



rscds  
Dance Scottish

# Scottish Country Dancer



# Forthcoming RSCDS Events

## 81st Annual General Meeting & Conference Weekend 2010

**Dates:** Friday 5 – Sunday 7 November 2010

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

- Friday night Ball – Neil Copland's Band
- Saturday morning class – with teacher David Queen and musician Maureen Rutherford
- Saturday morning Presentation & Question Time – with Chairman, Chairman Elect and Executive Officer
- Saturday morning PR Workshops – led by Michael Nolan (fully subscribed)
- Saturday night dance – Colin Dewar's Band
- Sunday morning workshop – Dances from the *Scotia Suite* with teacher Eric Finley and musician Robert Mackay

Full details, programmes and cribs are available on the website, [www.rscds.org](http://www.rscds.org)

## Winter School 2011

**Course 1:** 20-25 February 2011

**Course 2:** 27 February – 4 March 2011

**Location:** Atholl Palace Hotel, Pitlochry

**Staff:** Marian Anderson, Elaine Brunken, Graham Donald, Linda Gaul, Dave Hall, Muriel Johnstone, Jim Lindsay, Robert Mackay, David Queen, Jim Rae, Ian Robertson, Peter Shand, Keith Smith, Angela Young

- Classes at intermediate, advanced and very advanced levels (depending on demand)
- Ball in Blair Castle on Thursday of each course
- Optional activities on some afternoons
- Social dancing each evening, with a ceilidh on Wednesday

Booking is available online through our website, [www.rscds.org](http://www.rscds.org) or by calling 0044 (0)131 225 3854.

## Spring Fling 2011

**Dates:** 25-27 March 2011

**Location:** Edinburgh

**Co-ordinator:** Deb Lees, Youth Director, with a team of young people from the Edinburgh area, co-ordinated by Rachel Shankland and Graham Scott

- For 16-35 year olds
- Classes from beginners through to advanced level

Full details will be available online through our website, [www.rscds.org](http://www.rscds.org) in December 2010.

## Summer School 2011

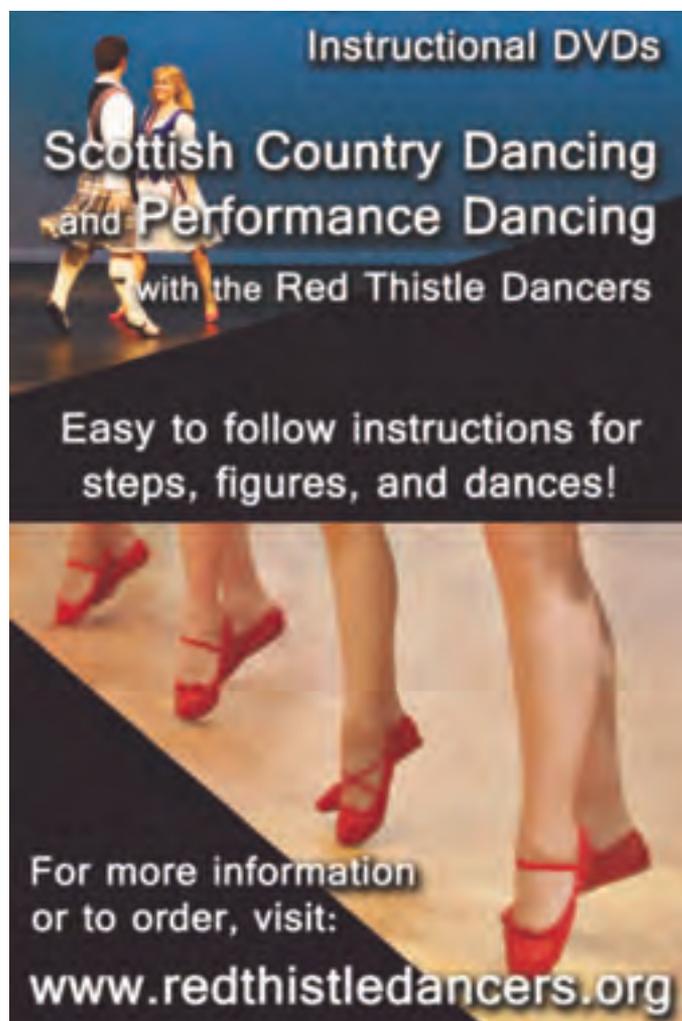
**Dates:** Sunday 17 July – Sunday 14 August 2011

**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, including beginners (depending on demand)
- Optional afternoon classes/sessions
- Social dancing every evening, and a ceilidh on Wednesdays
- Teaching Certificate Part 1 & 2, DPA, Basic Teaching Skills, Tutoring Skills, and Mentoring Skills courses will run subject to demand

Further information and online booking will be available through our website, [www.rscds.org](http://www.rscds.org) Online booking will open mid-December 2010. For those without internet access, telephone bookings can be made every Friday, Saturday, Sunday and Monday during January 2011, from Friday 7 January, and then on every Monday and Friday, from February through to June 2011.



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The Royal Scottish Country Dance Society  
 Perth and Perthshire Branch

**A BOOK OF PERTH DANCES**

RSCDS Perth and Perthshire Branch have published 'A Book of Perth Dances' with an accompanying CD '12 Perth Dances' with music by James Coultts SCD Band. The dances and music have local connections, written by or for people in the Perthshire area. The book is £5.00 and CD £12, or bought together for £15.

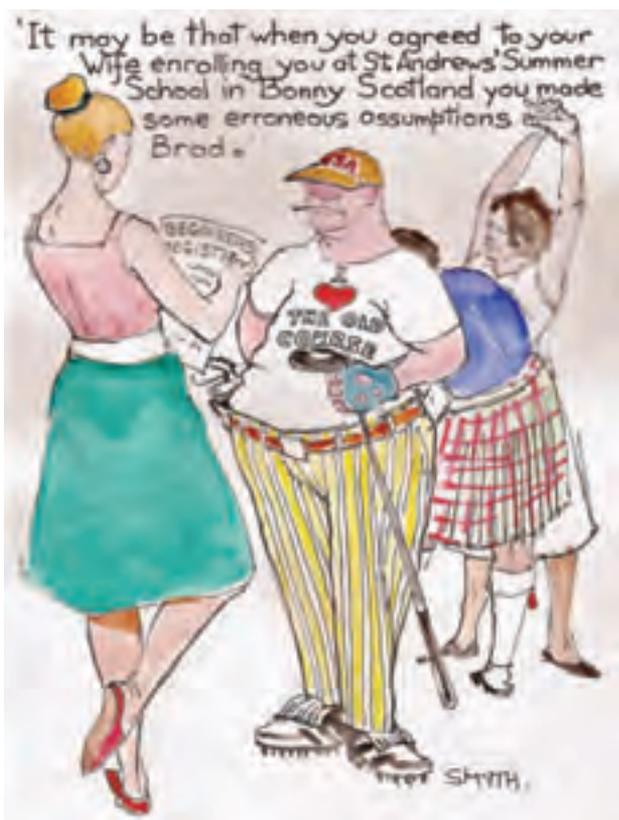
For further information or to order please contact:  
**Allana Creighton** 1 Mapledene Road Scone PH2 6NX  
 Telephone: 01738 551148 e-mail: [allanacreighton@btinternet.com](mailto:allanacreighton@btinternet.com)

Thank you to everyone who has contributed to this issue of *Scottish Country Dancer*, especially Junella McKay (page 29). It's rare to receive such direct feedback, though the cover of the previous issue had quite an impact. The Editorial Board really wants to know what you like and dislike about the magazine so we can plan future issues that you will find informative, entertaining and even inspiring. You can read more about our role on the website. Essentially the magazine should be: a forum for members, the primary means of communication from HQ to all members and a publicity vehicle for Scottish country dancing. We therefore try to give you what you want, to present the key messages from HQ, the Board and Committees and to portray a positive image of the Society and SCD in general.

Balancing those three elements is very similar to the day-to-day business of your branches: keeping local dancers happy, staying loyal to the traditions and standards of the Society and showing SCD in a light that will attract newcomers. It sounds straightforward, but it isn't. It's rather like putting a dance programme together as Bill Zobel points out on page 18 or selecting dances for a new book (page 26). What is obvious, from the reports of branch activities and the journeys down memory lane you will read in this issue, is that wherever and whenever RSCDS members get together you convey the joy of dancing. Not because it's part of some tradition, or even because it does you good, but because it's fun. And that's a fact (page 12).

Carry on and happy dancing.

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



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Cover picture: Soldiers of The Black Watch, 3rd Battalion The Royal Regiment of Scotland with dancers from the Edinburgh area at the Scottish Parliament on 14 September 2010 to mark the launch of *The Kandahar Reel*, a booklet published jointly by the RSCDS and ABF The Soldiers' Charity (Scotland). Photograph courtesy of *The Scotsman Publications Ltd*. See page 19.

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# News from Coates Crescent

Elspeth Gray brings you up to date with developments at Headquarters.



## Branch Awards update

A total of 213 Branch Awards have been made since the scheme's inception in 2005. These Awards are a way of recognising and thanking the individuals who make a huge contribution to the work of their local branches. The following members have received Awards since the last update was issued in October 2009. Congratulations and thanks to everyone.

Name	Branch
Peter & Catherine Auksi	London (Ontario)
Helen Bain	Helensburgh & District
Helen Brown	York & N Humberside
Arthur (Hoagy) Carmichael	Cornwall
Christian Catto	Perth & Perthshire
Teresa Champion	B/H/S Border
Edith Chapman	Victoria
Alvin Cook	Detriot
Charles Coombs	Mid Argyll
Dawn W Dorsey	Atlanta
Rita Eastwood	York & N Humberside
Stuart Forbes	B/H/S Border
Dale Gray	Edinburgh
Dorothy Hargreaves	Vancouver
Alfred & Eleanor Hurd	Delaware Valley
Brenda Hurst	Toronto
Elizabeth Keir	Perth & Perthshire
Vicky Knight	Royal Tunbridge Wells
Sachiko Kondo	Tokyo
Anne McArthur	Banffshire
Jean McCadden	Belfast
Robert W Messner	Atlanta
Ann Naismith	Roxburgh, Selkirk & Peebles
Josephine Reed	Melbourne & District
Olivia Roberts	Sydney
James Smart Robertson	Sydney
Brian Stock	Cornwall
Ed & Nettie Swan	Orlando Florida
Lisbeth Thomas	Melbourne & District
Meryl & Ian Thomson	London
Cheryl & Len Walker	Kingston (Ontario)

## Appointments

George Meikle has been appointed Music Director, with effect from AGM 2010 – see the update from Membership Services Committee for more details. Marilyn Healy has agreed to extend her appointment as Archivist for a further year, to November 2011.

## Elections to management posts 2010

Nominees for management posts are listed below. The candidates' profiles are available on the website. Please note that, as Pam Gillies has resigned her post as Convenor of Membership Services Committee for health reasons, there will not now be an election for a Convenor Elect, but rather for a Convenor to serve three years with effect from November 2010.

*Chairman Elect:* Helen Russell, John Wilkinson

*Treasurer\*:* Ross Robertson

*Convenor, Membership Services Committee:* Bill Austin

*Management Board (4 places for 3 yrs, 2 for 2 yrs, 1 for 1 yr):* Malcolm Brown, Keith Evans, Jim Healy, Jimmie Hill, Jack Pressley, Philip Whitley

*Education & Training Committee (2 places for 3 yrs):* Pat Houghton, Jim Stott, Anne Taylor, Marilyn Watson

*GP & Finance Committee\* (2 places for 3 yrs, 1 for 2 yrs):* no nominations

*Membership Services Committee (2 places for 3 yrs):* Luke Brady, Roger Malton

\* see update from GP & Finance Committee for more information.



## Website

We have been pleased to receive good feedback on the new website, although there have been one or two gripes. We have been listening to your comments, and have been able to make some quick changes that we hope have helped. The website is still a work in progress, and we are currently working on developing a section for young dancers. Members who are still experiencing difficulty logging on to the site should contact their branch secretary in the first instance, but please let us know if you continue to have problems.

Please also remember that documents contained in mailings to branches are available for all members to view on the website, under Membership/Branch mailings.



Moira Thomson

### Staff at HQ

Moira Thomson joined the staff on a permanent basis in October 2009. Sarah-Jane Paterson joined us towards the end of May on a temporary basis, and has already made a big impact on various projects. She returns to her studies in September 2010, but will become a permanent member of staff working part-time; her main responsibilities will relate to the shop, fulfilling orders and managing stock.



Sarah-Jane Paterson

### Online shop

The online shop went live in April, and has already attracted a lot of interest. There have been a number of new items for sale this year, all of which were ready in time for Summer School. In addition to the books and CDs outlined in the Membership Services update, there are: teddies wearing a RSCDS teeshirt with a RSCDS tartan scarf (member price £6.29); limited edition trinket boxes with RSCDS tartan and logo (member price £7.20); and canvas bags, with long or short handles, carrying the RSCDS logo (member price £3.59). If you are ordering online, remember to enter discount code RSCDS10 (that's RSCDS, one, zero) at checkout to receive the 10% member discount.

To clarify a misconception that has arisen regarding the online shop: payment is made through PayPal, but you do not have to have a PayPal account – any debit or credit card may be used.



At Summer School, there was a competition to name a large size version of the teddy, as RSCDS mascot. The winner of the competition was Carol-Ann Stewart, of Glasgow, who suggested the name "Paddy Ba" and wins the large teddy. Congratulations!

### Policies and Procedures

Elizabeth Foster, our Executive Officer, has been leading the Management Board in reviewing existing policies and procedures, and generating new ones where required. The Board has now approved a new Complaints Procedure and an Equal Opportunities Policy, along with a Safeguarding Policy and a Volunteer Policy and Procedures. We aim to put these and other policy documents onto the website, so that branches can use them as models where appropriate; in the meantime, copies can be obtained from Headquarters.

## The Jean Milligan Memorial Fund (JMMF)

William Whyte, Treasurer

The JMMF was set up in 1978 shortly after Miss Milligan's death. As the then Chairman said, it would be "...unthinkable not to recognise the contribution [she] made to Scottish country dancing".

Miss Milligan was tireless in encouraging dancers and establishing the RSCDS in Scotland and beyond. The Fund was conceived so that branches, members and even the general public could help the Society further its aims. By definition, anything that helped Scottish country dancing could qualify for support from the Fund. Through legacies, donations, money raising events, bank interest and investments the JMMF has grown and its value today is around £130,000. In the days of high interest rates the interest more than covered expenditure. In recent years the trustees have successfully encouraged wider use of the Fund, while continuing to support scholarships. This has led to greater



Patrick Chamoin, a Frenchman, teaching Scottish country dancing in Russia thanks to the Jean Milligan Memorial Fund.

expenditure. The Management Board's policy is to preserve the JMMF for posterity and it has set a minimum value for the Fund of £100,000.

The JMMF supports different activities all over the world. Among recent examples are: participation of young dancers in the Lorient Celtic Festival; visiting teachers to Eastern Europe and Russia; the completion of music CDs to accompany the RSCDS

books and a youth class initiative at the Australian Winter School.

You are all encouraged to apply for funding from the JMMF to support events which foster dancing, new membership or just the spread of dancing awareness and knowledge. New and innovative projects are particularly welcome. More details are on the website. Contributions to the Fund are, of course, equally welcome!

# From the Chair



by Alex Gray, Chairman

The recent Scottish Parliament reception to launch Dance Scottish Week (DSW) 2010 is among the highlights of my term as Chairman. The appearance of soldiers from D Company, The Black Watch to join the team dancing *The Kandahar Reel* added to the occasion. The dance has been published in an excellent booklet which is now on sale, with half the proceeds going to the ABF, The Soldiers Charity (Scotland).

July and August are a busy period for RSCDS Schools. Kate and I managed to attend three this year – Australian Winter School (regional forum), St Andrews Summer School (teaching) and TAC Summer School, Canada (teaching). It was interesting to see similarities between the Schools and

identify differences. These informed my contribution to a recent Summer School review meeting. In Australia, Ruth Beattie (Chairman Elect) and I ran the third International Regional Conference. It proved to be a lively forum, producing several ideas to improve our services to members. It is good to receive at first hand members' views on how the Society is being run, with constructive comments on future developments. Communication with members is improving, but there is still some way to go. Some members were surprised at having to pay for Book 46. However, the annual subscription no longer covers the cost of a free book of dances.

Key elements at all schools are enjoyment of dancing and the friendships that are made. Kate's and my friendship with John Drewry started when we first met at St Andrews. After the DSW launch dance in Aberdeen we visited him in the nursing home where he now lives. We reminisced on

our meetings over the years - we were guinea pigs for the Rondel at a Carlisle Branch weekend - and John wrote a dance to mark our engagement at St Andrews 41 years ago. If you have not attended a school, I encourage you to do so. It is a unique, memorable and enjoyable experience.

Thanks to William Whyte's hard work, the Society's finances are in the black this year. The analysis of the financial problems two years ago has led to our proposed changes to the financial management structure, which will be discussed at this year's AGM. These proposals are intended to give us a more stable structure with tighter monitoring of finances, and I urge you to vote for them. The VAT refund has allowed us to upgrade the website, establish a development fund and augment the reserves.

Thanks for your support over my two years in the Chair. Best wishes to Ruth for her term as Chairman.

# From the Management Committees



## General Purposes & Finance Committee

William Whyte,  
Convenor

Summer can only be enjoyed by GP&F once the formal approval of the RSCDS accounts has been accomplished and although a little later this year (mid-July) we concluded before Summer School. Once again the RSCDS managed to post a surplus for the all-important operations accounts, which cover core activities such as training and examining, running events and supporting membership services. When all the various (ever-growing) designated and restricted funds are included we still had a surplus, plus a clean audit report to boot!

Even the Jean Milligan Memorial Fund, albeit with help from investment gains, ended up in positive territory. This, allied with a substantial VAT refund, meant that the Society (as at 31st March 2010) was richer than it has ever been in its whole existence. The Society now has a net worth of approximately three-quarters of a million

pounds, do we sit on it forever? No, and indeed members have at various times and via the many recent surveys expressed the need for more action by management in areas such as the website and marketing initiatives to encourage the spread of dancing among young people. Additionally we have a strategic plan with objectives which need to be supported with funding. Obviously any increased spending will show up in the accounts and would obscure our success in keeping our spending on core activities in line with our income. After due consideration, the Management Board has decided to establish a Development Fund, to be used for special non-operational initiatives, long-term projects (including marketing and the website) and one-time promotional activities to help spread SCD around the globe. An added bonus is that our Executive Officer has worked previously with this type of fund in the voluntary sector. The Management Board has set up this fund with an initial seeding of £100,000 using less than half of the VAT refunds. Details, including frequently asked questions, are on the website. Expenditure data will be published widely so that

members can see where the money is being spent and/or invested.

As referred to in my commentary in the previous issue, the GP&F Committee is less and less suited to the task of controlling the financial affairs of the Society. We cannot live by drawing breath four times a year; our finances need more frequent attention. The Board has now agreed a plan to redistribute the responsibilities of GP&F between the office and a newly defined Treasurer role, thus leading to the demise of GP&F. This means changes to the Constitution that will be debated at the AGM. In any event my three-year term as Treasurer and GP&F Convenor ends this year, so at the time of the AGM it will be au revoir whatever happens.

## Donations

The Management Board is extremely grateful to the following donors for their generous contributions to the funds of the Society:

**Chedar Scottish Dancers**  
**Margaret Donaldson**  
**Nancie Massey Charitable Trust**  
**Mrs Yasumuro**



## Membership Services Committee

**Bill Austin,  
Substitute  
Convenor**

As reported in News from Coates Crescent, Pam Gillies stood down as Convenor in August, for health reasons, and I have been appointed by the Board as substitute Convenor until the AGM in November. On behalf of the Membership Services Committee, I would like to thank Pam for all that she has done as Convenor and as a member of the Committee, and we all wish her well for the future. Mo Rutherford completes her term as Music Director at AGM 2010. The Committee is very grateful to Mo for her major contribution to its work. We look forward to working with George Meikle, her successor.

There was a whirl of activity in the run-up to Summer School to ensure that all our new productions would be ready in time. Thanks to all those who worked so hard to ensure that they were. Details of the new items are as follows (member prices quoted):

*CD of Book 7 + The Homecoming Dance & The Grassmarket Reel* (David Cunningham, £11.70)

*Book 17 + 3 Dances 2009* (Neil Copland, additional tracks by Keith Smith and James Gray, £11.70)

*Book 46 (£5.40) & accompanying CD* (Kenny Thomson, £11.70). To clarify a misconception: this is a book for purchase, it is not a "subscription copy". Subscription copies were discontinued from 2005, when a survey of members indicated that a majority of members did not want more books of dances.

*Graded Book 2 (£10.80) & accompanying CD* (Luke Brady, Andrew Lyon, Ian Muir, £16.20). This book was produced in response to an expressed need for more dances for younger dancers, especially for festivals.

*Books 13-18 (£10.80)* Continues the project begun with Books 1-6, 7-12 & *The Miscellanies* of revising and publishing several books, without music, in one A5 volume.

*The St. Andrews Collection of Ladies' Step Dances, Vol 2 (£13.50) CD to accompany*

*vols 1 and 2* (Keith Smith and Muriel Johnstone, £16.20). This book contains a further 19 dances.

As mentioned in Helen Russell's update from Education & Training, Graded Book 2 was an E&T initiative. Both committees worked on this project, and on the Ladies' Step Dance books and CD. The recording of the Ladies' Step Dance CD was made possible largely through a generous donation from Mrs Yasamuro of Japan and another anonymous donation.

Members of the Committee have been working alongside co-opted members in a Panel to promote Dance Scottish Week again this year, and look forward to receiving feedback from all the branches and groups who have run special events. Another Panel has been organising the events that comprise the AGM and Conference Weekend on 5-7 November 2010 in Perth. The Committee has been reviewing the popular packs for new members, and hopes to incorporate the valuable feedback provided by branch secretaries.



## Education & Training Committee

**Helen Russell,  
Convenor**

Two weeks at RSCDS Summer School, St Andrews reminded me that SCD is a wonderful hobby. The feeling of community and shared experience in the presence of excellent music produces such enjoyment that I wish more people knew about it and could try it for themselves. I am sure that Scottish country dancers are fitter and happier than many non-dancers. They certainly seem to laugh more.

Encouraging new dancers is a vital part of the work of the Society. Over the last couple of years, in partnership with the Membership Services Committee, the Education & Training Committee has worked to produce *A Second Book of Graded Scottish Country Dances*.

With the accompanying double CD, I hope this will be a useful resource for teachers of children, young people and new dancers. Two other new resources are also now available on the website, or by contacting 12 Coates Crescent: The Framework for

Introducing Scottish Country Dancing to Beginners, which sets out a suggested order for teaching steps and formations to beginners, and The Beginners' Grid, a spreadsheet which gives a list of dances cross referenced with the formations they contain. The dances are divided into three levels, level 1 being the most accessible. I hope that these will prove useful tools for teachers and that they will make the learning and assimilation process easier for beginners.

Questions such as, "How do we integrate our beginners with our more experienced dancers?" are frequently discussed wherever teachers meet. Different approaches work in different areas. E&T would love to hear of any success stories.

Many classes, clubs and groups, whether inside or outside the RSCDS, rely on the commitment and goodwill of people who are partially qualified RSCDS teachers, or who are not qualified at all. In the last issue, I referred briefly to Unit 0, which now has the more transparent name, Basic Teaching Skills Course, a course to support those unqualified 'teachers' who are leading

classes and groups. In no way does this course replace the RSCDS Teaching Certificate, nor is it a qualification to teach, it just aims to offer some skills to those who are already teaching. This course was offered in the afternoons at Summer School 2010 and had a most encouraging response, 37 people attending over weeks 3 and 4. Perhaps, as a result, some dancers may consider taking the Teaching Certificate. If you want to organise a Basic Teaching Skills Course in your area, please contact [info@rscds.org](mailto:info@rscds.org) or write to 12 Coates Crescent. Other short courses at Summer School included Mentor Training, for those experienced RSCDS teachers who wished to support Unit 4 candidates, and a Pre-Candidate Course, a session which gave potential examination candidates an idea of the requirements and challenges of a candidate course.

There is now an Examinations Frequently Asked Questions (FAQs) section on the website.

Congratulations to two new provisional examiners who have been appointed in North America. They are Elaine Brunken and Ron Wallace.

# Youth

by Deb Lees



*In the previous issue Deb Lees introduced herself as the new RSCDS Youth Director. Now she updates readers on a busy first six months in office*

I have attended several events where younger dancers were in the majority, including Spring Fling, Inter-varsity Folk Dance Festival and Glasgow Day of Dance. I know there are other similar events around the world and I really hope to get to some of them over the next few years. I have also been to dances where young people have been very well represented; and I have been to some where I was the youngest dancer present.

It's a very mixed picture. In some places there are very good examples of ideas and initiatives aimed at encouraging and developing younger dancers. But people are also expressing concern that those initiatives are only attracting small numbers and they are difficult to sustain. Susan Rhodes, our Youth Development Officer, is finding out what works and sharing it, and there have been some really positive steps forward already (see opposite).

I am also very aware of the 'missing generation' – the gap between young dancers and the next age group. Where are the 30 and 40 year old dancers and teachers? It is certainly difficult to maintain your own life and hobbies when children come along, so what are we doing to support people to keep on dancing when they have a young family? Do we have enough functions that enable families to dance together?

Over the next few months I will be looking at how we can do better. Last year's questionnaire at Summer School showed that the majority of respondents were in favour of a class for 12 to 15 year olds at Summer School. I hope that parents and young people will support this idea and make it a reality in 2011.

I strongly feel that Scottish country dancing is an activity for all ages, and that is one of our strengths. But it won't be attractive for younger dancers unless the age profile can become more balanced. What is your local Branch or group doing to encourage all ages to dance together? I would love to hear!



*Susan Rhodes, Youth Development Officer, reports on the Scottish Arts Council (now Creative Scotland) funded young dancer project. She is seeking your help. You can contact her at [devofficer@rscds.org](mailto:devofficer@rscds.org)*

## Progress on the Young Dancer Project

Interviews have been conducted with dance teachers and branches in Scotland, contact has been made with teachers and youth coordinators in Canada, France, Germany and New Zealand, and a Youth Ezine has been produced and distributed. Very many thanks to the Buchanan Dancers of Glasgow for producing such a fantastic first edition. If you haven't seen a copy please get in touch.

I would like to hear from any budding young editors in both the under and over 16 years old categories who would like to try their hand at editing young dancer ezines, web pages and facebook pages.



## Planned activities until March 2011

A plan of action for the duration of the project has been produced. Here is a summary:

### **Additional input from young dancers**

Young dancers will be supported to carry out their own research project to find out what attracts young people to SCD and how we can spread the image of SCD as fun, social dancing. Please let me know if you would like young dancers from your branch to participate. We're also looking at ways to ensure that young dancers are more visible within and outside the RSCDS. This includes facilitating communication among young dancers and providing them with more opportunities to dance, by organising regional workshops and demonstrations (in the UK).

### **Create supportive material (manuals and guides) for branches**

Three Scottish branches (Dundee, Glasgow and Roxburgh, Selkirk and Peebles) will be helped to increase the number of children and young people involved in SCD within their area, targeting early years groups, primary and secondary schools. Their experiences will be captured in downloadable "How to" guidelines, including, "How to start and run SCD classes", "How to organise a SCD Family

event", "How to organise SCD in schools", "How to introduce SCD in nurseries and after-school clubs" and "How to keep young people motivated in the longer term". Many children's dance teachers around the world have offered to help with this part of the project. If you have relevant experience and want to get involved, please contact me.

### **Find out how to get into schools (in Scotland)**

A Delphi conference will be organised with Active School Coordinators (similar to physical education coordinators) to find out how they can play a role in stimulating SCD in primary and secondary schools, early years and after-school care establishments. Information on how to organise a Delphi conference and on the outcomes of conferences will be on the website. Heads of schools in Scotland where SCD is taught will be asked to form a group of ambassadors to encourage schools and education authorities to incorporate SCD within the curriculum.

It's an exciting time, but I do need your help. Please let me have your ideas for the project and your contributions for the website and ezines. I really would like to hear about budding young editors.

# Spring Fling 2010

by Dora Connolly



*Highlights of Spring Fling included classes (above)...*

After over a year in the planning, Catrina Thomson-O'Connor and I certainly won't be forgetting Spring Fling 2010 in a hurry, and hopefully nor will the 50 or so 18-35 year olds who came to Newcastle from all over Europe to take part.

But I wonder what part of the weekend will be the most memorable. It could be ...

... the Saturday night ball, dancing on an amazingly well sprung floor to the cracking music of Phill Jones and his band.

... Bobby Thomson-O'Connor's military-style warm-up on Sunday morning after a few too many units of alcohol the night before.

... Deb Lees and Graham Donald putting us through our SCD paces on Saturday morning.

... the Northumbrian Ranting Workshop, complete with live Northumbrian Pipers, and Roger Malton perfecting our ranting technique. (Forget becoming hett up about whether you hit third position every time,

the coordination required for ranting is beyond me).

... arriving at Blackfriars Hall on Sunday morning to find the doors well and truly locked with no sign of a caretaker. Surely if 50 sleep deprived "youths" can manage to put their clocks forward, one caretaker can. Thanks to everyone who helped ferry dancers (and luggage) half way across Newcastle, and to the more obliging caretaker we found there.

... David Queen's excellent Highland workshop on a very hard floor.

... staying at the Youth Hostel? Communal sleep and ropey cuisine still seem to shock us, Spring Fling after Spring Fling.

... the *Auld Lang Syne* competition, where teams in the Sunday morning Scottish Dance Challenge had to 'present' the famous Burns' poem in a style of their choice. I never knew what it sounded like backwards, in a round, in Swedish or as a rap before Spring Fling 2010.

... braving the Tyne and Wear Metro in ball gowns and kilts to get to the ball?

... the Pilloku (yes, you guessed it – a Sudoku but with Pilling symbols instead of numbers). It is definitely the quickest way to wind up a load of Scottish Dancers when they can't work out where they went wrong.

Whatever else I remember, I must remember to thank all those who attended, including the 'locals' who came to the ceilidh and ball, for helping to make the whole weekend so successful. Also a huge thanks to:

- All the volunteers who helped over the weekend with everything from baking for Sunday lunch to polishing glasses for the wine reception.
- Our teachers – Graham Donald, Deb Lees, Roger Malton and David Queen.
- The pianists and Northumbrian pipers who played for classes.
- Our bands – Real to Reel (for the Ceilidh) and Phill Jones and his Band (at the ball) for keeping us going when we started to fade.
- Deb Lees (Youth Director) for all her support, advice and hard work throughout the whole weekend.

**Here's to an equally successful Spring Fling 2011 in Edinburgh!**



*Roy Whitehead and eight lassies rapping their way to victory in the Spring Fling Challenge "Be forgot... Be forgot... Should auld acquaintance be forgot."*



*...and a ball on the Saturday night*

## Spring Fling 2011

Planning is well underway for Spring Fling 2011 in Edinburgh, and it's already looking like it will be fantastic weekend of dancing, great music, catching up with friends, tiredness and fun. For more details visit the RSCDS website ([www.rscds.org/events/spring-fling.html](http://www.rscds.org/events/spring-fling.html)) or join the RSCDS Youth group on Facebook.

# 35th Australian Winter School, Adelaide 2010

by Neville Pope



150 dancers, teachers and musicians gathered in Adelaide in early July for the 35th Australian Winter School. Responsibility for hosting for the School rotates through each of the seven branches in Australia and this year it was Adelaide's turn. The theme was "From the hills to the sea – dance the Heysen Trail", the Heysen Trail being a 1200 km walking track from the Flinders Ranges in the north of South Australia to the sea at Cape Jervis.

The School was given a running introduction with Craigellachie (UK) playing for the Adelaide Branch Ball. Large numbers of interstate dancers arrived early for this appetiser. Craigellachie also provided music for the School along with Balmoral (Australia and NZ). Visiting teachers were Elinor Vandegrift (Seattle) and Jim Rae (Lockerbie).

Mornings were taken up with formal classes, and afternoons with a variety of classes, meetings and two HQ Forums with both Alex Gray and Ruth Beattie (RSCDS Chairman and Chairman Elect) present. On the free day Craigellachie ran a musicians' workshop for local and visiting musicians. Meanwhile some of the dancers visited the giant pandas at the zoo or the world-famous wine region in the Barossa Valley.

Evenings included socials, a ball, a formal dinner and a ceilidh. The Tuesday night social generated some extra inventiveness and fun as dancers were invited to "let it go to your head" and arrived in all sorts of hats and wigs. Adelaide as host city opened the ceilidh with a couple of "panda" dances to celebrate the arrival in late 2009 of the giant pandas.

The final item of the ceilidh was the traditional announcement of next year's Winter School, which will be held at Nelson Bay in the Hunter Valley from 9 -16 July. If you can make it to Australia, be sure to come for some great dancing and enjoyment.

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



*Ian Muir of Craigellachie leads the musicians' workshop*



*Dancers at the Australian Winter School "let it go to their heads"*



*The Australian Winter School Ball*

# Pinewoods 2010

by Beth Birdsall



The annual Pinewoods Scottish dance camp proved a great success as always. 200 dancers of all ages poured into wooden cabins south of Plymouth, Massachusetts, for several days of dancing, music and fun.

Held every year in mid-July and sponsored by the Boston Branch of the RSCDS, Pinewoods offers dancers the chance to come for a weekend, a week or both of Scottish dancing in an idyllic woodland setting. (The same camp also hosts a combined English-Scottish session, as well as several other folk dancing and music sessions.)

Dancers stay in cabins without internet or phone lines, walk through woodland trails to get between classes and meals, and occasionally stand in line for the limited number of showers. Not exactly four-star amenities, but a great way to get away from the hurly-burly of everyday life and concentrate on the joy of dancing! We braved heat, humidity and mosquitoes, and enjoyed every minute.

Pinewoods features three dance classes a day, as well as music classes and yoga. There's also plenty of free time to rest tired feet and socialize, or take a cooling dip in the ponds at either side of the camp. Every evening after dinner there is a social dance or a ball.

Classes range from basic introductory levels to advanced technique, as well as teacher's choice. This year's RSCDS teachers were Linda Gaul, Martin Mulligan and Charlie Inglis, with Carolyn Buracton and Jennifer Stephenson taking turns with Highland and Ladies' Step classes. They were all wonderful teachers. Boston's Tom Pixton was the music director, heading up an equally star-studded group of musicians who provided live music for every class and dance, along with frequent impromptu jam sessions that often lasted well into the night - what an experience!

It wouldn't be a Scottish gathering without fun both on and off the dance floor, of course. This year's theme was "Movies", and we celebrated it in style with costume parties based on Disney films, horror movies, historical period pieces and more. Where else might you see a grand march full of



*Photographs of Pinewoods over the years by Don Cheetham and Meyers Billmers.*

Disney princesses wending its way through the woods, or a reel of four filled with flappers; or an impromptu midnight rendition of the American line dance *Cotton-Eyed Joe* followed shortly by McNab's *Bonnie Anne*, both to equally impromptu live music? We enjoyed ceilidhs and the liveliest, most entertaining annual auction you'll ever see. We impressed the camp crew by getting up at 07:45 for breakfast - no mean feat when you've been playing board

games until the wee hours after a full day's dancing. All late-night gatherings were contained, though, to allow the more sensible sleepers some peace and quiet.

Alas, every vacation comes to an end. On the final morning of camp, everyone reluctantly packed up, bid farewell to friends old and new, and headed back to civilization. We were tired, footsore and utterly delighted to have been at Pinewoods. And, after all, there's always next year to look forward to!

# Proof: SCD is good for you

Two recent studies have shown that Scottish country dancing has extensive physical fitness and psychosocial benefits for older people.

Researchers at the University of Strathclyde in Glasgow studied seventy women between the ages of 60 and 85 years; half were Scottish country dancers, the remainder participated in other physical activities such as swimming, walking, golf and keep fit classes. The women were assessed on their strength, stamina, flexibility and balance. They all compared favourably with the average fitness levels for women in their age range, but the Scottish country dancers were shown to have more agility, stronger legs and to be able to walk more briskly than people who took part in other forms of exercise.

Dr. Paul Dougall, a Senior Lecturer and expert in dance and drama at Strathclyde, led the research. He said, "It's generally assumed that dancing is good exercise but we wanted to measure whether Scottish country dancing has specific health benefits. We chose to study this particular type of dancing partly because it is very popular with older people in Scotland but also because it has steps which have to be followed precisely. This calls for a particular



*Research shows that SCD promotes health, fitness and agility...*

level of physical fitness and mental alertness and the dancers who took part in the study were experienced - they have all been dancing for at least five years, some for thirty years and more. Not only is country dancing enjoyable and sociable, but there also appears to be clear evidence that it's an effective recreational exercise for particular types of fitness later in life."

The Scottish press and radio picked up on the research and in August ran several articles and interviews publicising country dancing. Among those interviewed were, Liz Foster, RSCDS Executive Officer, and other

senior members of the Society, including Jean Martin, former Chairman, and John Wilkinson, former Schools Director.

In the second study Glasgow Caledonian University Division of Physiotherapy investigated the psychosocial benefits for older adults participating in Scottish country dancing, and whether men and women had different motives for taking part. Fourteen men (mean age 66) and eighteen women (mean age 64) who regularly attended RSCDS classes completed a questionnaire, which showed that intrinsic drivers (participation in exercise for the pleasure and satisfaction of the activity) were more significant for both men and women than extrinsic drivers (for example, appearance and weight management). A smaller number of men and women attended focus groups. The results of the male focus group showed that enjoyment of dance was the major motivating factor for participating in SCD. For women, the main motivators were enjoyment, good health and social network.

The study concluded that individuals are motivated to dance mainly for enjoyment and social interaction, which are important for maintaining positive mental health in older people, while good physical health was merely a beneficial by-product.

So there you have it: Scottish country dancing is fun and it does you good, physically and mentally, all the way through life.



*...but we dance mostly just because it's fun.*

# From the Archives



Our Archivist, Marilyn Healy, receives a steady stream of enquiries about dances, dancing and the history of the Society. Here she describes two that recall dancing in the 1950s.

## Manchester Branch abroad

A public spirited gentleman contacted Coates Crescent recently to ask if he could donate to the Society an album of photographs relating to Scottish country dancing in 1951. He was not a dancer but he had bought the album from a charity shop in Cheshire, England because he feared it would be destroyed if no one wanted it and that, he thought, would be regrettable. Through the wonders of Google he found the RSCDS.

The album had been compiled by Ralph Byrom Osbaldeston and illustrated a trip to Palma de Mallorca in 1951 by members of the Scottish Country Dance Society, almost certainly Manchester Branch. The trip took place from post-war Britain, where strict rationing of basic food items was still in place and overseas travel restricted to the wealthy. It must have been very exciting.

The album is a souvenir of the tour and one of the names mentioned is Alex Queen, so I contacted David Queen to ask whether it was likely that his father was on the trip. David believes there were several trips to Spain run by Bill and Queenie Gibb of Manchester Branch. Alex was a piper, and David identified him in the album not least because "he had a unique hair cut in those days!"

The album has found a home in our archive, and we would like all our members to keep



Alex Queen with his pipes and "unique haircut" at Cerbère railway station while an intrigued gendarme looks on.



## The International Team visit to Biarritz 1953

(left to right): Duncan MacLeod, Bill Clement, Sheena MacLeod, Elsie Goodall, Archie Paterson, Doris Robertson, Bill Murray, Lesley Martin, Hamish Glen, Margaret Moir and Innes Russell.

your eyes open, whether at auction sales, in second-hand book shops or charity shops, at jumble sales or car boot sales, for items such as old dance books, memorabilia, e.g. old (pre 1920) dance programmes or anything about the Society or SCD in general that may be of interest not only now but in the future. The strangest things can be a welcome addition to our archive and if you send in anything that isn't wanted – we do have a bin!

## Innes Russell of Perth

Another query related to the Strathspey, *Innes Russell of Perth*, written by L R Leavett Brown and published as a leaflet by James S Kerr in 1953. Music for the dance was by Adam Rennie.

Innes Russell came from Perth. He, together with Johnny Williamson another NCO (non-commissioned officer) from Perth, was in a prisoner of war camp at Hohenfels, Germany in 1944 where they devised the dance *The St Johnstoun Reel*, published in Perth in 1950 and recently republished in *The Book of Perth Dances*.

After the war and with Helen Farquhar, an RSCDS member and local professional dance teacher, he ran a club, the St Johnstoun dancers (St Johnstoun is the historic name of Perth). He was a member of the Society's International Team which visited Biarritz and Pamplona in 1953. He left Perth in 1954 and moved to London, where he was a teacher for London Branch.

The query came from Victoria Russell, one of Innes' grand-daughters, who was looking for help to organise a surprise birthday present for her father, Gordon. He had often spoken of Innes's love of Scottish country dance music, and was very proud that a dance and music had been named after him. Victoria asked if she could learn the dance so that the family could share it with Gordon. The RSCDS was, of course, able to help and, with Luke Brady providing the music, a set of Russells danced *Innes Russell of Perth* on Gordon's birthday.



All photographs from the RSCDS Archives

# News in pictures



A small group of The Strath Hunter Junior Dancers in Australia have just completed Level 1 and Level 2 of their Achievement Certificates. Here they are proudly showing their certificates beside the Loch Ness Monster. Nessie looked on while they danced her dance for their Preliminary Level. Other junior groups can find the dance in the Second Graded Book which is now available from Coates Crescent or the website.



In April Hamilton and Clydesdale Branch celebrated its 75th anniversary with a civic reception and then a ball to the music of Gordon Shand and his Band in the Banqueting Hall of South Lanarkshire Council Offices. Provost Russell Clearie presented a rose bowl to the Branch to commemorate the event, which was accepted by Branch Chairman, Alison Roberts. The photograph shows (left to right) RSCDS Chairman Alex Gray, Kate Gray, Branch Secretary Catherine Valentine, Russell Clearie, Alison Roberts, Jean Macdonald and Branch Treasurer Ian Macdonald.



Two of the dancers who gathered from all parts of the globe at the RSCDS Summer School in St. Andrews with the intention of dancing, enjoying the music and making new friends. All this was made possible by an excellent array of teachers and musicians. The evening social dance programmes were challenging but fun and the music course was one of the best so far.



Alastair MacFadyen (RSCDS President, with the white hose) and Alan Macpherson (on the right, who devised *The President's Quadrille*, Book 46) with the Summer School week 4 demonstration dancers just after the team had performed the dance in the Younger Hall at St. Andrews.

## Here's what you had to say about Summer School:

*"Thoroughly enjoyed the whole experience"*

*Charles Robertson, Dorset*

*"Best week ever, already making arrangements to return next year"*

*Jack Pressley, North America*

*"Everything A+"*

*Frank Hopper, Newport*

*"Thank you to the organisation, teachers and musicians for a very enjoyable week"*

*Michelle Ots, France*

*"Many thanks for all the camaraderie"*

*Mary McConnell, North Carolina*

*"This course has been wonderful"*

*Matthew Clements, Bath*

## Why not join us next year and experience all that Summer School has to offer?

### STOP PRESS

Summer School 2011 is looking to introduce a youth class for 12-15 year olds. If this is of interest to you, or someone you know, please register now with HQ for more details.

Also new in 2011 a taster day for RSCDS members and non-members



Over the Easter holiday approximately ninety dancers from the UK and further afield (including Hawaii) gathered in Ross-on-Wye, England for a weekend of classes taught by Mary Murray from Vancouver. Muriel Johnstone and Keith Smith provided the music and played for a dance and a ball. Vicky Knight (Tunbridge Wells Branch) was full of praise for the whole event and thought Mary, in commanding form in the photograph above, was great. "You could not always see her as she moved about the hall but you could hear every word."



In June Banffshire Branch was aiming to establish a world record for the number of people dancing *Strip the Willow* simultaneously. The venue was the harbour at Portsoy, Aberdeenshire. Only a few teams registered in advance, because for many potential participants it was the wrong time (when is it ever the right time?) Nevertheless the organizers decided to go ahead with a pilot project for a future attempt on the record. Branch members drummed up some last minute support, teams fell into place and when Cabrach started to play the music everything just flowed. There was clapping, stamping of feet, laughing, heuching and many happy faces. All agreed that this should become an annual event and one day the world record will be achieved. Meanwhile all proceeds went to the Royal National Lifeboat Institution. *Photograph by Bill Bain*



Newcastle upon Tyne and District Branch is celebrating its 60th anniversary throughout 2010. The highlight has been a ball held in June, where 150 dancers enjoyed super music from Colin Dewar's Band. The photograph shows Ellen Gregory (on the left) a founder member of the Branch, and June Walker, who has been dancing since 1950, cutting the anniversary cake. Other

events to mark the Diamond Jubilee have been a reunion for members who no longer get to dances and a coffee morning hosted by the Lord Mayor. The Branch has also published a book of dances and an accompanying CD, plus two new Ladies' Step dances with a CD.



London Branch holds two Family Days a year at St. Columba's Church Hall, Pont Street, Chelsea. In March The Mayor and Mayoress of the Royal Borough of Kensington & Chelsea, Councillor and Mrs Timothy Coleridge, attended to help celebrate the Branch's 80th anniversary. The children enjoyed a dance class in the morning, a pizza lunch and dancing with their families in the afternoon. The Mayor and Mayoress joined in *Cumberland Reel* (inset).



During the Arran weekend in June Jimmie Hill interviewed Alastair Aitkenhead, ex-chairman, examiner, adjudicator, popular teacher, and the youngest 90-year-old in the RSCDS.



Alastair Aitkenhead at home on Arran. Photograph courtesy of Christine Hastie

## You're now living here on Arran, but you're not from the island, are you?

No, I was born in Ardrossan, where my father worked. I grew up there, went to Ardrossan Academy and then applied to Jordanhill to train as a PE teacher. I was eventually accepted when a place became available as students were being conscripted every week. My own number came up in 1941 in the middle of my second year.

## Did you go into a Scottish regiment?

I went into the King's Own Scottish Borderers. My brother was an instructor at their training centre in Berwick-on-Tweed. I left there as a Lance Corporal for Maryhill Barracks – not long after Hess left! I was identified as a potential officer and was told I could either go to India or Sandhurst. I chose India, not knowing what regiment I would end up in. After three wonderful weeks in London on embarkation leave – during the bombing – I sailed from Gourock on a French cruise ship, designed for 400 passengers, with 4000 other soldiers. We

stopped at Durban for four weeks, then another ship took us to India. I was sent as a Second Lieutenant to the Nizam of Hyderabad's Regiment near Agra! I had five and a half years in India. My first posting was to Helmand in Afghanistan with the 6th Battalion of the Hyderabad Regiment. I did a PT course and as a result they made me a Staff Officer at the Headquarters in the Himalayas! I was demobbed in 1947, came back to Glasgow and did one term to finish my course.

## Where was your first teaching job?

I was sent to North Ayrshire with five primary schools to look after and eventually moved into a secondary school – Stevenston High. In 1963 I was promoted to be PE Adviser to all Ayrshire schools.

## What was your very first experience of country dancing?

I was never taught it at either primary or secondary school. We had social party dances and in secondary we learned *The Dashing White Sergeant* and *The*

*Eightsome Reel*. I didn't know they were called Scottish country dances. Dancing at Jordanhill opened a whole new chapter. We went down one day into the gym and there was a wee old lady at the piano. We were all in our track suits. She sent us back to change into our teaching blues and white shirts. She was Miss Milligan. She taught me my first country dance steps and played the piano at the same time. I took my preliminary certificate with her in 1941, then my full certificate seven years later when I came back from India.

## How did the rest of the men react to her?

We just took it. We were all PE students, but we also had to dance. She was an amazing character – not a word was spoken against her. That was where I first heard about the Scottish Country Dance Society. We weren't Royal till 1951. When I finished my course, Miss Milligan told me to go back to North Ayrshire and start a branch. There was already one in Ayr and in Kilmarnock. It was easy in those days. Every night of the week, you would find 30 people dancing in every church hall. I called a meeting in 1948. 28 people turned up and we formed the North West Ayrshire Branch. We had 7 classes, each teacher being paid 2/3d per hour! (11p!)

## When did you first go to Summer School?

I think it was 1950. It was a very close-knit Society in those days, made up of people who had been there for many years before me. All the teachers were Scottish. Miss Milligan held total sway over everything. She once told me, "I knew all you young boys back from the army would be having a riotous time, and there's no chance of me getting you all in before 11pm." She locked all the doors before 11, but she told us where the key was! I think she invited me to teach in 1953 and I taught at Summer School for many years on and off. I made many many friends at Summer School and greatly enjoyed the international aspect of it.

## What do you remember most about Miss Milligan's teaching?

Totally authoritarian. Nobody would dare ask her a question! The first people to do that were the North Americans. We just took what she said as gospel. It was clear she got a great deal of enjoyment from her

classes. She had eyes like needles. Everybody thought she was watching them. The strange thing is I never remember her dancing a step! She always picked out the best dancers in the class to do the demonstrating. She always taught the teachers' class of 90. It was 'the' class! She was the authority.

Many of the appointments – whether it was as an adjudicator, tutor, or Summer School teacher – were her personal choice. People like Duncan Macleod, Bill Ireland and myself had a great personal allegiance to her because we were 'her boys'. It didn't matter if you had been a Wing Commander, a Major, or commanding a submarine, you were still one of 'her boys'. In the 50s some of her old students were working abroad, so she contacted them wherever they were and went out visiting them. Every Tuesday afternoon at Summer School she would tell the story of her journeys of the past year. Some people did not like her manner, but there was an acceptance that without her, there would have been no Society.

#### What effect did country dancing on television have?

Both good and bad. The nation saw it and that was good. But they saw a bunch of dressed-up, highland-clad dancers, men in frills and velvets, ladies in formal dresses. My class of ordinary people in Ardrrossan said to me, "If you think we're going to dance like that, you're up a close!" (up a close = mad) They objected to the formality; the dancers didn't look as if they were enjoying themselves. It made them think that they could never reach that standard. I always used to say that it's all about fun, flight and formations. If you have those three elements, that's all you need. Your feet will follow! I like the more social approach of today; it's much more relaxed. As I got older, I liked ceilidh dancing because you don't need to worry about your steps.

#### What did you achieve as chairman?

I started 'Dance around the World'. Bandid had just started, so I called ours 'Reelaid' – to raise money for charity. The idea was that each branch and affiliated group would choose its own charity. It was to happen during Summer School. We danced non-stop for 24 hours at St Andrews. 34,000 dancers in 19 countries raised a great deal of money for their own charities.

My other major project was 'Dance Scottish in Schools'. Every school in Scotland was sent a letter inviting them to dance in the last week of November. It didn't matter if it was in one wee school or all the primaries in an area getting together. It was a huge success with tremendous enthusiasm all over Scotland. We were the first to use the term, 'Dance Scottish' in the Society.



Alastair and Rachel. Photograph by Fraser Band

Locally, I made sure every Ayrshire school got a tape with dances. We ran courses for class teachers; we ran day festivals for groups of primary schools. I had great support from Johan Maclean and Sheena Good, who was in charge of PE for the whole of Glasgow. The day of dance in the Kelvin Hall had 3,000 children dancing. There was a dance band as well as a whole fiddle orchestra to play them on and off.

When I was chairman I never went abroad. As vice-chairman I had gone all over the dancing world as an examiner and adjudicator. As chairman I felt I should stay in Scotland.

#### Our teachers are central to our work. How would you define a good Scottish country dance teacher?

First of all, teaching must be fun; it must demand flight from the class; it must demand understanding of formations. I go back all the time to these three words: fun, flight, formations. And humour – a good teacher must be happy teaching. It's a social activity. Nobody is going to make a living from this!

#### Should we then fail candidates who are technically excellent, but extremely boring?

The answer is yes we should, but very few examiners would have the courage. A good dancer may tick all the boxes, but they are not necessarily a good teacher. I always remember examining with Norah Dunn. She would introduce herself to the candidate by reminding them that this is fun. It's got to be fun. Show me you're enjoying teaching and you'll pass. The problem with too many teachers is that they talk too much. As Miss Milligan said, "One demonstration is worth a hundred words." You have to enjoy doing it.

#### You've seen a lot of changes in the RSCDS.

Yes, it has opened up. The acolytes of Miss

Milligan were more Miss Milliganish than Miss Milligan! Our approach used to be more severe than today. It is not a thought I like, but some teachers did no good to the Society. Some teachers put more people off dancing than they encouraged – and I have seen a very wide spectrum of teachers.

Two things strike me about the Society today. I think our examinations have become too academic. Secondly, I think we are over-managed. The board is still too big. Having said that, it is more democratic than it used to be. The success of the RSCDS will always depend on the workers in the branches. They are the people who make it work.

#### There are rumblings whenever the subscription goes up.

It's always been the same! When it went up from two shillings (10p) to half a crown (12½p), there was a rammy! Then when it went from half a crown to five shillings (25p), it nearly sank the Society. But at that time there were only two members of staff.

#### It used to be a much more Scottish Society, didn't it?

Oh yes, for years all the examiners and adjudicators were Scottish. People abroad wanted Scottish examiners – even insisted in some cases, but all that has changed. When I was on the old Examinations Committee, I pushed for the appointment of overseas examiners. The biggest lobby against that idea was from overseas! We used to compromise and send one Scot. I don't know of any other cultural organisation which is as international as the RSCDS.

#### Would you take it as a compliment if I said that people think of you first and foremost as someone who put fun and sociability at the centre of our dancing?

If people thought that then I would think I had a halo! I would! Whenever I went into an examination with Norah, I would remind her that we were there to pass these people. We shouldn't be thinking who we can fail. I feel I have been most fortunate. What I wanted to do, I have done. I made my contribution where I thought it would help. I had ideas. Some were accepted and blossomed, and I can see them being built on today.

#### Can I guess one of your favourite dances?

Yes, it is Miss Milligan's Strathspey. As one of her boys, it has to be! The other is *Montgomerie's Rant*. There were 30 of us in her Jordanhill class. She saw us all go off to the war, some never to come back. No wonder she thought of us all as 'her boys'. I will be for ever grateful that she introduced me to Scottish country dancing. It has given me so much.

# Notes for Programme Devisers



Bill Zobel has put these notes together based on his forty years' experience of devising dance programmes. They are guidelines only, and they are still being developed. As Bill says, "I am still learning." Further copies are available through the website [info@scotscores.com](mailto:info@scotscores.com)

1. Making up a good programme for a dance is not as easy as it looks.
2. Programmes by committee may not be that successful due to a mix of conflicting ideas.
3. Programmes devised for a theme are often not ideal as the flexibility to use dances is restricted.
4. Try to get a good mix of traditional and newer dances, which includes a mix of simple to challenging dances so that the programme satisfies everyone. Consider that:
  - a. Simple dances with basic figures danced to good music can be more satisfying than too many complex dances especially if they have bad tunes or music. Simple dances help inexperienced dancers to enjoy themselves and reduce the 'worry factor' during the dance.
  - b. The programme should challenge more experienced dancers both physically and mentally.
  - c. Physically demanding dances may be better in the middle part of the programme and before half way through the second half after which dancers may be tiring.
5. Get to know a wide variety of dances. Many newer programme devisers and teachers are up to date with modern compositions but have little knowledge of the Society's publications before Book 25 or so. These books contain some of the very best of our tradition.
6. One interval is better than two. After a break the band has to settle in again, regain the momentum and recapture the excitement achieved before the break. To do this twice in an evening can be a challenge.
7. Try to ensure the programme has an increase in the level of excitement throughout the evening. The programme should build towards the interval and then again towards a real high at the end. Encores are a very important part of a programme, not only to the overall level of energy and enjoyment at a dance but also in providing positive feedback for the musicians. Plan to have at least one dance that is good for an encore in the first half and at least two in the second half. It is usually good to encore the last dance in the programme, so the choice of the last dance is important.
8. Make sure there are not two reels, jigs or strathspeys together. It is not a problem to finish the first half and start the second half with jig/jig or reel/reel, although this will involve a change if the interval has to be moved once the programme has been published. (I have seen a programme with five reels together!) Do not finish a

programme with a strathspey.

9. Make the length of the programme suitable for the occasion, e.g. don't have a 21 dance programme as the start of a long weekend workshop. A well planned programme should not need 'extras'.

10. Plan the interval with a slightly shorter second half. Keep the interval short – 20 mins max. unless food is being served.

11. Programmes should not be so difficult that all dances need to be walked through. Keep walk-throughs to a minimum.

12. Consider the type of music for each dance.

a. There should be a large proportion of strong traditional type music sets, for example not more than one slow air or song type strathspey. Not more than two non-Scottish or non-traditional 2 step type of jigs or polka type of reels, for example *Ian Powrie's Farewell to Auchterarder, Shifting Bobbins* etc.

b. Look at the musical key signature. There

should not be too many dances following each other in the same key and there should be a variety in each type of dance e.g. make sure all strathspeys are not in E flat.

13. When planning the programme, ask the band for a list of dances that they really do enjoy playing for. These might be good options for dances that could be encores. Check with the band to see if there are any tunes that they really do not want to play.

14. When dancing to CDs, choose the tracks carefully. It may be better to use an alternative track if the music is more lively or a better choice of tunes. It is not absolutely necessary to use the original tune for a dance if better music is available. Use CD tracks to build excitement in a similar way to live music.

15. Be critical of your programme. Did the programme keep the majority of dancers on the floor for the last few dances? Was the floor nearly empty at any stage?

## Outline Plan for a Dance Programme

Step	
1	Divide time into number of dances with interval. Second half slightly shorter than the first half if possible. [5 dances per hour with recap / quick walk through; 6 dances per hour with quick recap]
2	Put dance tempi in. Start with jig, reel. End with strathspey, jig, reel. End first half with a jig or a reel. Start second half with a jig or a reel. Fill in the remainder [J / R / S / J / R / S etc.] May need to juggle this order to get the proper finish.
3	Choose last two dances on programme. Final two dances are a very important choice – need to be good for musicians as well as dancers. Best to finish with a 'proper' reel (musically) – good figure to finish with is circle as everyone can join in. (Musicians generally prefer reels as the last dance; it also gives them a good chance to play some of their favourite tunes for the encore). Most important to have a good finish with everyone 'on a high' and wanting more. Final dance should be popular and easy enough for all dancers to take part.
4	Choose last strathspey. Last strathspey should not be a long hard dance (e.g. <i>Moment of Truth</i> or <i>Gang the Same Gate</i> ). Good idea to use shorter strathspey here either 4 times or 3 times. Try to make sure this is a dance with a proper strathspey tune (better for dancers and musicians).
5	Choose opening dance. It should be popular and easy enough for all dancers to take part, not too much pas de bas and with a fairly simple set of tunes that allow the musicians to 'warm up'.
6	Choose last dance in first half and first dance in second half – should be popular dances and not too difficult.
7	Complete the programme. Dances should provide sufficient challenge for all levels of dancer attending and also provide sufficient number of simpler dances for the less experienced. Square dance and/or medley could provide some variation, but some musicians have difficulty with the change of tempo in a medley. Use a table to check for good variety of figures [use diagrams or abbreviations].

# The RSCDS in Parliament

by Jimmie Hill

For the second year running the Society hosted a reception at the Scottish Parliament. Held a few days before the beginning of Dance Scottish Week, its aim was to promote the RSCDS and raise awareness of country dancing among MSPs and representatives of organisations who can influence the spread of our activities. The guest list included people from the worlds of education, health, sport, dance and culture. This year we also invited the Consuls of those countries where we have branches. We were delighted to see the Consuls of Austria, Italy and Japan.

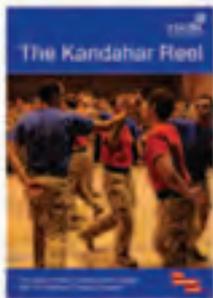
The reception featured the first official demonstration of the RSCDS version of *The Kandahar Reel*, published jointly by the RSCDS and ABF The Soldiers' Charity (Scotland) which supports soldiers when they leave the army. Major Roy Robertson of the Soldiers' Charity was accompanied by seven soldiers of The Black Watch in full dress uniform, a splendid sight.

We were welcomed by the sponsoring MSP, Kenny Gibson of North Ayrshire. He stressed the commitment of Parliament to the promotion of Scottish culture and to country dancing in particular. Alex Gray welcomed everyone on behalf of the RSCDS. Major Robertson thanked the RSCDS for the opportunity to co-publish *The Kandahar Reel* and for our support for the good work his organisation carries out. Jimmie Hill gave the background to the dance and introduced the team of young Edinburgh dancers. After *The Kandahar Reel*, they danced *Glasgow Highlanders* and *The Reel of the 51st*, both dances with strong army connections. A photographer from *The Scotsman* captured the event.

Was the evening a success? Though disappointed that not many people on the official guest list came along, the presence of Major Robertson and the soldiers made it a memorable launch of *The Kandahar Reel*. It would be good to think that we could forge more similar partnerships.

## The Kandahar Reel

The new and historic dance devised by Lt Rob and Capt Andy Colquhoun, cousins and officers in The Black Watch, 3rd Battalion The Royal Regiment of Scotland, while on active service in 2009 in Afghanistan.



- the devisers' original instructions
- the RSCDS version
- the original pipe tune
- tune arranged by Mo Rutherford
- background articles

**Price £4**  
£2 goes to ABF The Soldiers' Charity (Scotland)  
**now available from [www.rscds.org](http://www.rscds.org)**

*The Kandahar Reel* is published jointly by the RSCDS and ABF The Soldiers' Charity (Scotland). The Soldiers' Charity gives lifetime support to serving and retired soldiers and their families in times of need.

## CPD Trainers Workshop

The RSCDS is a registered provider of Continuous Professional Development to school teachers in Scotland. Earlier this year I was one of around thirty Scottish country dance teachers, all with a background in education, who met in Pitlochry, under the leadership of Jean Martin and Jimmie Hill, to discuss ways of passing on our knowledge and enthusiasm to both primary and secondary teachers so they could start teaching SCD in their schools.

We started by looking at Scotland's new Curriculum for Excellence. The good news is that SCD ticks all the boxes in the 'Dance' section of the Expressive Arts Curriculum,

and the 'Health and Wellbeing' section in Physical Education. The bad news is that although the Scottish Parliament is very keen to support SCD, there is no explicit mention of it in the Curriculum, so what happens about SCD in schools is the responsibility of individual teachers. We agreed that if we are to persuade them to teach SCD to their pupils we had to catch their interest, make it fun and show how dance can link into other school projects like history and music.

Through discussion and practical sessions we tackled basic lesson plans, teaching materials and sources for helping school

teachers start their own SCD classes. Finally we were asked to devise the first two-hour session for primary teachers who had never done SCD, and then to devise a course to help secondary teachers expand their repertoire of dances for the end of term Christmas dance. I came home exhausted, brain dead, but really excited by this RSCDS initiative. By getting the teachers on board, we catch the next generation of dancers and this part of our Scottish heritage is secured. I can't wait to expand the scheme into the rest of Britain and then worldwide!

Isobel McMillan  
Aberdeen Branch

# From around the world

We welcome back Arthur McNeill as our Asia correspondent, and in this issue Europe is represented by Agnes Borbely from Hungary, and Australia by Elma See. Many thanks to them and to our regular correspondents.

## Africa

Correspondent: Terry Lynne Harris  
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The 51st Club (Johannesburg Branch) held their first Open Day on a Saturday morning in April. There were twelve visitors during the morning and, with the help of the teachers and club members, they had fun trying their hand (or is that their feet?) at dancing some ceilidh dances and simple country dances. The DVD *Reel Scottish* was also shown. There were two breaks for refreshments during the morning.

The Pretoria Branch held a Day School in June. Moira Bolton flew up from Pietermaritzburg to teach the intermediate and more experienced dancers, while Norma Craven, of the 51st Club (Johannesburg Branch), took the beginners' class. The dancers had the afternoon free to rest their feet, before returning for a social that evening.

We extend our sincere condolences to Margo Monteith, retired SCD teacher and co-founder of the 51st Club. Her husband, Alec, passed away in June.

## Asia

Correspondent: Arthur McNeill  
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An invitation to perform Scottish country dancing at the Hong Kong Cultural Centre proved to be an effective means of galvanizing the local dancers and musicians into collective action. The Hong Kong Highlanders demonstration team was joined by members of the (Chinese) Caper

Folk Dance Group, plus twelve stunningly elegant female students from the Sacred Heart Canossian College for an interesting 45-minute performance of Scottish dancing. The three dancing teams marched proudly to the performing area, following the lead of the Hong Kong SAR Red Tartan Pipe Band, whose piping and drumming silenced the typically noisy crowds of Saturday afternoon shoppers who happened to be in the foyer of the Cultural Centre at the time and many of whom just decided to watch the show. The largely Chinese audience was guided through a varied programme of Scottish country and Highland dancing by a bilingual Cantonese-English MC duo consisting of dancer, Anne Lee, and Fear an Taigh, David McKellar, who explained the steps, formations, dance histories, music and almost demystified the wearing of the kilt. An ocean liner had just berthed at nearby Ocean Terminal and some of the passengers joined the audience, looking bemused at what was probably their first impression of Hong Kong. Behind the scenes of this fast-paced, almost slick performance lay hours of preparation, not least by the organizer, Joseph Shembri, who had a few sleepless nights and had devised all kinds of contingency plans. Fortunately, everything went according to Plan A.

On a sadder note, the dancers said goodbye to Jean Young, a founding member of the Hong Kong Highlanders and teacher of the Reel Club class for several years. Jean is moving back to New Zealand. To send her on her way, a new dance entitled *Jean and Mhairi's 'So Long Hong Kong'* was devised and performed in their honour.

## Australia

Correspondent: Elma See  
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The Australian Teachers' Alliance Inc. (ATA) is an organisation committed to upholding the objectives of the RSCDS and furthering the professional development of teachers. Membership stimulates co-operation amongst all branches, teachers and dancers. The executive committee is elected on a three year rotational basis, with a different branch holding the reins of office each time.

ATA has conducted a course for trainee teachers and for experienced teachers who were embarking on mentoring for the first time. The next venture is a tutor training course over the 2011 Easter and Anzac weekend. It is twelve years since a similar course was conducted in Australia and the need for new tutors is becoming apparent. There is also a requirement for junior class teachers, and it is hoped ATA will be able to help encourage teachers to volunteer for these most rewarding jobs. It's easy if it is made fun.

ATACHAT is published three times a year and the newsletter is aimed at keeping teachers in touch with what is happening. Contributions come from members and ideas are shared between teachers from all branches within our vast continent.

## Canada – East

Correspondent: Keith Bark  
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For many branches in eastern Canada, the dance year is considered to come to a close at the end of spring. Many summer activities, however, help promote public awareness of SCD with teams dancing in public parks and at Highland Games. Both Toronto and Hamilton Branches hold Festivals of Dance, where local classes and groups - including beginners showing what they have learned - perform demonstrations. Experienced dancers and teams perform more intricate or specially choreographed demonstrations. In Toronto, a ceilidh class demonstrated a ceilidh waltz and also joined in some of the general dancing. The festivals help to bond and encourage the newer dancers.

One regular spring demonstration is dancing at the opening ceremony of the



Scottish country dancers, Highland dancers, pipers and drummers at the Hong Kong Cultural Centre

Georgetown Highland Games, north west of Toronto. Dancers from several branches, including children and teenage classes, help to swell the numbers. The demonstration is co-ordinated by Nora Sutherland, a local teacher and past Chair of the Teachers' Association of Canada (TAC) who is probably more widely-known as a former manager of TACBooks. We have danced at Georgetown for over twenty years, and we haven't suffered as wet a demonstration as we encountered this year.

As the mass pipe bands entered the field, it started to rain. The rain got heavier as the young Highland dancers performed the Fling. The country dancers then went onto the field to perform their seven-minute selection in heavy rain. As we marched off the rain changed to drizzle and stopped shortly thereafter. By that time there were 64 very wet, but still smiling country dancers!



*Nora Sutherland at the wettest Georgetown Highland Games for over twenty years.*

On Sunday June 13 members of several south western Ontario and northern New York State branches along with the TAC Executive attended a celebration to honour June Shore's 90th birthday. Over 100 friends and relatives came to celebrate with June. Fred Moyes provided musical entertainment and a demonstration team from Hamilton danced *Mrs. Shore's Strathspey*, a dance devised by Charles Ryer from Oregon, USA. June is well known as an experienced Scottish country dance teacher, tutor and mentor and is a founding member of TAC. For 24 years she was the Membership Secretary and she also served as Publications chairman for TAC. In 1990 June was awarded the RSCDS Scroll of Honour. Congratulations June!

## Europe

Correspondent: Agnes Borbély  
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"Why do you dance Scottish country dances if you are Hungarian?" This is the most frequently asked question, when I invite people to come along and dance with the Budapest Scottish Dance Club. I never understand this question. Why do I sing Scottish or Irish songs? Why did I learn to dance Greek dances? Why do I read books



*Members of the Budapest Scottish Dance Club.*

by foreign authors? Isn't the fun of dancing, singing or reading a universal pleasure?

There is a more straightforward explanation. For Hungarian dances you need a constant partner to reach perfection. For Scottish dances you need to be a team player, who is ready to enjoy the feeling of dancing together. This common affection towards Scottish country dancing brought together the founding members of our club, which affiliated to the RSCDS in 1992. In 1999 we set up the Budapest Scottish Dance Club (BSTK), a self-sustaining, non-profit association. The aims of the club are to make Scottish country dancing popular in Hungary through performances, regular public dances and the teaching of dances, and to arrange programmes for club members, participate in international events and organise such events in Hungary.



*A ceilidh in Budapest.*

We hold ceilidhs once a month for the general public, the club members (currently 42 paying members) meet once a week, and every year we start a beginners' course in September.

The most important event of our club is the international dance weekend that we organise every other year. Next year we will have our 7th International Ball and Weekend with Patricia Houghton teaching and James Gray and Andrew Lyon playing in the most special hotel of Budapest on 24-27 March (more info on [www.bstk.hu](http://www.bstk.hu)). The tourist programme will also take you to Pécs, the European Capital of Culture.

## Japan

Correspondent: Tom Toriyama  
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Our dancers continue their classes all through the summer without a break and, with a summer moon shining brightly above, dancers in Japan continue to enjoy Scottish country dancing. Some groups even run their Annual Dance during an afternoon with temperatures as high as 35C/95F. Air-conditioning does help!

Tokai Branch held its Weekend at Numazu, on the southern side of Mt. Fuji, in March. Gale force winds swept over the area for 3 days. Dancers enjoyed *The Whistling Wind*, *The Munro Rant*, *The Shetland Shepherdess*, *The Abbot of Unreason* and the Society's dances, as well as some ballroom dances under the guidance of teacher, Diane Rooney, with fiddle music played by Kana Otake. This was Diane's first experience of teaching a class of more than 100 dancers. Some Japanese teachers taught men's Highland dancing as well as some of the MacNab dances.

In June 100 dancers attended the Tokyo Branch Weekend which included the AGM. This year the event was held at Lake Saiko on the northern side of Mt. Fuji. Two classes of mixed experience were taught by seven Branch teachers with music provided by five musicians. Unfortunately, the keyboard provided by the hotel was not up to standard. We expect an improvement in 2011!

The latter part of April into early May was a busy period for the Japanese branches with examinations for would-be teachers taking place. 14 candidates took Part 1 and 11 candidates took Part 2.

To celebrate Saitama Branch's 10th Anniversary next year a Weekend Festival will be held in April with music played by Iain MacPhail and his Band.

*Continued on page 22*



*RSCDS Vancouver Branch demonstration team at the British Columbia Highland Games, June 2010.*

## New Zealand

Correspondent: Janet Favel

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Winter is a busy time on the Scottish country dance calendar and many dancers have been enjoying club visits, annual dances, and day and weekend schools.

The annual Queen's Birthday Weekend School hosted by the Waikato-Bay of Plenty Region was this year held in Otorohanga. Otorohanga is a service town for the surrounding farming community, and those attending the School were requested to "leave gumboots at the door, and park tractors tidily". It was great to make contact with dancers from around New Zealand, and even a few from Australia. The usual range of enjoyable classes and wonderful music was on tap for us. The theme of the fancy dress night was Kiwiana (characters unique to New Zealand). We had the 4 Square (Grocery) Men, the Topp Twins, a pavlova, a marching team, a pukeko family, and a sprinkling of paua shells and kiwis.

Canterbury Region had a busy weekend recently with an advanced technique class, an advanced social class, and an intermediate class – all held at different times, you'll be pleased to hear. Medal tests were also run with nine junior dancers taking their Bronze Medal test, and six taking the Silver test.

Events to look forward to include the Auckland Region Labour Weekend School, to be held in Whangarei, in the north of the North Island, where those attending will have the luxury of dancing to two local bands.

Only two months later we head down to Dunedin in the south of the South Island for the annual Summer School. With nine dance classes and a music class being offered, there is something for everyone.

The wonderful line-up of teachers and musicians is preparing to make the whole experience truly memorable. There will be a trip to Larnach Castle on the Big Day Out, and a demonstration of dancing in the Dunedin Botanic Garden. And did you know about Scotia, the restaurant with over 300 whiskies to choose from .....?

We're always pleased to welcome visitors to this part of the world. Remember to bring your dancing shoes with you – there will be a dancing event somewhere for you to enjoy!

## North America - West Coast

Correspondent: Alan Twihigg

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This has been a cooler than usual summer on the West Coast, which makes beachgoers complain but is pleasant for Scottish dancing!

From Garth Martens, who is a graduate student at the University of Victoria and recently became the President of the Victoria Branch, comes word on this year's Youth Weekend West:

"From May 21st to 23rd, dancers from across Canada and the United States between the ages of 12 and 30 gathered in Victoria, BC, to sharpen their dancing skills and make new friends. Guest teachers Graham Donald (Leeds, UK) Fred DeMarse (San Francisco) and Eileen Hsu (Seattle) were lauded for their classes, as were the class musicians, Calum MacKinnon (Seattle) Lisa Scott (Portland) and Mary Ross (Victoria). The elective dance teachers - Penny Catton and Ed Pitkin (Old Time) Graham Donald (Highland) Amity Skala (Flamenco) Eileen Hsu (Uncommon SCD Formations) and Calum MacKinnon and Lisa Scott (Music Workshop) - were equally praised for their enthusiastic and effective teaching. The Saturday Ball was a great success,

with Calum MacKinnon on fiddle and Lisa Scott on piano. Many thanks to the RSCDS for helping to bring Graham over from the UK. His high standard and ready humour were popular with the students. Many of those attending expressed how great it was to have a teacher from overseas."

The Phoenix Branch celebrated its 25th anniversary this year and hosted a mini workshop in July to mark the event.

The Seattle Branch presented Irene Paterson with the Society's Scroll of Honour at their annual Fort Worden Weekend in September. Irene is a long-time teacher and candidate tutor and has held various positions with the Teachers' Association of Canada (TAC). She was born in Scotland and lived for many years in Ontario before moving west.

In the San Francisco area, the economy is having an effect on dance events, requiring us to seek alternate locations and scale back some activities. Our annual ball has been losing money and we thought we would have to abandon the elegant Masonic Hall that has been our venue for many years, but the ball chairman managed to negotiate a price reduction, enabling us to hold the ball there for at least one more year.

The Branch Weekend at Asilomar has also been beset by sharply rising costs and a decline in attendance. For now, we are scaling back the number of classes and making a few other cutbacks in an attempt to balance the books – we hope the dancers understand and continue to sign up!

## South America

Correspondent: Marcella Galve

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Each year the BASCDancers in Buenos Aires choose a theme and organize a dance

*continued on page 23 ►*

# Dance Scottish Week 2010

by Ruth Beattie

In sunshine, scattered showers and in an Edinburgh looking its magnificent best we launched Dance Scottish Week in the elegant and modern surroundings of the Garden Lobby at the Scottish Parliament. Our host, MSP Kenneth Gibson, expressed his appreciation of the worldwide influence of the Society, young dancers from the Edinburgh area performed the fast moving *Kandahar Reel* and we were joined by soldiers of The Black Watch and by representatives from the arts, education and foreign relations. You can read more about this splendid occasion on page 19.

Dance Scottish Week was then celebrated with the North-East dance in Aberdeen. We were addressed by the Lord Provost of the City, who expressed his appreciation of the activities of the local branch and the Society as a whole. He was joined by our Chairman Alex Gray, who welcomed the dancers on this special occasion. Aberdeen Branch members extended a warm welcome, and offered most generous hospitality to its guests with a delicious buffet. A local team again entertained the guests with an excellent performance of *The Kandahar Reel*.

The South-West dance in Troon marked the official closure of Dance Scottish Week. Ayr Branch as ever extended kind hospitality to over a hundred dancers and



*The Dance Scottish Week opening dance in Aberdeen.*

provided a programme of enjoyable dancing. Again our Chairman was present to welcome the guests.

But Dance Scottish Week is not just about major events. It began as a proposal to encourage new membership around the world, and to showcase the friendship and fun our current members experience through sharing social and educational activities. This has been a wonderful year in extending our international circle. We have had events taking place as far apart as Adelaide in Australia and Bergvliet in South Africa, Croydon in Surrey, Calgary in Canada and Stuttgart in Germany. The list goes on, and very special thanks are due to all branches and groups that participated.

Another end-of-week event was the 60th Anniversary of Forres Branch. This was a wonderful evening, and dancers had travelled considerable distances to attend. As happened at the other dances the newly published booklet of *The Kandahar Reel* was highlighted. How moving it was when on each occasion so many came and quietly said: 'We are so glad that you are doing this for charity; we have relatives in Afghanistan'. Dance Scottish Week has been well worth the effort!

Do let Headquarters or the magazine editor know what you did for Dance Scottish Week. We can learn from one another, and together help interest in Scottish country dancing to grow.

## **South America** *continued from page 22*

evening around it. Last May we held a special workshop dedicated to dances connected with Scottish legends and fairy tales. A story teller was invited to this event and he recreated the atmosphere of each tale wonderfully. The audience listened to the tales and then gracefully we danced to the rhythm of *Fairy's Jig*, *The Fairy Flag*, *The Brownie of Blendnoch* and *Lady of the Lake* among others.

In November all the pipe bands in South America will be gathering in Buenos Aires to play to the public in the open air. BASCDancers, by that time, will be closing the dancing season with our Happy Meeting – a dance party where we revise the work done in the year. If any reader of *Scottish Country Dancer* happened to be around in November please find out more information at: [www.basc dancers.com.ar](http://www.basc dancers.com.ar)

## **USA - East Coast**

Correspondent: Eilean D Yates  
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The Silver Thistle Ball weekend hosted by the Scottish country dancers of Richmond, Virginia was held in June. Muriel Johnstone and Elke Baker provided the music. Thistle School celebrated its 30th anniversary in July at Lees McRae College in Banner Elk in the North Carolina Mountains. Betty Lee Barnes, who was one of the founders, is still the Director of the School. A book of dances devised by present and ex-Thistlers and recipes called *We Dance Therefore We Dine* was on sale.

A large group of dancers from the South East was fortunate to be able to make the trip to St Andrews to attend the RSCDS Summer School. In August the Carolinas

Branch held its 2nd annual Tea Dance in Greensboro, North Carolina with Mara Shea and Julie Gorka.

At the Williamsburg Games in October there will be a day showcasing Scottish country dancing, with demonstrations and workshops by local groups followed by competitions judged by Geoffrey Selling. The finale will be a massed demonstration by all the dancers. One of the main aims is to increase public awareness and attract new dancers.

Fall additionally promises to be a busy dancing season with events at Charleston, Charlotte, Greensboro and two dances held in Atlanta in conjunction with the Stone Mountain Highland Games. We would welcome anyone travelling in the South East to come and join in the fun and attend some of the events.

# Who Says “Nothing Ever Changes?”

*RSCDS Summer School at St. Andrews through the eyes of the Brown family: Malcolm, Helen and their sons, Alasdair and Duncan (York & North Humberside and Exeter Branches)*

*Malcolm and Helen Brown started dancing in London in the mid 1960s and moved to York in 1967. They attended Summer School in the early 1970s to take their Preliminary Test and Teachers Certificates, and they formed the York and North Humberside Branch in 1975. Alasdair and Duncan also dance and teach SCD*

So how do you keep your children dancing? We said to our twelve year old “If you keep going to class, you can go to St Andrews when you are sixteen”. In 1989 Alasdair and Malcolm, went to St Andrews for two weeks, and two years later we were joined by Helen and younger son, Duncan. Helen and Malcolm didn't miss a year until 2006. Has much changed over that time? Here are our views.

**Malcolm and Helen:** One of the things has been the cost – two weeks for the four of us in 1989 cost £1,600, whereas today it would cost £3,800 (£3,400 with discounts). Dining has become less formal – no more breakfast queues reaching down the stairs, or waitress service or waiting for the director to arrive before dinner was served. Many of the special events that were started have disappeared, such as coach trips, garden parties and dancing in the streets, an event enjoyed by those taking part, although it was a struggle when Malcolm found the megaphone had flat batteries!

Afternoon activities have developed out of all recognition. Apart from occasional classes for ceilidh and ballroom dancing, the only regular afternoon class on our early visits to Summer School was the piping class to which Alasdair disappeared with other experienced and “would-be” pipers. The more experienced shared the early morning piping between them. Three of the young pipers danced the Highland Fling while playing their pipes at one of the ceilidhs – a sight to remember!

Injury forced Helen to join the seniors' class when it was in its infancy. She saw it develop over the next ten years into the class which was most knowledgeable about dances, enjoyed teasing the teachers and had the occasional fashion parade on the week's theme!

**Alasdair:** At the start of my first week at Summer School I was known as Malcolm's son, by the end of it he was known as Alasdair's dad. I told my parents I wanted to come back next year and we hadn't even packed the car to leave University Hall! There was a great deal of fun and socialising,



*Malcolm supervises dancing in the streets with Alasdair on the bagpipes.*

and dancing with so many good young dancers had been great. I continued to attend until our first daughter was born in 1998, and only managed one more occasion until returning to teach in 2010.

This year was my first year as a member of the teaching staff. This meant I had added responsibilities, but as a new teacher at Summer School I was not allocated a walk through class for the evening dances. The walk through was introduced a number of years ago and was quite revolutionary at the time. As a teacher, getting across what I wanted in one of my classes was a challenge, I had dancers from Luxembourg, Russia, Italy and Portugal as well as English speaking countries as far afield as New Zealand and the USA. This emphasised that whilst Summer School has changed over the last 21 years, the general ethos behind it remains the same: learning Scottish country dancing with like minded people from all over the world, and forming lasting relationships through socialising on the dance floor and at parties.

**Duncan:** My first year was the 60th

Summer School – classes were Tuesday to Monday (slightly odd) and Week 4 was the short week. A great change has been the lower numbers in the Highland class. In my first year there were seventeen in the advanced Highland class and we filled out the St Andrews Town Hall quite well. When I went to Summer School in 2003 women were allowed in to the only Highland class. This was probably a good thing, and I have to admit that my wife, Laura, and some of the other ladies were better Highland dancers than the men.

The young people have always stuck together and, as Summer School has become more expensive for families and the under 30s, the 'young crowd' has got older. However, the young ones always look out for each other and age groups tend to 'grow up' together. If a new person is spotted and they appear to be on their own, they are generally rounded up and included in all the parties. I know I am not the only one who met his wife (or husband) at Summer School!

Going up as a musician was a very different experience again. In my first year, Laura was taking her teaching certificate, so I was helping her, as well as practising madly for the next class. Being a dancing musician meant that I could play in the mornings and dance in the evenings with people from the class. The range of optional afternoon classes has been huge over the years as different directors have put their slant on things.

**Malcolm:** In 1989 we had a school photograph – now we have class photos taken by class members. In the 1960s portable reel-to-reel tape recorders recorded the music. In the 1970s we had portable cassette recorders. Video cameras gradually became available and were used to record the displays. Now recordings are made using mobile phones and, instead of videos or DVDs being sent around the world, in a matter of hours the material is being put up on Facebook or YouTube for the world to see.

**All:** We are all looking forward to the next generation of Browns attending Summer School – it won't be long!

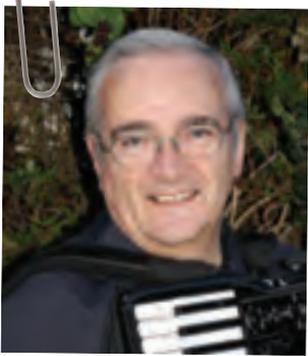
# Who's who in the RSCDS



**Di Rooney**  
New Convenor  
of the Education  
& Training Committee

I became involved in SCD in 1979 when I moved from Liverpool to a wee village in Cheshire. I was disappointed to be told that I couldn't attend a forthcoming Scottish ball. However, I was advised to attend classes. After years of dancing locally I finally made it to Summer School at St. Andrews. I had never experienced anything like it in my life. I met and made friends with dancers from all over the world. In fact I was so enamoured with the whole enterprise that I asked Miss Gibson (the RSCDS Secretary at the time) if I could stay on for a second week. She blanched at the request but stoically agreed to my appeal. I took my teaching certificate at Summer School in 1991. Since then I have taught an affiliated group and I still teach the weekly Cheshire Branch class. I have taken several day schools and this year, as a guest of the Tokai Branch, I was privileged to teach at the Numazu Weekend School in Japan.

I served on the Executive Council for fourteen years and was subsequently asked to join the Strategic Planning Group. As an active member of Education & Training I also worked on the Schools and Youth Sub-committees. As a dancer I have attended courses dealing with music, examinations, teaching, tutoring and mentoring. I have participated in three TAC Summer Schools, numerous RSCDS Summer Schools and workshops over much of Europe, and danced at events in the USA and Canada. These experiences have provided me with an insight into the issues affecting a wide range of dancers, teachers, musicians and examiners. It is difficult to have a single vision for the multi-faceted Education and Training Committee, but I am very conscious of our traditional heritage and also committed to our evolution in a world-wide context.



**George Meikle**  
New Music Director

As an experienced working musician and bandleader, I have been involved in the Scottish country dancing scene for almost fifty years and have enjoyed many years of friendship from dancers within the RSCDS and beyond. For more than fourteen years, I have been responsible for the compilation of the comprehensive SCD Index (14,000+ dances) published by RSCDS Sutton Coldfield Branch. In addition to leading the Lothian Scottish Dance Band, I have played for many classes, examinations, children's medal tests, dance festivals, weekend workshops, overseas dancing holidays and

various dance schools. I have tutored musicians' courses at Summer School in St Andrews and elsewhere. As a composer, I have written over fifty tunes, four of which are used for Society dances and most of the rest are used as original tunes for other dances. I have regularly broadcast and recorded since 1970. As well as the Society's Book 45 CD, I have made around twelve other recordings with my band. I put forward the idea of combining all of the Society's original tunes into one publication, giving rise to the very successful *Originally Ours* book published in 2005.

I hope to bring enthusiasm to the job, to build a rapport with other musicians involved in SCD and traditional music and to assist musicians starting out in the SCD scene by sharing my experiences, offering a friendly ear and solving problems. Although not a dancer myself, I am as interested and enthusiastic about dancing as the most ardent dancer. I feel very privileged to have been the first non-dancer to have co-ordinated the RSCDS Winter School. As music is essential to dancing, it is important that musicians, as well as dancers, are involved in running the Society. My ambition is to make members realise how important it is to have both good music and good musicians.

## From *The Scotsman* 20 March 1950

### Country Dance Festival

Dancing at the two-day Scottish Country Dancing Festival in the Music Hall, Aberdeen, which ended on Saturday night, was "back to the most excellent standards of pre-war", according to the adjudicator, Miss Jean Milligan of Glasgow. With the temporary halt in Scottish Country Dancing Festivals brought about by the war, they had had to start practically from the beginning when the war ended, she said. "The dancing will never be quite right however, until we have the men taking part," she added. "I have been pleased to see such fine young men taking part tonight. The whole object of the Festival is to keep up the standard and to get the men back on the floor, making Scotland a dancing country again." Her main criticism at the session was that many of the dances were done too fast. She advised competitors to take the proper time, saying, "I am sure there were many in the audience who said, 'That's not for me.' Dances should be such as could be done by an 80-year-old."



"Good luck to all the dancers taking part in 'Dance Scottish for Pudsey' in Dumfries on 23 October and in other events supporting the BBC Children in Need appeal. We hope you have a great time and raise lots of money for disadvantaged young people."

Andrew



## CD for RSCDS Book 17 plus 3 Dances for 2009

*Neil Copland and his Scottish Dance Band; Keith Smith and James Gray*

This musical offering from the RSCDS is not only a double disc but also features two groups of renowned musicians. Neil Copland and his Scottish Dance Band provide the music for the 12 dances from Book 17 and the duo of Keith Smith and James Gray perform three of the 5 dances from the 2009 leaflet. There are 15 tracks in total on the two discs providing over 100 minutes of thrilling music.

Neil Copland's 6-piece band offers a rich and full sound. Neil plays lead accordion and is accompanied by his wife Maureen Rutherford on the fiddle, Ann Rutherford on piano, Gary Muir plays the 2nd accordion, John Sinton the bass and Robert Simpson the drums.

Book 17, which is also known as the Coronation Book as it was published in 1953, is unusual in that almost half of the dances have 40 bars, there are three 8 x 40 strathspeys, a 8 x 40 jig and a 8 x 40 reel.

The sets of tunes used for the Book 17 dances are a balanced mix of traditional and modern. For a number of the dances the lead tune is followed by the suggested published alternate tune.

I was intrigued by the names of some of the selected tunes; in fact if you enjoy *Strong Tea* or *Glenfiddich* or are looking for *A Cheap Meal* then this CD is for you.

The three dances from 2009 *A Capital Jig*, *The Valentine* and *Forty-five years on* have an appropriately modern tune selection. (In case you are curious the music for the remaining two dances from the 5 for 2009 can be found on the Book 7 CD.)

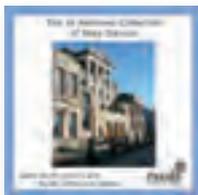
The tracks where Keith Smith on fiddle is accompanied by James Gray on piano are wonderful not only to dance to but to listen to as well. There is some masterful fiddling by Keith in the second tune in the reel *Forty-five years on*.

Our group particularly enjoyed dancing *The Valentine* where there is symmetry in the composers, the original tune is by Marian Anderson, the second by James Gray, the third is by Muriel Johnstone and Keith Smith wrote the fourth tune.

This CD will make a welcome addition to the music collections of those who are reliant on recorded music for teaching and dancing.

*Heather Hodgson, Cape Town Branch*

## The St Andrews Collection of Step Dances Vols 1 & 2 plus CD



At last, the long awaited book of step dances. *The St Andrews Collection of Step Dances* was ready for the 2009 AGM and volume 2 plus double CD made an appearance

at Summer School 2010.

The 34 dances over two volumes include the Four Step Dances last published in 1953 and material drawn from *The Hill Manuscript* of 1841. Isobel Cramb, assisted by Flora Cruikshank, interpreted and reconstructed many of the dances. Miss Cruikshank also supplied dances as did Mary Isdale MacNab from Canada. Others can be traced back via Wendy West, her mother Tihi and Hope Little to "Dancie" John Reid of Newtyle. Susan Nedderman's extensive notes were used as a reference for volume 1. Dances devised by Pat Clark, Lesley Martin, Esme Randall and Vera Sim are also included.

Both volumes are clearly laid out but volume 2 has the advantage of adding counts to the dance descriptions for most of the dances. "Dancing words" are available for *The West Repertoire* and Irene Fidler's *The Bonnie Broom*. A few errors were noted at Summer School this year so will hopefully be corrected for the next print.

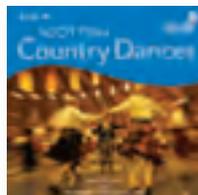
The music for volumes 1 and 2 was arranged by Pat Clark and Muriel Johnstone respectively. Muriel Johnstone and Keith Smith then recorded the CD. The dances, for the most part, appear in alphabetical order. The CD is great to listen to with a large selection of familiar tunes from a variety of sources, one of the earliest being *The King of Sweden* from 1735. A number of the alternative tunes are by Nan Main.

A few tracks are not at the speed I would like, but only by a few seconds. The finish for the 6/8 *Blue Bonnets* could have slowed slightly earlier to accommodate the curtsy on bar 7.

As well as the usual rhythms, 6/4 and 9/8 time are required. Dances which use more than one time signature are included too. This was fashionable in the 1800s and the *Pas de Trois* for the *Misses Glennie* is a fine example. Until these books appeared we have relied on notes handed down by teachers or made

by students, like myself, of this dance genre. This package is definitely a bonus and it will allow me to revise my repertoire and extend it as I sample some of the other dances now that music is also available.

*Janet Johnston, Stirling Branch*



## Book 46 and CD

Having enjoyed taking part in the Society's worldwide selection process for the new Book 46, it was a further

pleasure to go to Summer School this year and to learn and dance the new dances – and to discover the final choice. 91 Branches participated in the selection of the 13 dances finally chosen out of an impressive 97 dances submitted.

The result is a fitting reward for all the effort put in by Headquarters and branches to bring us this new collection. The dances selected are all very danceable, and will readily find their place on programmes and in classes from intermediate up to very advanced level.

The dances for the most part contain generally basic, straightforward figures but either with interesting links and phrasing, such as in *Peggy Spouse MBE*, or with just one lesser known or new figure for added interest, such as the circulating allemande in *The Flower of Glasgow* or the three-couple bourrel in *Barbara's Strathspey*, where the addition of an extra couple in this already beautiful and flowing formation adds a surprising new visual dimension. The sheer fun of the dynamic corner figure in *Best Set in the Hall* will make this dance a real favourite.

Each dance in the book has its own appeal and the collection as a whole will certainly cover a wide range of dancing tastes. Is this an advantage of the democratic selection process? If Book 46 is a reflection of current dancing tastes it is interesting to note that two out of the five strathspeys are for three-couple sets and no two-couple dances are included.

For branches such as ours, which don't have musicians for classes, it is a great advantage to have the CD published at the same time as the book. The music by Kenny Thompson and the Wardlaw Scottish Dance Band is lively and rhythmical, although I tend to prefer strathspeys just a little slower and a little less accentuated. I particularly liked the enthusiastic interpretation of *Scott Meikle*, the tune written by George Meikle for his son.

*Tom McKinlay, Paris Branch*

# In my opinion

by Elaine Wilde

## I want to share with you my thoughts on how we behave at dances.

Over the last few years I have noticed with sadness that more people are booking partners for dances even before the dance has started, with quite a number seeming to try to book every dance, or at least all the dances they wish to dance. Why? Is it so they are certain of whom they are going to dance with? Do they have a fear of being 'left out'? Others, quite understandably, book specific dances with good friends and acquaintances for various reasons and may even book some dances with their spouse/partner. Those who know me are aware that I have not booked any dances on a programme, even ball programmes, for many years now. This is because I realised that we were in danger of dances becoming an exclusive rather than inclusive event, with newcomers, beginners and returners almost locked out. Yes I know that that's a little extreme but many a time I have noticed someone sitting out, with dance shoes on, and when I have asked them to dance I find that they are quite new to SCD, are unsure of the dance or they are new to the area. I don't have a problem if they are resting or pacing themselves so politely decline my invitation to dance, and I am also very pleased when they are happy to dance with me; I have met some fantastic people as a result. No, I'm not a martyr or mad, just someone who loves to dance and wishes to share my interest with others. It's great. I see dances as very much a social occasion, not a class where I know everyone and we have a similar standard.

This brings me on to the social nature of the dance. Why do some people look so miserable at dances, rarely giving eye contact and appear to be just going through the motions of the dance and not apparently responding to anyone else in the set, including their partner? We all dance from choice, so why the dreary faces from some dancers? Without eye contact it is difficult to dance as a set and as one with your partner. Good phrasing and hands really make the dance feel great, not pointy toes and stiff bodies. A recent



*Elaine (on the right) dancing at the RSCDS Conference Ball 2009.*

Saturday night was a good example. I danced a really lovely strathspey but my 'experienced' partner was almost always ahead of me and hardly ever looked at me, getting to the end of each phrase far too early. Why? Is it insensitivity to the music? Is it a wish to demonstrate that they 'know' the dance? I'm not sure. All I know is that, as a consequence of poor phrasing, the dance loses uplift and vitality. Good phrasing makes you feel as though you are dancing on cushioned air fractionally above a sprung floor.

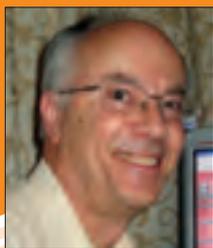
At dances I never worry about what dancers' feet are doing. I am just enjoying the dance and the company of my fellow dancers, and encouraging good phrasing, covering and the giving and releasing of hands. Oh boy, hands: they can be a minefield! We've all had at some time a crushed hand, jarred shoulder and almost broken wrist. It makes me wonder what is taught at dance classes. I chuckle at the times when I have had to 'find' the hand to hold because eye contact is lacking, or a hand won't release, but it can at least add to the fun and unpredictability of the dance. I was just as 'guilty' at one time and hope that I am no longer at fault. At the end of the dance, after thanking my partner, I usually say thank you to the set, if they have not already dispersed, and then walk a little with that partner before politely leaving to find another for the next dance. Oh, how lovely it is to have a male partner take you back to your seat and engage in a little conversation before departing. Sadly this chivalry is also declining. Why? Is it

because we need to read the crib before the next dance, or are we too eager to find our next partner, whether booked or not, or are too many dances included on the programme? Perhaps our behaviour is a direct response to the pace and complexity of the evening.

Programmes with many 'local' or complicated dances, with no recaps, can also become a barrier to the uninitiated and affects behaviour. Even more so when people line up as a ready formed set because they do not want the dance 'spoilt', even 'pushing in' to achieve their objective. Where is the social spirit of the evening if there are 'closed groups'? Thankfully such behaviour is rare, and I am sure the dancers responsible would be mortified if they realised how they were being perceived. Let's engage our brains a little more and be slightly more altruistic in our behaviour generally at dances. The total enjoyment and fun will be the greater as a result.

I hope I have challenged your thinking about the effects of our behaviour on fellow dancers. Sadly, the SCD community is ageing fast, with not enough younger dancers coming through. How we welcome new dancers or newcomers to our own area, our general behaviour at dances and the type of programmes and events that we put on are really important if we truly want to attract others and encourage them to come back. Making SCD inclusive and fun is vital to our survival.

# Overheard on the Web



Chris Ronald (New York) reports on how social networking sites are helping to boost numbers at RSCDS events.



## Meet-Up

If you are new to a city, or just looking for something new to do, what do you do? (This is assuming you have never heard of Scottish country dancing, but you do have access to the internet.) One way would be to put a few relevant words into a search engine like Google. But that might be like looking for a needle in a haystack. A better idea, at least in a few cities, is to go to Meetup – [www.meetup.com](http://www.meetup.com). With Meetup, you enter a city or postcode, say how far you're willing to travel (10 miles, perhaps) and what type of event you're looking for (dance). If you lived in Birmingham, England, and you did this, the first event you would see is the Birmingham SCD group. In the case of New York, you would get over 500 dance events, so you may have to be more specific, adding words like 'scottish' or 'celtic' to the search. When you do that, you see the two SCD groups in Manhattan.

In New York we've been using Meetup for the last year, and it has brought in a significant number of new dancers. Meetup doesn't just announce events, it allows members to discuss the events, so a newcomer to the site can see what existing members are saying about the group and what it does. You can also see pictures of the dancing. Meetup does charge a fee to the 'organizer' of the group, but the New York groups definitely plan on continuing with it. Check us out!

## Facebook



Another social networking site, which by now is well known, is Facebook. This site allows one to post a virtually unlimited number of photos and videos on one's 'wall'. For example, I recently saw a video taken at St. Andrews Summer School of some of the Book 46 dances being demonstrated. One can see photos and videos from a growing number of SCD events on Facebook, including the Summer Schools at St. Andrews, TAC, Pinewoods, etc. However, unlike YouTube or Meetup, one has to be a 'friend' of the person who posted the photo or video. But the culture

of Facebook is that people usually accept a friend request from someone they know, unless they have a pretty strong objection to that person!

Facebook also has a facility to announce dance events, and have discussions on aspects of SCD, but, again, the information is limited to the people with whom one is 'friends', or at least friends of friends.

## New books from the RSCDS

As previewed in the last issue of the magazine, two new RSCDS dance books went on sale at St. Andrews Summer School: Book 46 and a second Graded Book. Unlike earlier RSCDS books, these books do not come free with the price of membership. This caused a lively discussion on the strathspey list.

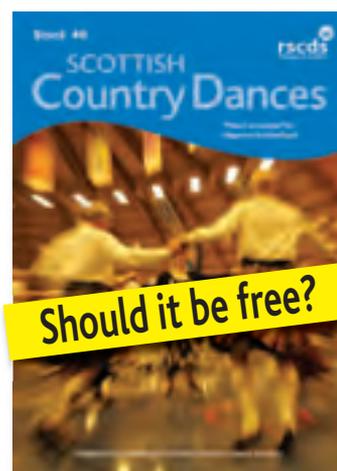
Some subscribers were disappointed that the magazine had replaced the dance books as the free subscription copy, but a more common view was summed up in these words: "I think that the magazine is likely to be of more interest to more of the RSCDS membership than the books so I don't feel that it's unreasonable for our leaders to ask what I assume is the minority who want the books to pay for them separately. But it does seem to me that the Society could make the dances available as pdf downloads at no or little cost to members who didn't need or want a hard copy. I wonder why they don't?"

Another recalled a membership survey which showed that the vast majority of members do not want dance books. He thought these dancers were more likely to use 'Pilling' or 'Minicrib'. But the survey did show they wanted their teachers to have new dances. He agreed that the time was coming when the RSCDS dance descriptions would be available on the web and could be freely downloaded, but he felt the members were not yet ready for it, because not all members were "technologically sophisticated". In response, it was pointed out that this wasn't an 'either-or' proposition. Hard copy books and downloads could both be available.

According to one subscriber, "the experience in the computer industry itself is that online manuals and instructional material usually have little or no effect on sales of the printed versions." He pointed out that there were "many situations where a printed book is better. You can write in it. You can flip through the pages. You can add a sticky note to a page."

In support of pdf downloads, subscribers also recalled that the objects of the Society include: "To promote/publish by all available means information and music relating to Scottish country dancing and in particular to publish or cause to be published, descriptions of Scottish country dances with music and diagrams in simple form and at moderate price."

It was suggested that "the Society wouldn't have to do anything at all except declare void the 'no copying or storing on a computer' notice in the books and replace it with a suitable Creative Commons license grant." The SCD community would then most likely "be falling over itself to do all the scanning, marking up, and making available as required, at no cost to the Society in time or money..."



Once the books were in this format, each dance could be linked to useful information like diagrams, cribs, discussions about the origin of the dance, points of interest, etc. So everything one wanted to know about a dance would be in one place instead of many places.

As for when this could happen, someone mentioned that the RSCDS strategic plan for 2010-13 (issued early in 2010) included an item 'Books 1-18 to be available on RSCDS website? Need for policy decision'. Moreover, a member of the RSCDS Management Board added: "Please also bear in mind that the Society only 4 months ago updated its internet communication system. I think many of those who criticize the Society will soon be very surprised with our communication updates. The Board is aware of its critics and many of the topics raised. They are noted and are being worked upon." Watch this space!

# Letters to the Editor



## Strategic Plan 2010-2013

Dear Editor,

In the last issue of *Scottish Country Dancer* I was heartened to learn that our new Executive Officer, Elizabeth Foster, had taken the time and trouble to produce a new strategic plan which has been endorsed by the Management Board. There are six main action areas but, "much also depends upon the active engagement of local branches and members". Looking in the rest of the magazine this last point should have been in very large letters and underlined. The following are some examples of where we require that active engagement.

The Dance Scottish dance programmes in Ayr and Aberdeen were hardly for (potential) new members and might have included an *Eightsome Reel* or *Festival*

*Interceltique*. We might have stopped the subscription book system but still want to launch a book (No 46) of new dances what ever the consequences.

I have considerable reservations about the effectiveness of branches, but if we must have them and we have allowed an International Branch to be set up, why are Membership Services not looking into having branches for reelers, members of affiliated groups, life members, young members, ceilidh country dancers etc?

And a few final thoughts: our Executive Officer has been appointed after the objectives of the Society have shifted and the point of the Society is being lost; there is no point in having standards if they are not the right ones and if the Strategic Plan is to get anywhere we must have a Society with a culture that is open, flexible, broad-minded and less arrogant.

Yours,

John Carswell (Linlithgow)

## Children's Colouring Competition

Dear Editor,

Oh dear, oh dear! For shame.

We speak everywhere of encouraging the young to dance. Yet in issue 10 you announce winners of the children's colouring competition in four categories from ages 8 – 11 and say, "Sadly there is only room to show the 11 year old's entry."

Pages 12 and 13, News in Pictures, shows what the other three disappointed winners will regard as endless boring pictures of stuffy adults.

It was a grand edition, though, with many interesting articles, not least Alastair MacFadyen's on the *Hill Manuscript*, as well as some interesting facts about Tom Flett. Thank you.

Yours,

Junella McKay (Renfrewshire)

## Sadly missed . . .

**Isabelle MacPherson**, awarded the Society's Scroll of Honour in 2009. Isabelle first danced in Edinburgh in 1953. She was a founding member of Toronto Branch, gaining her Teaching Certificate in 1961. Since then she taught classes and workshops all over North America. She also tutored examination candidates and led a demonstration team for several years.

**Nancy McLaren**, highly regarded SCD teacher in the Falkirk area. Under her guidance teams from Larbert High School represented Scotland at international festivals in the 1960s, '70s and '80s.

**John Morris**, danced throughout the UK and compiled the *Vallin Suite* of dances and music (reviewed in *Scottish Country Dancer* 6).

**Jean Morrison**, a regular at Summer School, teacher and chairman of Harrogate (England) Strathspey and Reel Club.

**Pat Olson**, long time dancer and musician with Sacramento Branch.

**Ann Skipper**, served on the Los Angeles Branch Teachers' Committee in the 1970s and 80s, and helped to form the San Gabriel Branch in 1986. She directed the Clan MacLeod Dancers (USA) for many years.

Course 1: 20 Feb to 25 February  
Course 2 27 Feb to 4 March



Teachers & Musicians  
Marian Anderson, Elaine Brunken, Graham Donald, Linda Gaul, Dave Hall,  
Muriel Johnstone, Jim Lindsay, Robert Mackay, David Queen, Jim Rae,  
Ian Robertson, Peter Shand, Keith Smith & Angela Young

There is limited availability for both courses. If you would like to attend please book online at [www.rscds.org](http://www.rscds.org). If you require further information please call 0044 (0)131 225 3854

# Day school diary

## Entries for November 2010 to July 2011

Compiled by John Sturrock. For further information about these events please refer to branch or club websites. Issue 12 will cover day and weekend schools plus festivals from May 2011. Please send details to [mag.editor@rscds.org](mailto:mag.editor@rscds.org)

### Nov 10

05 – 07 Northern Virginia Scottish Country Dancers, Weekend, Alexandria VA  
*Peter Clark, Elaine Brunken*

12 – 13 Club de Danse Ecosaise, Workshop, Montpellier, France

12 – 14 Lyon Branch, Weekend Course, Lyon, France  
*Antoine Rousseau, James Fairbairn, Sam Schad*

12 – 14 Croydon Branch, Dance Weekend, Eastbourne, England *Simon Wales*

13 Bristol Branch, Day School, Bristol, England *Pat Houghton*

13 Toronto Branch, Workshop, Toronto, Canada

13 Swilcan SCD Group, Day School, Utrecht, Netherlands  
*Wil van den Berg*

17 – 21 Kuckucksnest, November Course, Schluchtern, Germany  
*David Queen*

20 Norwich Branch, Half Day School, Wymondham, Norfolk, England  
*Graham Donald, Linda Gaul*

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

20 – 21 Scottish Dancing Cote d'Azur, Weekend School, Mougins, France *Helen Russell*

27 – 28 SCD Group Basel, St Andrews Night Course, Basle, Switzerland  
*Patricia Houghton*

### Dec 10

03 – 05 Leeds Branch, Weekend School, Malhamdale, England  
*Rachel Wilton*

27 – 04/01 Silvester Course, Gemund, Germany *Rudi Spagele, Ute Pitzal, Sjoerd van Leersum*

28 – 06/01 New Zealand Branch, Summer School, Dunedin, NZ  
*Fiona Bullivant, Lois McEwan, Margaret McMurtry, Trish Nicholl, Lesley Nicol, Maureen Robson, Anne Smyth, David Williamson, Katharine Hoskyn, Jim Lindsay*

### Jan 11

15 – 16 EMO Dancers SCD Group, Day School, Essen, Germany

29 Lyon Branch, Day School, Lyon, France *Patrick Chamoin*

### Feb 11

04 – 06 York Branch, Weekend School, Harrogate, England  
*Duncan Brown*

05 Carlisle Branch, Day School, Carlisle, England *Neil Grant*

05 Inverness Branch, Day School, Inverness, Scotland

05 – 06 Swilcan SCD Group, Weekend School, Nunspeet, Netherlands  
*David Queen, Margaret Lambourn*

12 Freiburg Scottish Country Dancers, Day School, Freiburg, Germany  
*Jim Cook*

12 – 13 Northern Italy Branch, Weekend School, Bologna, Italy  
*Helen Russell*

12 – 13 Club de Danse Ecosaise, Weekend Workshop, Montpellier, France

18 – 20 Hawaii Branch, Aloha Weekend, Honolulu, Hawaii  
*Alan Twigg*

19 Leeds Branch, Musicians Day School, Leeds, England  
*Nicol McLaren*

19 Oxford Branch, Day School, Oxford, England *David Hall, Margie Stevenson, Dennis Tucker*

20 – 25 RSCDS Winter School, Course 1, Pitlochry, Scotland  
*Elaine Brunken, Graham Donald, Linda Gaul, David Hall*

27 – 04/03 RSCDS Winter School, Course 2, Pitlochry, Scotland  
*Linda Gaul, David Queen, Jim Rae, Angela Young*

### Mar 11

05 Newcastle Branch, Day School, Gosforth, England  
*Maureen Haynes, David Hall*

05 Swilcan SCD Group, Day School, Utrecht, Netherlands  
*Bas Broekhuizen*

11– 12 Lorn (Argyll) Branch, 50th Weekend School, Oban, Scotland *Eric Finley*

11– 13 Atlanta Branch, Unicoi Weekend, USA *Jimmie Hill*

12 Leicester Branch, Day School, Leicester, England  
*David Queen, Doris Buchanan*

12 Schiehallion SCD Club, Half Day School, Roosendaal, Netherlands

12 Borders Branch, Day School, Fleet, England

12 North West Craven Branch, Beginners Day School, Whittington, UK

19 Lyon Branch, Day School, Lyon, France *Raphaelle Orgeret*

19 Tunbridge Wells Branch, Day School, Sevenoaks, England

20 The Hague District Branch, Day School, Den Haag, Netherlands

24 – 27 Budapest SCD Club, Weekend School & Ball, Budapest, Hungary  
*Patricia Houghton*

25 – 27 Leeds Branch, Weekend School, Scarborough, England  
*Andrew McConnell*

25 – 27 Spring Fling, Edinburgh

26 St Andrews Branch, Half Day School & Dance, St Andrews, Scotland *Johan MacLean*

26 West Lothian Branch, Day School, Broxburn, Scotland

### Apr 11

01 – 03 Lethbridge SCD Club, Workshop Weekend, Lethbridge (AB), Canada *Patricia Houghton, Ron Wallace, Sharon Baker*

01 – 03 St Andrew's Church SCD Group, Dance Weekend, nr Turnhout, Belgium *Angela Young, David Hall*

01 – 03 Helensburgh Branch, Weekend, Helensburgh, Scotland  
*Jean Martin*

02 – 03 Northern Italy Branch, Highland Weekend School, Sandrigo, Italy  
*Joyce Anderson*

09 Swilcan SCD Group, Day School, Utrecht, Netherlands  
*Sjoerd van Leersum*

08 – 10 East Lothian Branch Weekend, Pitlochry *Jimmie Hill*

15 – 17 Lyon Branch, Weekend School, Lyon, France  
*Mervyn Short, David Queen*

16 North West Craven Branch, Day School, Ingleton, England

16 Argyll SCD Group, Day School, Crowthorne, England

30 Leeds Branch, Highland Day School, Leeds, England  
*Catherine Livsey*

### May 11

06 – 07 The Millport Weekend, Isle of Cumbrae, Scotland  
*Atsuko Clement*

14 London Branch, Musicians Day School, London, England

14 Aberdeen Branch Day School, Aberdeen, Scotland *Anne Smyth*

20 – 21 Isle of Skye Branch, May Weekend, Portree, Scotland

20 – 22 Duns & District Branch, 57th Weekend, Duns, Scotland  
*Janet Johnston, Graham Donald*

21 Lyon Branch, Advanced Day School, Lyon, France  
*Patrick Chamoin*

### Jun 11

10 – 13 The International Branch, 3rd Weekend School, Prague, Czech Republic *Eric Finley, Craig Houston, Margaret Lambourne, Ron Wallace*

### Jul 11

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

### SCD Festivals

#### Feb 11

12 Newcastle Festival, Gateshead, England

#### Mar 11

26 Dundee Festival, Morgan Academy, Dundee

#### Jun 11

25 South Wales Festival, Raglan Castle, Wales

#### Jul 11

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



**RSCDS**  
New Zealand Branch Inc.  
Annual Summer School



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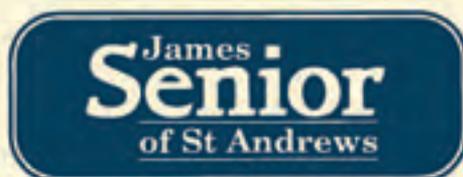
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- ◆ **Corresponding Secretary**  
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