada?

I felt we needed more variety in the teaching. And as we attracted higher numbers we decided to have more levels of class, rather than larger classes.

One of the fascinating things about coming to Thistle is the traditions you have created.

You must mean the ceilidh which seems to get longer and better every year! We have our singing ceilidh as well. There is the



BettyLee releases balloons in memory of Thistle School dancers who have passed away.



auction. There's the special formal dinner on the Wednesday, where each participant is recognized for the number of years of attendance – and everyone receives a wee gift. And there are the balloons! Quite early on between Thistles we lost two dancers: a young man, Ron Carr, was murdered during the year and a young woman died of a brain tumour. We were all so upset at losing these young people and at the next Thistle we felt we had to do something to show our love and respect. We decided to release balloons in their memory. We've carried on with this tradition – which was our response to those first very unexpected deaths. Perhaps the most amazing tradition is the taking on of jobs that further Thistle – I've not asked people who attend to do these things – they just see a need and do it – from supplying and setting up the sound systems, to decorating the dorm lounge, to running the shop, to doing the Website, to the mothering of 'newbies', to assigning and setting up dorm rooms to – well, you name it, someone's seen something they can take responsibility for, and it's done. Duard's and my Thistle lives have lightened so incredibly.

Have you had any problems with Lees McRae being a Presbyterian college with a no-alcohol rule?

Yes! Their rule of course applies to their normal students who are all young. I felt that the Thistle people are responsible adults, but our contract always stated that there would be no alcohol on the campus. I signed it every year and announced on the first night that "no drinking will be seen" on campus. And it wasn't 'seen'. Officially. Eventually they removed the no-alcohol clause in the contract.

It's amazing that you raised over \$3000 dollars at the auction this year.

In order to help bring the band down from Canada, some dancers had the idea of starting the auction. People bring all kinds of things to sell in aid of our musicians' fund – anything from a sporran to a spurtle! We cooperate with the organisers of the Grandfather Mountain Games with Thistle as a corporate sponsor. Bobby Brown comes down from Canada and plays for classes and evening dances, and he and the Scottish Accent Band then play for the Friday night Games Gala. The whole auction is organised by dancers. We also use the money raised to sponsor 'apprentice musicians'. Bobby works with these young people in classes and at the dances. There

is now a group of former Thistle apprentices who call themselves 'The Bobbies' – who play for dancing in the Carolinas. I think that is so charming!

What is the future of Thistle?

Last year Duard, our son Chris and I were driving home after a demonstration class. There was a terrible storm. Roads were blocked. When we eventually got home, we learned that a mother and her children had been killed by a falling tree in a street near where we had driven. I realised it could have been us. It brought home to me that there had to be some plan for the future of Thistle. I have asked three very committed Thistlers to form a little triumvirate to take over, if need be, certain functions, and I know many others will do much. I hope people will be reassured that Thistle will continue. Although Thistle exists for the dancers, their enjoyment has given us so incredibly much in return.

How do you feel about how the RSCDS has developed recently?

The magazine has been a very important development. I think it is a good blend of different articles and I enjoy it very much. I feel it pulls the worldwide Society together in a very positive way.

You are also a dance deviser. Which is your favourite?

I keep telling myself that the world does not need ONE more Scottish country dance, but devising is a compulsion! I would choose three: *Flying Cloud* because it's a Clipper Ship dance and these ships were such amazing creations; *Oh My America* is probably the most popular, no doubt because of Bobby's wonderful recording on the Grandfather Mountain Gala CD; and *Herself* because I wrote it for Miss Milligan with a formation with the lady in the centre. I also enjoy devising combinations and variations of dances for my demonstration team – that's great fun to work out.

And what would your all-time favourite dances be?

I think I have to agree with your other interviewees who chose *The Montgomerie's Rant*, partly because of the music, its longevity and because it is such fun to dance. There are so many lovely strathspeys, which are so sensuous to dance. I like the pastoral tunes, but Stan Hamilton used to tell me they were not proper strathspeys. I think I might choose a dance like *Mary Hamilton*. The music and the formations fit together so well. I love dances that flow, and of course John Drewry is the master of the beautiful, seamless dance.

From around the world

Tom Toriyama has stepped down as our Japan correspondent, having contributed to every issue of Scottish Country Dancer since we started in 2005. Thank you, Tom, and welcome to Kaoru Oyama, who joins our regular correspondents. The role of Europe correspondent moves from country to country, and in this issue we hear from Nigel Nicholson in Sweden.



A group of happy Scottish country dancers in Cape Town.

Africa

Correspondent: Terry Lynne Harris

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A small SCD group has started up in Kimberley, in the Northern Cape. They dance in a good venue – a hall with a wooden floor – are very enthusiastic and hope to encourage others to join. Despite their small numbers (one set) they did a demonstration for one of the local Rotary International clubs at their year-end function.

Scottish country dancing is alive and well at the bottom tip of Africa, with seven active clubs in and around Cape Town. September 2010 was an exciting month for the dancing community when we welcomed examiners, Helen Frame and Jean Martin, who were here to assess the teaching abilities of our candidates. As a result, Cape Town now boasts two additional fully-certificated teachers and several other fledgling teachers who are at the half way stage.

Jean and Helen staged two workshops which were, as anticipated, enormous learning opportunities for dancers, who are rarely treated to teachers of their calibre. Both the Cape Town Branch and the committee of Bergvliet SCDC entertained the examiners during the week, after which they departed for Gauteng, where they were hosted by the Johannesburg and Pretoria Branches. Jean and Helen taught at the weekly dance classes in both cities and a social was held in their honour in Pretoria on Saturday 18 September 2010.

Another positive aspect of dancing in the Cape is the increasing number of interclub

activities, with many dancers enthusiastically attending classes at more than one club. An active interclub committee (with all seven clubs represented) meets regularly to ensure communication and co-operation between the clubs, scheduling the interclub social events and sharing resources. Another aspect is the formation of an interclub demonstration team. Despite these positive aspects, however, numbers are dwindling and the core of experienced dancers continues to age! For this reason a recent meeting of the interclub committee, plus Cape Town teachers, held a 'bosberaad' (an Afrikaans word meaning "bush summit") at which the current status of SCD in Cape Town was analysed and ideas for the way forward mapped out. A number of interesting ideas developed from this meeting. It's hoped that these will be finalised and ready for publication soon.

Cape Town is unquestionably one of the world's most popular holiday and business destinations, so if you're travelling to Cape Town, pack your ghillies and contact one of the clubs. For details, visit the Cape Town Scottish Country Dancing website: www.scd.za.net

Asia

Correspondent: Arthur McNeill

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In some parts of the world, dancers travel for miles to join a class or social dance. Alas, not in impatient Hong Kong, where nobody likes to wait in a queue and the "time is money" mentality persists. The thought of crossing Hong Kong harbour just to get to a dance class can be too much for some

people. Unfortunately, the availability of centrally located, reasonably priced venues is extremely limited. When it comes to competing for space at a venue run the by the government, Scottish country dancing needs to convince the authorities that it is as deserving as the Kung Fu and Tai Chi groups! Sadly, the weekly advanced class which has met for years at the Hong Kong Park Indoor Games Hall, conveniently located opposite the ground station of the Peak Tram, is currently homeless. While the search for an alternative venue for the 'serious' dancers continues, the socially-oriented Reel Club has been doing a roaring trade offering quick fixes to those preparing for the St. Andrew's Ball. In fact, the various social dances that took place during the winter have been as popular as ever. As usual, the challenge for the local group is to entice some of the enthusiastic social dancers out of their comfort zone and into a regular dance class.

Australia

Correspondent: Elma See

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Branches and clubs in Australia had a busy year of activities in 2010. The past year saw the Hobart class in Tasmania celebrate its 40th Anniversary with some of its founder members still keeping a close association with the group. Various weekend and day schools were conducted by several branches including the far North Queensland weekend and the Maroon Dam weekend. Regrettably after 55 years the Clan Mackenzie Charity Ball will no longer be conducted by that group but the Queensland Branch is hoping to continue the tradition in future years. In the Hunter area The Strath Hunter Dancers held a 'splash of colour' weekend to celebrate Dance Scottish Week and the Colleges Club had a weekend in the bush surroundings of Riverwood Downs as the year drew to a close. Western Australia's big news is that two of the dances devised by their members are now in the *Perth 800* book, *Perth meets Perth*, a reel by Pat Stevenson, and *The Swan and the Tay*, a strathspey by Audrey Saunders. The Swan is of course the beautiful river which flows through Perth on its way to the Indian Ocean.

The big event each year is the Winter

School, this year to be held in glorious Port Stephens in July. Details can be obtained on the Hunter Valley Branch website. The Australian Teachers Alliance will be conducting a Tutor Training Course in April and this should help provide a number of new tutors able to train candidates for future examinations.

It has been pleasing to see so many groups developing their own musical talent to play for their functions. May this trend continue.

Canada – East

Correspondent: Keith Bark

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In spite of snow, ice and freezing rain in Eastern Canada classes still go on in January and February. Non-dancing friends wonder how we can be so busy during the winter months. What better way to stay healthy and have an enjoyable time?

Back in October on a beautiful Fall weekend, Ottawa Valley held a workshop. November saw the Saint Andrew's Ball at the Fairmont Royal York Hotel in Toronto. It's a prestigious and pricey event but still attracts 800 or more dancers. The Ball includes both Scottish country dancing to Bobby Brown and the Scottish Accent and ceildh dancing to the 48th Highlanders Pipe Band with the Highlanders putting on a special Retreat performance at the end of the evening. December means Christmas dances, followed by numerous Hogmanay Balls and parties. January, needless to say, is the month of Burns' Suppers and dancers are generally quite pleased when February arrives and things get back to normal – whatever normal is!

As we go into spring, there are numerous workshops and balls, just too many to attend them all. Locally for me, there is the West End Workshop (run specifically for beginner and intermediate dancers) now in its 26th year and still very popular.

London (Ontario) RSCDS Branch is celebrating its 50th anniversary and is holding an Anniversary Ball on Saturday 7 May at the University of Western Ontario, London. This will be followed on the Sunday by an After-the-Ball Brunch. Brockville RSCDS, an Affiliated Group, is celebrating its 30th anniversary with a Gala Social on Friday 13 May. Details can be found on their website and through the RSCDS Kingston (Ontario) website. At both balls Bobby Brown and the Scottish Accent will provide the music.

Finally, this is the year for the bi-ennial North American Exam Tour. There are a number of centres across North America and in particular there are several

candidates in Eastern Canada who will be taking their exams late May in either Hamilton or Toronto. We wish them well in their endeavours and thank the tutors, mentors and teachers for encouraging them and helping them go forward.

Europe

Correspondent: Nigel Nicholson

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The RSCDS Gothenburg Branch was licensed in 1975 and was the first European Branch to be licensed outside the British Isles. The interest in Scottish country dancing in Gothenburg probably stems from the by-gone close links between Gothenburg and Scotland. Many Scotsmen used to live in Gothenburg and some were highly successful businessmen forming breweries, ship building works, universities, etc.

Today the Branch has about 50 members including three qualified dance teachers. Every September at the start of the dance year the Branch runs a course for beginners, which always reaps a few additional members, but the Branch has not been able to attract young dancers, which seems to be a difficulty throughout the Society.

During autumn and spring, the Branch has dancing every Wednesday for beginner/intermediate dancers and every other Tuesday for more advanced dancers. Branch members regularly attend Summer School and some members attend Winter School as well.

The Branch has demonstration groups which perform for local companies and private organisations. Indeed at Christmas a demonstration group performed at a public musical event in a church. The group had to dance in the aisles, which was a special challenge!

Last year the Branch took the unprecedented step to sponsor one of its members to take the RSCDS Teachers course and exams. The decision was taken to preserve the Branch for at least another generation. In addition one of the current teachers has taught a group of aspiring teachers.

A Burns' Supper has been a regular feature of our programmes and last September the Branch organised a successful International Dance Weekend with Peter and Pat Clark as teachers and musicians. Dancers from six different countries attended.

The Branch strives to maintain the city's historic links with Scotland through Scottish country dancing and music, and by



The Gothenberg Demonstration Team in action.

celebrating some traditional Scottish events, and has even contributed a dance to the Society, *Gothenburg's Welcome*.

Japan

Correspondent: Kaoru Oyama

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April is the start of the financial year and also cherry blossom time in Japan, and the three Japanese branches would normally be recruiting new members, but this is not a normal year. The earthquake, tsunami and nuclear crises have caused Tokai Branch to cancel its Numazu Weekend in March and Saitama Branch to cancel its 10th Anniversary Festival in April. I hope the Tokyo Branch Weekend will be able to go ahead in June at the beautiful Lake Saiko near Mt Fuji. But life remains difficult, though I am happy to report that all our Japanese members survived the dreadful events in March.

Looking back on happier times, the 28th Japan Scottish Highland Games was held in October in Tokyo with Graham Donald as adjudicator for SCD competition and Jim Rae as piper for Highland dance competition. Many dancers enjoyed Graham's classes which accompanied the Games.

At the AGM in Perth Shigeko Igarashi was awarded the Society's Scroll of Honour and in November Tokyo Branch held the celebration ball. The dress she wore was a present from her own dancers.

At the beginning of 2011 Tokyo and Saitama Branches and also Bluebell Society supported by Tokai Branch each held a New Year Dance. Many dancers enjoyed their first dancing to the lively music.

We are looking to the future and want to encourage dancers to join us. Many Japanese dancers enjoy dancing and come to a foreign teacher's class, but there are

Continued on page 22



Dancers at the BBS New Year celebration in Japan.

not so many who feel connected with RSCDS members world-wide. English is a major problem for Japanese and therefore the three branches combine to translate the magazine, but are there any ways to make use of the RSCDS website?

New Zealand

Correspondent Janet Favel

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Join me for one of the big events on the New Zealand Branch calendar, the annual Summer School. This year's event was held in Dunedin and was attended by 240 people from around the world. We had wonderful teachers and inspiring musicians. We had classes from Junior JAMs (starting at age 7) to Advanced Senior (age mumble-mumble). Included among the other classes was what turned out to be the Very Very Very Advanced Technique Class. Everyone worked and played hard - some had dance classes in the mornings and music classes in the afternoons. Others danced and taught their way to the Teacher Candidate examinations, and some of the juniors took tests for a range of medals. The music class provided great music on the final night. There were a few after-match functions too.



Participants in the New Zealand Summer School dancing in Botanic Gardens. (Photograph by Joel Ogden).

You can read more about the School on page 15. As always, new friendships were made and old friendships rekindled. So – that was the NZ Branch Summer School 2010-11. See you in December in Masterton.

USA – East Coast

Correspondent: Eilean D Yates

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The Atlanta Branch hosted two dances at the Stone Mountain Highland Games in October. Their demonstration team performed *The Kandahar Reel* in front of the reviewing stand during the opening ceremonies. In addition the MC gave an interesting talk on the history of the dance and explained the meaning of the figures.

In November the delegates from the Carolinas Branch were fortunate to be able to attend the RSCDS AGM weekend in Perth. It was exciting to be there in person and take part in some of the decision-making as well as attend the first Teachers' Conference. What a treat to take part in dances with over 500 dancers on the floor.

The New Year started with unusually bad weather in the South with snow followed by ice causing havoc in areas that are not equipped to handle such situations. Fortunately it was short lived and when spring arrived dancers in the South had a calendar full of annual events. Atlanta held its spring workshop at Unicoi State Park at Helen in the North Georgia mountains with an exciting line up. Jimmie Hill from Edinburgh and Catherine Shaw from Canada were the guest teachers and the music was provided by Etienne Ozorak and the Music Makars. Further north, near Charlotte, North Carolina, the 18th Annual Loch Norman Highland Games will be held in mid April. The Shelby Scottish Country Dancers will be the hosts for the 17th year. With guest teachers holding sessions for experienced and beginner dancers each day for several hours on the field platform, this



Vancouver Branch honours Mary Murray for her years of service to the Demonstration Team.

(Photograph by Stuart Somerville).

is always a popular venue and attracts dancers from all over the South East.

North America – West Coast

Correspondent: Alan Twigg

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At the Vancouver Branch Burns' Supper long serving teacher Mary Murray was recognized for her years of service to the Branch Demonstration Team. She is also an RSCDS Examiner and trainer for teacher candidates, as well as an inspirational guest instructor at weekends all over the West.

Across the water, President Dora Dempster reports that the Vancouver Island Scottish Country Dancers were pleased to have been invited to participate in this year's program sponsored by Dance Victoria www.dancevictoria.com *Dance Days* is a city-wide ten day event intended to showcase dance through free classes, performances and special events. The VISCD held a free Friday night ceilidh that attracted over 50 guests for an evening of dance and music performances with some audience participation. The guests were also invited to attend a free introductory class.

In the San Francisco Bay Area, dancing has had its ups and downs in recent months. We held a successful weekend last October at the Asilomar Conference Center, despite having to scale things back a bit because of lower numbers and rising costs and we hope to continue using this facility, which is extremely popular with dancers, despite its challenges. In February we held the Valentine's Ball at the elegant Scottish Rite Center with its ornate high ceiling and spectators' gallery beside Oakland's Lake Merritt, but it will probably be for the last time. Once again, the high costs and declining attendance are factors. On the positive side, several local classes are reporting increased attendance and the dance programs for children and youth remain strong, which bodes well for the future of our activity.

My journey to Delhi 2010

Hannah Littlejohn (South Wales Branch and until recently a student in Edinburgh) describes her experience at the Commonwealth Games.

On 14 October 2010 I performed on a world stage to a crowd of 60,000 and a worldwide television audience of 1 billion! I was part of a mass choreographed display to showcase Glasgow as the next host city of the Commonwealth Games. It was a huge success and an experience of a lifetime!

In May last year I was approached by the RSCDS and offered the opportunity to take part in a dance display for the Commonwealth Games Flag Handover to Glasgow. The initial details were vague, I needed to be free from the middle of September 2010 and willing travel to and dance in Delhi on the 14 October. It sounded like an exciting opportunity so I agreed.

Before my place was confirmed there were extensive forms to complete, followed by two induction days. During induction we were introduced to the Handover Team and told a little about the performance, why we were doing it, where it would take place and a little about the scale of what we would be creating.

The Glasgow 2014 Handover Team required us to perform a mass choreographed creative piece to showcase Glasgow in anticipation of the forthcoming Games in 2014. The vision of the creative team was to 'celebrate Scotland's history and the spirit of innovation' through the performance.

It was emphasised that this was a job not a holiday, and we would need to invest a huge amount of time, energy and dedication.

I was one of 352 volunteers selected from local authorities, sport and community organisations, higher education establishments, dance schools and dance organisations all over Scotland. We came together at 'Bootcamp' 27 days before the performance in India. We were organised, trained and prepared for our trip by the creative



Hannah, second from the left, in costume and ready for the show.



Hannah with one of her fellow performers, Gary Coull (Banff & Banffshire Branch).

team. Training was intense due to the limited time frame and took huge commitment from everyone. During Bootcamp we were kept up-to-date on the issues around security at the Games in Delhi and about how to stay healthy and safe on our trip. As Bootcamp continued our team spirit and camaraderie grew as we all learnt more and our friendships strengthened.

After the long journey to Delhi we arrived the afternoon before the performance. The following day we had an early start, leaving the hotel to be at the stadium and through security for a 9am rehearsal. We then had to wait until 7pm for the Closing Ceremony to begin. A few hours before the start of the Ceremony the stadium began filling up, the sun went down and the lights came on turning the stadium into our stage. We eventually got the call to start after the formal Flag Handover and the speeches, after all the nervousness and anticipation we were actually there!

The performance was great fun. Afterwards we were full of pride to have represented Scotland so well and pleased to receive such positive feedback from the media as well as from friends and family.

Having been part of the RSCDS for as long as I can remember I am extremely proud to have represented the Society on a world stage. I would like to thank the Society for allowing me to be part of such a major international event and to meet so many new and interesting people and to make friends for life. A huge thanks to my RSCDS family who supported me with my application and throughout my training.

The 2014 Commonwealth Games will be held in Glasgow 2014. As well as hosting the Games, Glasgow aims to create a legacy of a healthier Scotland by engaging the whole country with initiatives for fitness, fun and friendship. To find out more about Glasgow 2014 and opportunities to get involved visit www.glasgow2014.com

Glasgow Branch is planning a series of events during the Games, and there are discussions at HQ about possible legacy projects.

A week in the life of a Band Leader



In a new series of articles *Scottish Country Dancer* takes you behind the scenes to what makes the SCD world tick. We start with Ian Muir of Prestwick.

professional careers, culminating in an assessment for each of them which happened on **Wednesday 12 January 2011**.

And so to the first country dance which was a belated Christmas Party for Mary Howard's dance group in Grange Over Sands (in the Lake District). I travelled down on **Thursday 13 January** in the mid-afternoon, a journey of around three and a half hours to set up for an 8pm start. Mary had told her group that they would have dinner then move through to the ballroom for a programme of dances to CDs. I was to be a surprise! They all seemed quite happy to be dancing to live music rather than recorded music, albeit I was on my own and the CDs would have been in 'band format', but there's something about live music that connects with the dancers. We had a great night which finished around 11pm and I was on the road again heading homeward around 11.30pm, arriving back in Prestwick at 2.45am, stopping off en route for some much needed caffeine and chocolate. It has to be done!

Friday 14 January, and after a couple of meetings at the RSAMD, I decided to head over to the Erskine Bridge Hotel for an early set up. I have to pace myself these days as I am not getting any younger!

I set up at a nice, leisurely pace with no one to distract me. I find if the other

members of the band are there, the chat makes me put cables and leads in places where they shouldn't be and I have to start all over again. It doesn't stop me from complaining to them when they do arrive that I had to carry all the equipment in and set it up by myself. Ah the banter; that's what you miss when you're on solo gigs, you miss the 'craik'.

Another great night with fantastic atmosphere and a repeat booking for next year.....I think.

The final gig of the week was in Leeds West Park Centre on **Saturday 15 January** and another sortie down the A74, M74, M6, A66 and so on. There were a few more road numbers on the way home as the main road to Scotch Corner was closed for maintenance. However, the dance was excellent with a great programme and MC (Gerry Yates) guiding the dancers expertly through the night. More coffee and chocolate consumed on the way home, and I have to say I was glad to be home at 3.45am only to be woken at 8.30am by my 7 year old son asking, "What are we doing today Dad?"

It was an enjoyable week, in which enquiries were made for future dances and day schools - the more the merrier. It just means I have to keep on indulging in my 'through the night' feasts of coffee and chocolate!

The start of a new year....and a new diary. This is week beginning 10 January 2011 and I have three country dances to play for this week, two of which are south of the border and the other in the Erskine Bridge Hotel which hosts the Glasgow Branch mid-winter ball, a gig that I have had the privilege of playing at for several years now.

The week began with three days at the Royal Scottish Academy of Music and Dance (RSAMD) in Glasgow where I am senior accordion tutor and coordinator of the Scottish dance component in the course, in which students from the 1st and 2nd years are put through their paces in Scottish country, ceilidh and old time dancing. I hasten to add, I only tutor in the music aspect and leave the dance tutoring to Sheila McCutcheon. We deliver an eleven week programme of popular dances that the students might encounter in their

The Newcastle Festival



The team from the Southeast of England Branches lines up for their performance.

Newcastle and District Branch held its first competitive festival of Scottish country dancing in 1984. It lasted one and a quarter hours. Today the Festival runs non-stop from 11.00 a.m. to 6.30 p.m. It is the biggest competitive SCD festival in Britain

and attracts 35 teams from all over the UK and the Continent.

The venue, Emmanuel College in Gateshead, is ideal: easily accessible, with space for each team to have its own changing room and practice area, and a pleasant refectory for

dancers and spectators to relax. Something else that helps to make the Festival a successful and happy occasion is that it is family friendly. All ages and standards are catered for. Members of children's teams receive badges for competing, and there are trophies for the winners of the under 16 age group and for the best ladies', mixed and (for the first time this year) men's teams. There is also a category for display performances. As teams prepare to take part the atmosphere is electric with tension and excitement. The standard of dancing at the 2011 Festival was extremely high. Our adjudicators, Fiona Turnbull and Margo Priestley, gave helpful hints, constructive criticism and praise.

Between the competitions there is general dancing for competitors and spectators,

In my opinion

by Simon Scott (Vancouver Branch)



Simon with his partner, Leslie.

One chord or two. Which will it be?

I enjoy dancing and teaching many of the dances in which the third and fourth couples begin on the opposite side of the set. I say "opposite" side rather than "wrong" side. The added variety, the altered progression and the mirror imaging are a delight. Many of them were written by our very accomplished and renowned John Drewry, and I join you in thanking him for them and his many other dances. I do however continue to be most concerned by the two beginning chords to

allow those couples to change sides before starting the dance. I don't think that either the changing of sides or, therefore, the second chord is at all needed.

To use as our example the most elegant and classic strathspey, *The Glasgow Highlanders*, is not at all valid. *The Glasgow Highlanders* contains its own unique form of progression. It is a special feature of that particular dance which carries on during each repetition. I have never considered the two chords at the beginning of *The Glasgow Highlanders* to be for the purpose of changing positions. Rather, I believe that the first chord is to acknowledge one's own partner, and then, having made the change, the second chord is to acknowledge the person you now face, and with whom you are about to begin dancing.

However, that feature is not the case in these newer dances, to which I refer. There is no need at all to acknowledge the same person twice. Here, it is surely only a matter of a different starting position. Many of our dances have varied starting positions. A square set for instance or sets with three or five couples or any number of other possible shapes that are not the standard set. Those dances don't have two chords in order for us to adjust to a different shape, size or configuration, away from the conventional four couple longwise set.

With the greatest respect for these new dances, and indeed for their devisers, I feel

that the beginning would be far more elegant and enjoyable with the dancers ready, in their appropriate starting place to begin the dance, and to have one chord only. This would allow dancers the proper time to enjoy a gracious bow and curtsy as their acknowledgement to their chosen partner. I find it so unfortunate, untidy and inelegant to acknowledge one's partner quickly and then rush across the set, in time for the first step of the dance. It has no worthwhile reason.

At a dance with live music the MC must announce how many chords will be played if one of these dances is on the programme. Then, if there is an encore, do the dancers stay where they have finished the dance and are suitably ready to repeat or do they return to the other side to restart? If it is live music I'm sure the MC will say, "Stay where you are" and begin the encore with one chord. If so, then why not at the start of the first time through? If recorded music is being used dancers either cross back again for the encore or they ignore one of the chords. I'm not sure which one is preferable. I only know that all this rather confusing and untidy mess can, and should, be avoided.

Let's start the dance where the dance starts. I love the full rich sound of the chord. I love the thrill that the bow and courtesy can have. They deserve our time and attention. Don't let them be hurried. They signify, in such a grand and gracious way, the beginning of the dance and the invitation to take part.

which encourages people to mix and become part of the event. Everyone is encouraged to stay for the evening dance and the youngsters join in with enthusiasm. And, of course, we rely on a large number of helpers from the Branch: people to welcome teams as they arrive, sound engineers, musicians, door keepers, ticket sellers, adjudicators' scribes, first aiders, MC, refreshment team, shop-keepers and more, who all work really well together.

This year we held a Ladies' Step class, taught by Atsuko Clement, the day after the Festival. It was much appreciated, and having the opportunity to dance on a second day made the trip to Newcastle even more worthwhile. Next year the Festival will take place on Saturday 11 February 2012.

Sheila Trafford



John Cass (centre) who came up with the idea of the Festival back in the 1980s, seen here at the dance following the 2011 Festival.



Music for Book 7 Plus 2 Dances for 2009

David Cunningham and his Scottish Dance Band

This is an excellent recording. The sound is full, clean and light, and the instruments blend and balance well. The first accordion stands out relative to the second accordion accompaniment which marks the rhythm, helping the dancers to beat the time. The melodic range is good. The keyboard timbres change from track to track providing many different sounds: from the classical piano to the electric, from the pipe organ to the electronic. The keyboard performance is really enjoyable. From the first hearing, some characteristics are immediately evident: the nice change of tonality, the interesting changes from major to minor chords, some accordion and keyboard virtuosities, and a fine rest before the last sequence in track 5. There are 2 jigs, 3 strathspeys and 9 reels, with the opportunity to choose the number of repetitions (4x32, 8x32, 8x40 etc.). All the original tunes are used with well-matched secondary tunes, and the result is a modern product of traditional music of an excellent quality that can be easily used when (alas!) there is no live music. The reels are really beautiful. The strathspeys have an evident staccato but not much sense of depth and solemnity so are less appropriate for performances. All the tunes are good but those which exhibit virtuoso variations and syncopation are not suitable for teaching steps.

The CD also includes music for two of the dances published for the Homecoming Year in 2009. In *The Grassmarket Reel*, the experienced composition of James Gray will immediately be noticed. This characterizes the whole dance with a delicious piano melody that accompanies the first accordion, but has the personality to be the co-star. *The Homecoming Dance*, is really fluid, thanks to the composing ability of George Meikle, and fully reflects the character of the dance. It's a 4x32 reel, and both the dance and the music will tempt dancers to wait for the MC to raise a forefinger and say, "Stay where you are please, once more!"

Alessia and Samuele Graziani, Northern Italy Branch



A Second Book of Graded Scottish Country Dances and 2 CDs

Various Bands

This book, published in 2010 by the RSCDS and accompanied by a two-volume CD set, follows the format of the original *Book of Graded Scottish Country Dances* published 40 years previously in that it contains 24 jigs and reels and no strathspeys. The major motivation for producing a second volume was to enlarge the repertoire of dances suitable for younger performers at festivals. 19 of the dances are re-publications drawn from 15 dance collections with original publication dates ranging from 1972 to 2007. Most of the devisers are from Scottish or English branches, with six dances coming from New Zealand, Australia and the USA. Among the few devisers represented more than once, Roy Goldring stands out with four of his dances included. Charmingly, three of the dances were devised by children or with their help.

About half the dances involve no setting and use simple formations such as turns, hands across, hands around and promenade. However, the first five dances require both skip-change-of-step and slipping step, so dancers must make transitions, in some cases along with a foot change. The next two dances in the collection use only skip change, with a few bars of retiring. Figures of eight appear in several of the earlier dances in the book, with reels of three first introduced in dance 11. Reel variations, poussette and corner figures appear in the latter third of dances. Each dance has its own tune, with most of the music arranged by Maureen Rutherford. Three bands, led by accordionists Luke Brady, Andrew Lyon and Ian Muir, each play eight tracks, and all bands include a second accordionist and two to four other musicians. Ian Muir's band plays at a slightly faster tempo and sounds busier than the other bands. Because most tunes are played as AABB, newcomers not yet experienced with the genre may find hearing the 8-bar phrasing tricky, and a couple of tracks feature fading out and in of volume which tends to be disconcerting. Overall, however, the music is wonderfully lively, and can be enjoyed by listeners and experienced dancers as well as children and newcomers to Scottish country dancing.

Gail R. Michener, Medicine Hat Branch, Canada



The Ribble Valley Book of Scottish Country Dances and CD

Nicol McLaren and his Band

Ribble Valley lies in Lancashire and has an RSCDS branch which, in 2010, published a book of 20 dances submitted by members, along with a CD featuring 16 of the dances that have their own original tunes. The book contains 7 reels, 3 jigs and 6 strathspeys in a variety of formats. It also has a good mix in terms of difficulty of the dances.

To begin with, our class tried out a few of the simpler dances and they flowed extremely well. Many of them include unusual and interesting movements, such as "set and mirror link" in *Ken and Lavinia's Ruby*, the mirror setting movement in *The Ribblesdale Strathspey* and the progression in the strathspey *Berry Brow*, which requires careful phrasing. The "allepousse" in *The Carleton Jig* and *Long Frank's Reel* is an intriguing formation we had not danced before, but that may be because we live in *A Far Distant Land* (the title of one of the dances and dedicated to Scottish country dancers outside Scotland). More experienced dancers will enjoy the reels *Loopylu* and *The Restless Ghost*, two of the trickier dances. The ghost causes some confusion, as you seem to lose your partner on the way, but in the last four bars partners find each other again.

The selected tunes, especially the original tunes enhance the flow and liveliness of the dances. The music played by Nicol McLaren and his Band is lively and has great drive. The tempi are well paced and suit the dances, however I felt the reels had more lift and flow than the jigs. There is variety again in the arrangements of tunes, with modern compositions interspersed with traditional tunes. Many of the original tunes were written by David Queen and Ron Kerr.

We enjoyed the dances and CD very much and warmly encourage you to try them out yourselves.

Morven Rüesch, Basel, Switzerland

Overheard on the Web



Regular contributor Chris Ronald (New York) shares two hot topics from the Strathspey list with readers of *Scottish Country Dancer*.

Late one evening at the TAC Summer School last year I taught a ceilidh dance that I had learned a couple of weeks earlier at a dance event in England. It was to my mind such a clever dance that I just had to share it. To my embarrassment, several people asked for the name of the dance and I had to confess I didn't know. So I went to Google in hopes of finding some way to discover the name. After a little searching I came across a list like our own Strathspey list, but this list is called ECeilidh (for English Ceilidh). Even then, I wasn't sure these would be the right people to ask, but I subscribed to their list, asked my question, and set off a discussion that went on for several days, just as happens on the Strathspey list. And I did get the name of the dance: it was *'Wring Out The Dishrag!'*

eceilidh@netservs.com

I have continued to subscribe to the ECeilidh list and learned some quite intriguing things about 'English Ceilidh'. There is a fairly widespread perception in SCD circles – expressed quite forcibly from time to time on the Strathspey list – that ceilidh dances are more of a romp than anything else. No doubt there is a grain of truth in that notion: in response to an enquiry, some ECeilidh members explained that at ECeilidh events dancers are not expected to come prepared, and the vast majority of dances are designed to be done by newcomers and experienced dancers alike.

Our RSCDS style sometimes comes in for criticism for being fussy or for harbouring dancers who show intolerance towards less able or less experienced dancers. But if you think RSCDS circles are alone in that respect and that 'anything goes' at ceilidh dances, you may need to think again. Here are some comments that one ECeilidh dancer made: "I have witnessed 'so-called experts' stopping a couple in the final polka to show them how to "do it properly". This couple told me it spoilt their fun and they won't come again. Another couple leaving because they were fed up with being shoved around. Also a dancer last Saturday who continually rolled his eyes every time a second walk through was requested. Shall I go on? I suppose what I am asking for is more

tolerance from our "self-proclaimed experts" towards people who might just want to have fun. I am by no means suggesting that all experienced dancers act in this manner. But you would be amazed how much of it you see." Sounds familiar? And here are some selections from an ECeilidh dancer's list of dos and don'ts:

Please don't:

- Get ahead of the caller in the walk-through, even if you know the dance (this can confuse the caller and doesn't help the dancers who are trying to relate the call to what is happening - it is just showing off).
- Inspect the floor or walls whilst dancing. You are dancing with people: look them in the eye and smile.

Please do:

- Hold hands with the opposite person in a star (SCD = 'hands across') - this enables you to give weight, helps the star round and gives you the feeling of dancing with someone; otherwise you are just walking round with your hand out.
- Remember that you were a beginner once – be tolerant of those who are new to this type of dancing (they may become regulars).

Just about every one of those comments could have come out of the mouth of an SCD teacher, couldn't they? There is so much in common.

Returning to our own Strathspey list, recently some dancers have speculated on who was the General in *General Stuart's Reel* (RSCDS Book 10), from the *Menzies Manuscript* dated 1749. Two subscribers have access to that manuscript and shared their thoughts:

"The date is part of the title, so it's definitely 1749. The other thing to note is the Jacobite context of the MS. One dance is called *Over the Watter to Charly*, another *You'r Wellcome Charly Stuart*, and a third *He'll aye be wellcome back again*. Charles Edward Stuart had two Lieutenant-Generals, Lord George Murray and James Drummond, Duke of Perth, but he regarded himself as supreme commander. So it's just possible that he is the General of the dance, lacking other candidates."



Prince Charles Edward Stuart, 'Bonnie Prince Charlie' (National Galleries of Scotland).

Another subscriber dropped into Perth public library where the original manuscript is archived and came away with a similar view, adding: "on the Jacobite names, only three years after Culloden - positively seditious".

Over the years the origins of many dance names have been discussed, and the findings preserved in the strathspey archive - including the popular dance *Deil Amang the Tailors*. This is what we learned about that dance:

"The Deil in Scots was not apostrophised (since it was not a contraction of the English word Devil but a Scots word in its own right) either in spelling or in speech." "The Deil amang the Tailors" was a tavern game, aka bar billiards, in which a wooden ball on a string was swung with the aim of knocking over nine small wooden pins – the tailors."

Have you ever wondered about the origin of a favourite dance name? Check out the strathspey archive!

[www.strathspey.org/
list/strathspey/archive/](http://www.strathspey.org/list/strathspey/archive/)



The Deil amang the Tailors.

Letters to the Editor



Memories

Dear Editor,

I would echo Alastair Aitkenhead's memories (*Scottish Country Dancer* 11) of Miss Milligan - her talks, when we gathered in the Stone Court at University Hall during Summer School, were a highlight. I have many other happy memories of St. Andrews: Winnie Wadsworth's classes and Nan Main's playing; Bobby Watson's Highland dancing and Jackie Johnstone's parties; trooping down to Joe's Cafe between classes; dancing a *Thirty Two Some Reel* on the West Sands; Bill Ireland throwing us into the sea; Innes Russell desperately trying to get me to drink a Drambuie shandy during Lammas Fair and exploring the East Neuk of Fife on the back of a motorbike.

The enjoyment in dancing well goes on. Even then it was about "flight and formations" and the fun was in the music and the friends. So do not be content merely with ceilidh dancing when we have so much more on offer in our thousands of dances. As Elaine Wilde points out (in the same issue) the friendliness of Scottish country dancing needs to be maintained if our membership is to rise to its former numbers. What can be more sociable and challenging than for eight people to meet and dance together in a set?

Yours,

Rachel Phillips (*Isle of Arran*)

Pronunciation

Dear Editor,

I read with interest Jimmie Hill's article in *Scottish Country Dancer* 10, but I must disagree with him on his pronunciation of Balquhidder; he says 'Balwhidder'. I was brought up in that area and we always said 'Balwhither'. In Robert Louis Stevenson's novel written about 1890 Catriona greets David Balfour with the question, "Come ye from Balwhither?" I have also discovered that in old Scots there are many words where 'quh' is pronounced 'wh'.

There is another theory that the 'q' is a corruption of the Scots liquid L sign as in Drumelzier and Menzies. Perhaps some of your readers know more about the liquid L and N.

Finally, I have often wondered why the letter 'h' is missing in the title of *Balquidder Strathspey* in Book 24 but originally from David Rutherford, 1760. There is also a reel tune called *Balquidder Lasses*.

Yours sincerely,

John Laurie (*London*)

Gender-free SCD

Dear Editor,

Scottish country dancing assigns different roles to men and women. But in the RSCDS women have always danced together and, with the arrival of groups like Gay Gordons, this situation needs to be reassessed because it applies in other cases, too. I was first forced to re-think terminology during Dance Scottish Week 2006. Primary school children wouldn't dance with the opposite gender so I used features in the room - clock and windows - to identify the two sides of a set; for round-the-room dances, partners could be identified as "the right-hand/left-hand person". Although adequate for a one-off situation, something more structured is needed for groups which dance regularly.

London Gay Gordons adopt a system of gender-free terminology taken from ballroom dancing: "men" are "leaders"; "women" are "followers". I think this inappropriate for SCD, where many dances have women leading (e.g. *Mrs Stewart's Jig*). In the London group "followers" wear a band across their torso and I've seen the same thing in women's SCD groups - but in the latter it's "men" who wear a band. Likewise in the Edinburgh Gay Gordons dancers on one side of the set wear bands. The cover of *Scottish Country Dancer* 10 shows soldiers dancing *The Kandahar Reel* with "men" wearing red shirts and "women" wearing blue - great for displays, but not practical in a class where one wants to avoid stereotyping.

Most dance instructions can also be given in a gender-free way by substituting "bands" or "leaders" as required. Does any reader have a better solution either to the visual identification or to the naming problem?

Yours

Tim Bolton-Maggs, *Edinburgh*

Dance etiquette

Dear Editor,

Elaine Wilde, in her article 'In my Opinion' (*Scottish Country Dancer* 11) expresses

sentiments which I have held for many years. Every aspect detailed by Elaine should be addressed and acted upon by all those who care for the future of Scottish country dancing.

Less advance booking at dances. Make a start by reserving at least two dances for someone you don't know. You may find this refreshing and even enjoyable! Smile, be courteous and gentle.

Shortening dance programmes by just one dance would enable you to socialise more. Try it - it's worth it!

Thank you, Elaine, for speaking up for so many of us. Happy dancing.

Yours,

Elisabeth Leishman (*Orpington & District Caledonian Society, Kent*)

Historical research

Dear Editor,

I was very interested in reading Marilyn Healy's report from her meeting with Joan Flett (*Scottish Country Dancer* 10).

I thought it might be helpful to point out to RSCDS members that the Vaughan Williams Memorial Library at Cecil Sharp House, the Headquarters of the English Folk Dance and Song Society in London, has a copy of all the items referred to at the end of Marilyn's piece, including the articles from the School of Scottish Studies, plus copies of a number of the Fletts' manuscript field notes. These are accessible free to members of EFDSS but anyone can visit the library to research materials for a small fee. The library also has an extensive collection of Scottish dance notation and historical dance material for reference.

Yours,

Mike Wilson-Jones

EFDSS Trustee and RSCDS member

The Kandahar Reel

Dear Editor,

I would like to thank members of Aberdeen, Ayr and Edinburgh Branches who attended Dance Scottish Week events and bought 200 copies of *The Kandahar Reel* in its first week of publication. I was very struck by the number of older members who expressed their pleasure at its publication and confided that their father or grandfather had served in a Scottish regiment.

Sincerely,

Jimmie Hill (*Edinburgh Branch*)

Obituaries



Bruce Frazer

Bruce Frazer was born in Dundee in 1942. As a small boy he went to Highland dancing classes and did some country dancing at school. He was educated at Harris Academy in Dundee and graduated from St. Andrews University with a degree in mechanical engineering. After graduation he worked for Rolls Royce in Derby and in East Kilbride where he

attended a country dance class taught by Florence Adams.

He then moved with Rolls Royce to Montreal, Canada, where he went to a class taught by John Bowie Dickson and became a life member of the RSCDS. At a ball in Toronto he met his wife Valerie and they were married in 1971. Their two daughters Shona and Moira were born in Montreal.

In 1976 they returned to the UK to Frimley Green where Bruce started country dance classes. He was a founder member of the Berks, Hants, Surrey Border Branch in 1977. He taught classes there at all levels including very successful certificate classes. His patience and understanding greatly helped many candidates. He was appointed President of the Branch in 2003. When the family moved to Scotland in 2006, Bruce taught for the St. Andrews Branch.

He was appointed an examiner for the RSCDS in 1990 and again his pleasant manner greatly assisted the candidates he examined. He was awarded the Society's Scroll of Honour in 2005.

He taught at day and weekend schools throughout the UK and also in Europe. He was on the Summer School staff for many years and was Director of Winter School in 2004. He taught at the Australian Winter School in Adelaide, teaching also on a tour including Sydney and Newcastle. He also taught in New Zealand at their Summer Schools in Nelson and Dunedin where he and Valerie made many friends. He tutored candidates in Japan and officiated at Highland Games in that country. He also taught at Pawling (New York Branch) and for TAC in Vancouver.

He served on the RSCDS Executive Council as representative for BHS Branch and as a member of General Purposes and Finance Committees and also as Convener of Examinations Committee, which he particularly enjoyed. After reorganisation, he served on the Management Board and the Education & Training Committee. In addition he was a member of the Manual Revision Committee in 2005 and worked on the core programme for tutors.

He was very sympathetic to his musician in classes and was keen for dancers to learn about the history of the music, encouraging the musician to talk to the class. It was always a great joy to play for his classes.

We have lost a true friend and a gentleman and the Society a loyal and devoted member.

Valerie, Shona and Moira would like to thank all those members and friends who sent cards and letters of sympathy. They much appreciate these.

Robert Mackay

Also sadly missed...

Dan Blackwood, SCD enthusiast and raconteur, whose pen and ink drawings of Scottish scenes were sold by RSCDS Headquarters for many years.

Brenda Hurst, former chair of Montreal Branch and secretary of Toronto Branch, demonstration dancer and fund-raiser.

Margaret Martin, former teacher and

chairman of East Lothian Branch, and a member of the RSCDS Executive Committee. She devised *Preston Mill* (Book 45).

Roderick McLachlan, an enthusiastic secretary of Cambridge and District Branch, and later chairman of Inverness Branch. He sat on the General Purposes and Finance Committee at HQ, and was a member of

the RSCDS Management Board 2007 – 10.

Brian Patterson, former secretary of Belfast Branch and the Northern Ireland Co-ordinating Committee. He was a regular at Summer School

Nana Shearer, a teacher with Stirling Branch and an active member of the SCD club in Kilsyth.

Music

Dear Editor,

The trend in Scottish country dance music to have more tunes in each arrangement seems to be leading to bands not even returning to the original tune for the last time through a dance – something that I noticed was happening even with some of the wonderful music we had the privilege of dancing to at Winter School.

My body loves the feeling of culmination as the signature tune returns to let us know the dance is on its final round; it brings a natural close to the experience. Whereas a dance ending on a different tune leaves me with a feeling of incompleteness, even startling me by the sudden stop after the music has led me to lose myself in the joy of the dance. For the sake of our great tradition, I would very much like to encourage bands to give us that signature tune again for the last time through a dance, so we may have that satisfying sense of resolution as we perform our final honours.

Yours,

Peter H. Campbell (Greensboro, North Carolina)



Dancing to the wonderful music at Winter School. (Photograph by Neil Jones).

Day school diary

Entries for April 2011 to June 2012

Compiled by John Sturrock. For more information about these events please refer to branch or club websites. Issue 13 will cover day and weekend schools plus festivals from November 2011.

Apr 11

- 28 – 01/05 Kuckucksnest, Highland Course, Schluechtern, Germany
Janet Johnston
- 29 – 01/05 Youth Weekend East, Jackson's Point, Toronto, Canada
David Booz, Carole Skinner
- 30 Winnipeg Branch, Workshop, Winnipeg, MB, Canada
Elinor Vandegrift, Robin Lynch
- 30 Intermediate Day School, Denkendorf, Germany
Daphne Scobie
- 30 Leeds Branch, Highland Day School, Leeds, England
Catherine Livsey

May 11

- 06 – 07 The Millport Weekend, Isle of Cumbrae, Scotland
Atsuko Clement
- 14 Aberdeen Branch, Day School, Aberdeen, Scotland
Anne Smyth
- 14 London Branch, Musicians' Day School, London, England
Angela Young
- 14 Richmond Branch Day School, Barnard Castle, Co. Durham, England
Maureen Haynes
- 20 – 21 Isle of Skye Branch, May Weekend, Portree, Scotland
Anne Smyth
- 20 – 22 New York Branch, Pawling Weekend, Hopewell Junction, NY, USA
David Queen, Robert McOwen, Catherine Shaw
- 20 – 22 Youth Weekend West, Bellingham, WA, Canada
Eileen Hsu, Rachel Pusey, Fred DeMarse
- 20 – 22 Duns & District Branch, 57th Weekend, Duns, Scotland
Janet Johnston, Graham Donald
- 21 Lyon Branch, Day School, Lyon, France
Patrick Chamoin
- 21 Swilcan Dancers, ½ Day School, Utrecht, Netherlands
- 27 – 30 All-Belarus-SD-Society, Masterclass Weekend, Minsk, Belarus
Daphne Scobie
- 28 – 29 Clivis SCD Society, Workshop, Turin, Italy
David & Avril Quarrie

Jun 11

- 01 – 05 Kuckucksnest, Summer Course, Schluechtern, Germany
Martin McWilliam, Carola Fischer, Janneke Mitschker Musicians' Course, Ken Martlew
- 03 – 06 Tokoroa SCD Club, Queen's Birthday Weekend School, Putaruru, New Zealand
Jeanette Watson, Lesley Nicol, Kathryn Deroles, Chris Kelly, Pam Godfrey, Simon Barbour, Janet Favel, Lynne Scott
- 10 – 12 Midwest Scottish Weekend, Beloit, WI, USA
Terry Harvey, Sue McKinnell
- 10 – 13 The International Branch, 3rd Weekend School, Prague, Czech Republic
Eric Finley, Craig Houston, Margaret Lambourne, Ron Wallace

- 10 – 13 FNQ Scottish Country Dancers, Workshop, Cairns, Australia
Katharine Hoskyn, Christine Freeman
- 11 Cincinnati Branch, Workshop, Columbus, OH, USA
Bruce Hamilton

Jul 11

- 01 – 03 Teachers' Workshop, Muenster, Germany
Ron Wallace
- 09 – 16 36th Australian Winter School, Nelson Bay, NSW, Australia
Janet Johnston, Robert McOwen, Deanne Corps, Anne Gray
- 17 – 14/08 80th RSCDS Summer Schools, St Andrews, Scotland
- 22 – 24 TAC Teaching Skills Weekend, Sherbrooke, QC, Canada
Geoffrey Selling
- 24 – 31 TAC Summer School, Sherbrooke, QC, Canada
Eric Finley, Bill Zobel, Fred DeMarse, Mervyn Short, Patricia Houghton

Sept 11

- 03 TAS Workshop, Broxburn, Scotland
- 09 – 11 Seattle Branch, Weekend School, Fort Worden, WA, USA
Irene Paterson, Lin Pettingill, Terry Harvey, Jim Rae
- 10 Lochaber Branch, Day School, Fort William, Scotland
Eric Finley
- 17 Leeds Branch, Day School, Leeds, England
Patricia Houghton
- 17 Ayr Branch, Day School, Troon, Scotland
John Wilkinson
- 24 Advanced Workshop, Denkendorf, Germany
Daphne Scobie
- 24 Winchester Branch, Day School, Winchester, England

Oct 11

- 01 Clivis SCD Society, 20th Workshop & Ball, Alessandria, Italy
David Queen
- 06 – 08 Calgary Branch, Workshop Weekend, Banff, AB, Canada
- 07 – 09 Argyll Scottish Dancing Group, Weekend School, Dillington, England
Sue Porter, Antoine Rousseau
- 14 – 16 Calgary Branch, Ceilidh Workshop and Ball, Calgary, AB, Canada
Ruth Jappy, Bob Anderson
- 15 London Branch, Day School, Paddington Academy, London, England
Helen Russell, Paul Plummer, Deb Lees, David Queen Musicians' Workshop, Ian Muir (Prestwick)
- 15 – 16 Paris Branch, Weekend Workshop, Paris, France
David Hall
- 20 – 23 Kuckucksnest, Autumn Courses, Schluechtern, Germany
Anika Lange, Carola Fischer
- 22 – 23 The Rose of Barcelona SCD Group, Weekend School, Barcelona, Spain
Atsuko Clement
- 22 Sheffield Branch, Day School, Hope Valley College
David Queen

- 28 – 30 Rechberg International Weekend, Schwaebisch Gmuend, Germany
- 29 Houston Branch, Workshop and Ball, Houston, Texas, USA
Elinor Vandegrift

Nov 11

- 12 Toronto Association, Day School, Toronto, Canada
Helen Russell, Ian Souter, Deirdre MacCuish Bark
- 12 Cornwall Branch, ½ Day School, Tresillian, Cornwall, England
- 12 Bristol Branch Day School, Bristol, England
Graham Donald
- 19 Norwich Branch Day School, Wymondham High School, Norfolk, England
Mervyn Short
- 23 – 27 Kuckucksnest, November Course, Schluechtern, Germany
Deb Lees

Dec 11

- 28 – 05/01 New Zealand Branch, Summer School, Wairarapa, New Zealand
David Queen, Angela Young, Janet Favel, Jeanette Lauder, Philippa Pointon, Betty Redfearn, Maureen Robson, Debbie Roxburgh, George Meikle, Katharine Hoskyn

Jan 12

- 13 - 16 Advanced Weekend School, Weymouth, England
Mervyn Short

Feb 12

- 18 Oxfordshire Branch, Day School, Headington, Oxford, England

Mar 12

- 09 – 11 Iberian Weekend of SCD, Lisbon, Portugal
Sophie Rickebusch
- 10 Derbyshire North East Branch, Day School, Coal Aston Village Hall, Derbyshire, England
Moira Stacey

Apr 12

- 7 – 9 Paris Branch International Weekend, Beaune, Burgundy, France
Bill Zobel

May 12

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

Jun 12

- 15 – 17 Salt Spring Island, Weekend, BC, Canada
Elaine Brunken, Mary Murray, Geoffrey Selling

SCD Festivals

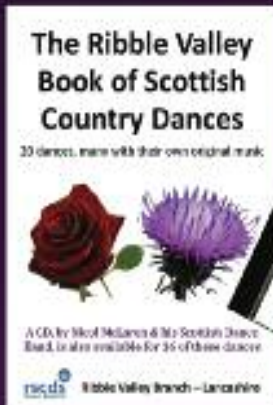
Jun 11

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

Jul 11

- 09 57th White Rose Festival, Harewood, Leeds, England

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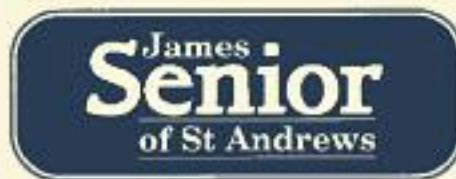
Wednesdays
13th July to 10th August 2011

Mixed programme of called dances
in a unique setting.
Alternative venue for bad weather

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