



rscds  
Dance Scottish

# Scottish Country Dancer





# RSCDS EVENTS

## Teachers' Conference 2014

**Date:** 7 November 2014, 10.30 am – 4.30 pm

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

Sessions on teaching resources on the internet; updates on the exam system, the Dancing Achievement Award, and the School Accreditation Scheme; update on Jigs & Reels and the follow-on pack, Dance Trad; and dances from the recently-published Foss and Imperial Society books.

Programme and booking form available from Moira Thomson at [moira.thomson@rscds.org](mailto:moira.thomson@rscds.org).

## 85th Annual General Meeting & Conference Weekend 2014

**Dates:** 7 – 9 November 2014

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

- Friday evening Dance – Matthew McLennan's Band
  - Saturday class – Paul Plummer, with musician Andrew Nolan
  - Saturday evening Ball – Nicol McLaren's Band
  - Sunday class – William Williamson, with musician Muriel Johnstone
- Online booking is available at [www.rscds.org/article/events](http://www.rscds.org/article/events); hard-copy booking forms are available on request from HQ.

## Winter School 2015

**Dates:** 22 – 27 February 2015

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

**Co-ordinator:** Margo Priestley

*Teachers* – Ruby Wilkinson, Jimmie Hill, William Williamson, Margo Priestley

*Musicians* – Marian Anderson, Susan MacFadyen, Shona MacFadyen, Màrtainn Skene

Classes are offered at Intermediate, Advanced and Very Advanced levels, subject to demand. A Musicians' Course will also be held; for more

information, contact Moira Thomson at [moira.thomson@rscds.org](mailto:moira.thomson@rscds.org). As always, a highlight of the weekend will be the Ball at Blair Castle. Online booking is open at [www.rscds.org/article/events](http://www.rscds.org/article/events).

## Spring Fling 2015

**Dates:** 17 – 19 April 2015

**Location:** London

*Teachers* – Angela Young, Andrew Nolan, Heather Cowan, Rachel Shankland, Gillian Frew

*Musicians* – Graham Berry, Angela Young, Andrew Nolan, Màrtainn Skene

Further details about the weekend will be posted on the London Spring Fling website at [rscdsspringfling.wix.com/springfling](http://rscdsspringfling.wix.com/springfling) as soon as they are available – watch that space! Also on the website are details of the dance devising competition, including criteria and a link to the online submission facility; closing date is 10 November 2014.

## Summer School 2015

**Dates:** 26 July – 23 August 2015 (note that this is later than usual, due to the Open Golf Championship)

**Location:** University Hall, St Andrews

**Director:** Ruby Wilkinson

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


Further information and online booking will be available in October 2014.

# Coming Soon

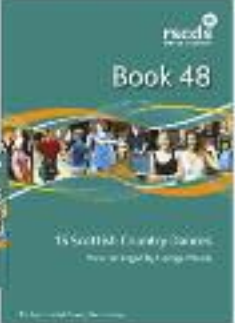



Available from 9th November 2014

## Combined A5 Book

including the Leaflet Dances, The Scotia Suite, Five for 1965, Four for 1978, Five for 1982 and the Perth 800 Dances



### Available now (all prices quoted are member prices)

<b>Book 48</b> plus CD by Susan MacFadyen Book £7.00 CD £12.90		<b>Dances to Song Tunes (Hugh Foss)</b> plus double CD by Iain Cathcart Book £6.00 CD £19.80	
	<b>A Third Book of Graded Scottish Country Dances</b> plus CD by George Meikle and Gordon Simpson Book £7.00 CD £12.90		<b>The Imperial Book of Scottish Country Dances Volumes 1-3</b> Book £9.00

**SPECIAL OFFER** CDs of Books 1 - 42 £3 each! **SPECIAL OFFER**  
order now at [www.rscds.org/shop](http://www.rscds.org/shop)

Thanks to all our contributors for making this magazine possible. Please continue to send in your articles, even if space limitations have meant that your submission has not been published this time. In particular, if you'd like to respond to anything you read in the magazine, please write a letter to the editor. We like to hear from members everywhere.

Last time we asked you to send in photographs of witty or amusing dance T-shirts. Sightings have been reported on the dance floor, but photos have been elusive. If you spot such a T-shirt, please consider taking a photo (with the wearer's permission) and sending it in. We'll have our T-shirt collage yet!

For a number of issues, the reports 'From around the World' have been put together by Helen McGinley, and we are sorry to lose her from the Editorial Board. We are also losing Elspeth Gray. Elspeth was responsible for the *Bulletin* which preceded this magazine, and she has continued to support and advise the Editorial Board during the preparation of every issue. She responds to every request so quickly and helpfully that it is hard to believe the magazine is only one of her many responsibilities. You will read more about Elspeth on pages 10 and 11.

All of us who love Scottish music and dance take special pride in the strathspey as a form of music which is uniquely Scottish. Recent work by Dr Will Lamb at the University of Edinburgh suggests that the strathspey may be more deeply rooted in Gaelic culture than we knew. See the article on page 12.

Branches around the world threw their support behind the global Commonwealth Ceilidh, a wonderful example of our diverse Society acting as one. See the report and photos on pages 16 and 17.

Musician Jennifer Wilson of Elgin has played throughout the Scottish country dance world. Jean Martin's interview with Jennifer begins on page 18.

In the photo below, Scottish dancing reaches new heights: five members of the Lyon Branch dance a breath-taking Highland Fling 4100 metres above sea level with Lake Titicaca (Peru) in the background.



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Cover photo: Commonwealth Ceilidh in Glasgow Photo by Colin Hattersley

The next issue of *Scottish Country Dancer* will be published in April 2015. Please send your contributions and advertisements to the relevant email below by 1 February.

<b>Editor</b> Rosemary Coupe	<b>Contact</b> mag.editor@rscds.org
<b>Editorial Board</b> Ruth Beattie, Elspeth Gray, Jimmie Hill, Helen McGinley	<b>Advertising</b> Elspeth Gray mag.advertising@rscds.org
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# News from Coates Crescent



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

## Branch Awards update

Once again, a number of members have been honoured with the presentation of a Branch Award for their many and varied contributions in support of their local branch. Listed below are all those who have received Awards since October 2013 – congratulations to you all!

Branch	Name
Northern Virginia & Washington DC	Jay Andrews
Edinburgh	Ian Auld
Somerset	Sheila Barnes
Calgary	John & Janyrn Bertram
Detroit	Susan Boczek
Norwich	Sheila Carpenter
Sydney	Sheena Caswell
Peterborough & District	Maimie Clarkson
Vancouver	Kirsten Earl
Berks/Hants/Surrey Border	William (Bill) Forbes
London (Ontario)	Gayle Frisa
Glasgow	Pam Gillies
Edinburgh	Elaine Greenslade
Birmingham	Gillian Jennings
Doncaster & District	Christine McDonald
Hunter Valley/Newcastle	Ros McKie
Los Angeles	Carol McOwen
Seattle	Elizabeth Miller
Edinburgh	Rena Mulholland
Liverpool	Alice Margaret Palmer
New Zealand	John Smith
Aberdeen	James Stott
Pretoria	Gillian Mary Wocke

## Elections to management posts

Nominees for the posts available this year are listed below, and the candidates' profiles are available on the website. Elections will only be held where there are more nominations than places available.

Chairman Elect (2 yrs, +2 as Chairman): Elizabeth Harry, Helen Russell

Convenor Elect, Membership Services Committee (1 yr, + 3 as Convenor): no nomination

Convenor Elect, Youth Services Committee (1 yr, + 3 as Convenor): Anne McArthur

Management Board (4 x 3 yrs, 2 x 2 yrs, 1 x 1 yr): Tom Halpenny, Bernie Hewitt, Isobel McMillan

Education & Training Committee (3 x 3 yrs): Elaine Cameron, Sue Ronald

Membership Services Committee (2 x 3 yrs): Stephen Brown, Tom McKinlay, Keith Rose

Youth Services Committee (2 x 3 yrs): Emma Allsop, Raphaëlle Orgeret



L-R Cécile Hascoët, Orla O'Brien, Alison Horsley

## Headquarters staff

Orla O'Brien was appointed in June as Project Archivist for the duration of the Heritage Lottery-funded archive project (see page 9). Orla, from Limerick, Ireland, is already making great progress on the digitisation and organisation of our archive materials. Our most recently-appointed staff feature in the photo above.

## Volunteers needed for web projects

We have recently developed a number of software tools to help us evaluate dances for publication, store dance descriptions in a database, and edit and typeset new RSCDS publications. To ensure that these tools can be maintained and improved on an ongoing basis, we're looking for one or more volunteers to share in the work. As a volunteer, your skills would ideally include some proficiency with the Python programming language and the Django web framework, as well as a working knowledge of HTML, CSS and/or Javascript, or Linux system administration. However, in fact if you have an IT background, are interested in web software development at all, and are willing to learn, there are numerous opportunities for 'on the job' instruction. This is a very exciting project with great potential to benefit the Society in many ways, and there is ample scope to add your own creative touches and make our tools even better. Want to pitch in? Please send a note, giving brief details of your relevant experience, to [info@rscds.org](mailto:info@rscds.org).

## Website

We hope that most members who wish to log into the website have now been issued with login credentials, but for those who have not: if your email address is correctly recorded on the database, you can click on 'login', enter your email address, then click on 'password reset' and an automated email will be sent to you with a new password. Those without email, or who have experienced any difficulty with the process above, please contact us at Headquarters and we can issue you with login credentials.

Did you know that members can now access and amend their own contact details, and when logged in can access documents included in the regular branch mailings?

## The History of Parliament

In keeping with the emphasis on the RSCDS archive project, next year the Society will feature in a special commemorative book celebrating 750 years of Parliament and Government. *Parliament 750* is being produced by The History of Parliament Trust, and will include a section on the RSCDS, its links with the Royal Family and the Armed Forces, and SCD past and present.

## And it's goodnight from me . . .

This will be my last contribution to *Scottish Country Dancer*, as it is my intention to retire in December 2014. In the 14+ years that I have worked with the RSCDS, I have met, communicated and worked with a great number of people, all over the world, and I would like to thank each and every one for their help and support along the way. It has been interesting, challenging, frustrating, and just about every other adjective you can think of – but mainly a real pleasure to have met so many wonderful people. I wish you, and the Society, all the very best for the future. Keep dancing!

## Donations and Legacies

William Whyte, Treasurer

During the past two calendar years, the RSCDS has benefited substantially from donations and legacies. Significant sums were received from:

Mr Robin-Edward Poulton (France) – £526  
The late Allan Farquharson (Edinburgh) – £5,000  
The late Derek George Wilson (Florida, USA) – \$416,000  
The late John Craig Dumbreck (Manchester) – £20,000

These donations were unrestricted, with no specific spending wishes defined. Thus the Management Board is free to use the money, for the benefit of the RSCDS and SCD in general, and in line with our charitable objects, without constraint.

Donations are by their nature irregular and un-forecastable. We do not budget for them. The Management Board has put a policy in place that all unrestricted donations/legacies will be added to the Development Fund, and used for 'future-facing' projects. This ensures that such monies will be invested in growth projects and not used to 'keep the lights on in Coates Crescent'.

The RSCDS as a charitable body welcomes all kinds of donations, large and small, which can be unrestricted as mentioned above or accompanied with guidance or instructions as to the donor's wishes. Indeed, donors may well gain more satisfaction knowing that the money will be used for specific purposes: progress can be measured and the donors and/or estate executors advised of outcomes. This magazine will highlight significant donations and legacies on a regular basis. Both the RSCDS and many UK branches are officially registered charities and therefore donations and legacies may well be eligible for tax concessions. The Society may benefit, over and above the specific amount, from donations from UK taxpayers via the government 'Gift Aid' scheme.

Dancers and others thinking about making donations to help support SCD should also think about their local branches, whatever their country of residence. Often extra funds can enable a branch to extend its geographical reach, train new teachers, seek out new members, or develop youth programmes. This applies even more strongly outside the UK, where younger branches may not have extensive financial reserves.

The Society also has specific Funds which provide grants or seed money for projects worldwide. The Jean Milligan Memorial Fund (JMMF) makes grants to branches, groups and individuals as well as awarding scholarships. It also acts as a channel for some donors, and in this respect we are very grateful to Sue Duckett, who has for many years funded an annual scholarship to Summer School in memory of Mr John

Duckett, on behalf of the Committee for *Scottish Country Dances in Diagrams*. Similarly, Maureen Haynes annually contributes to the Summer School scholarship portfolio, in memory of her late husband Derek Haynes. I would like to record the Society's thanks to the many dancers who contribute to the JMMF, via donations or by buying raffle tickets at Summer School, and also to the many volunteers who organise the selling of raffle tickets.

Where a legacy to the RSCDS or a branch is contemplated, whatever the country, legal advice is strongly recommended to ensure that the desired result will be achieved in the most tax-efficient manner.

*Editor's note:* For an example of the Jean Milligan Memorial Fund in action, see the Lisbon report on page 29.

## Dance Revision Policy

Membership Services Committee

Since 2008, Membership Services has been rewording dances in line with current standard terminology. Following comments from members, the committee has produced the following policy, which is also on the Society website.

The aim of publishing revised books of dances is to **clarify** and **standardise** dance descriptions.

**Changes** to dances (as distinct from changes of wording) are only made to **correct mistakes** in previous editions.

**Changes**, but not rewording, will be notified to members in the next issue of the Society magazine *Scottish Country Dancer* to appear after publication of the dance book. If the deadline has passed, changes will appear in the following issue. A permanent record of changes will be kept on the Society website, and branch mailings will contain an alert if new changes have been posted on the website since the last mailing.

In the case of music or diagrams, corrections will be listed in the magazine and in branch mailings, and the amended version will be posted on the website.

Dance descriptions will follow the current edition of *Standard Terminology* (which is available free of charge on the RSCDS website). The text will be succinct without sacrificing clarity but sufficiently detailed to remove the need for diagrams wherever possible.

Full descriptions of formations/progressions will be replaced with only the name where the formation/progression is explained in full in the current edition of *The Manual of Scottish Country Dancing*.

## Corrections to New Publications

- *Newburgh Jig* (Book 48 no.1): the first three notes of the music are incorrect and should be as bar 5. The corrected music can be found on the Society website.
- *The Rutland Reel* (Book 48 no.2): Iain MacPhail's original arrangement of the tune *Miss Mary Printy* is now available on the website.
- *MacLeod's Wedding* (Book 48 no.15) bars 37–40 should read '... except that 3rd couple, passing **2nd** man [not 5th man] by the left ...'. The diagram has been corrected accordingly and can be found on the website.
- *Follow My Love* (*Imperial Book* 3.14) was devised by Freda Sattler and not by John Bayly.

Our apologies to Elaine Wilde, who was mentioned in the last issue as a member of the London Branch. Elaine's primary membership is with the Croydon and District Branch, of which she is currently President.

## Social Media

As mentioned in the Chairman's report, we have been investing in professional support to make more/better use of social media to communicate with members, and hope that many of you have picked up on that. If not, check out our Facebook pages, YouTube channel and Twitter account as follows:



RSCDS Facebook page - [www.facebook.com/RSCDS](http://www.facebook.com/RSCDS)



RSCDS Young Dancers Facebook page - [www.facebook.com/RscdsYoungDancers](http://www.facebook.com/RscdsYoungDancers)



YouTube channel - [www.youtube.com/user/TheRSCDS](http://www.youtube.com/user/TheRSCDS)



Twitter - [twitter.com/rscdsdancescot](https://twitter.com/rscdsdancescot)

Please 'like' us, 'follow' us, and get involved!

*Elsbeth Gray*

# From the Chair



by John Wilkinson, Chairman

I write this having just returned from a very successful, friendly and positive Summer

School. It is heartening to see that the number of 12–15 year old attendees continues to increase, and I am grateful to the Management Board for agreeing to further subsidise the cost of attendance for these youngsters. Back by popular demand were the Friday afternoon Garden Parties; as a tribute to the late John Drewry, a staff team performed some of his dances each week.

At any event which I have attended over the last year, I have appealed for suggestions to help take the Society forward. Thank you to Trevor for being the only person to respond! I also challenged every member to find one new member. The issue of finding new members is of sufficient importance that it will be the **only** topic for the Open Forum at the AGM & Annual Conference Weekend in November.

We have continued down the path towards becoming a Company Limited by Guarantee, a slow and at times difficult

process. However, I am pleased to report that this proposal will be presented to delegates at AGM 2014.

One of the highlights of the year was the Commonwealth Ceilidh. A great deal of preparatory work was carried out to bring this project to fruition, and it was with no little apprehension that a great many branches and groups embarked on their contribution. We were delighted by the numbers involved throughout the world and by the positive reaction of most participants; do read the report on pages 16–17.

Many of you have already agreed to contribute to the Archive project and I would recommend that **every** branch and group get in touch to offer what they can in terms of information, and perhaps set up 'Dance Trails'.

In this, my final magazine report, I must take the opportunity to thank all those at HQ who have worked so hard on your behalf, sometimes under extremely difficult circumstances. As you know, we are about to lose the services of Elspeth Gray, who has been a stalwart for over 14 years. In 2015 we will lose the services of Elizabeth Foster, with whom I have worked closely and who

has given me huge support for the past four years. Both will be greatly missed and I wish them both well for the future.

Our website has continued to develop and many of the original problems have been resolved, although new ones appear from time to time. I want to make clear that this is, and will remain, an ongoing project, introducing new facilities and functions to keep us up to date, particularly in streamlining the shop. Use of social media soared around the Commonwealth Ceilidh and has been continued, using an external contractor. Elspeth will be a hard act to follow but we must look to the future and to that end we aim to recruit a person who will be responsible for social media and other website content maintenance.

Thank you to all HQ staff, branches, groups and members who have continued to maintain the traditions of SCD and who have given me great support over the last four years. I hope you will continue to offer the same support to Jim Healy, who takes over from me as Chairman.

It has been an honour to have served you and I now look forward to a return to the 'quiet life' if there was ever such a thing!

## Membership Services Committee



by Philip Whitley, Convenor

A busy eight months concluded in July with the publication of four books and three CDs, and it is a credit to everyone involved – MS Committee members, especially Linda Gaul and Helen McGinley for leading on the *Book 48* and *Third Graded Book* projects; George Meikle; David Cunningham; HQ staff; and everyone involved in proofreading – that we met the Summer School deadlines.

Special thanks to George Meikle for finding suitable tunes where none were submitted and for arranging all the music. The effort involved in finding and arranging 29 tunes and co-ordinating the recording of three CDs should not be underestimated. It is to his credit that George achieved an excellent balance of traditional and modern tunes, perfectly fitting the dances. George has been an

invaluable help as Music Director, and I look forward to working with Ian Muir (Craigellachie Band) who succeeds George in November. Similarly, thanks are due to David Cunningham, as recording, mixing and editing three CDs in three months is a considerable undertaking.

The list of publications for the next two years or so will be:

- Combined A5 book (including Leaflet Dances) for the 2014 AGM & Conference Weekend;
- *Book 49* and the second volume of the *Imperial Dances* for the 2015 Summer School;
- Combined A5 *Books 25–30* for the 2015 AGM & Conference Weekend;
- Hopefully, a collection of dances from the Spring Fling competition (subject to further discussion), to be published in 2016.

I offer apologies for the delay in electronic

versions of Society publications; at the time of writing (August 2014), digital rights management is proving a tougher nut to crack than was anticipated, but we will continue to work on this issue to seek a positive outcome.

I would like to conclude by showing my appreciation to the outgoing Chairman, John Wilkinson, and to Elspeth Gray who retires in December. It has been a pleasure to work with them, and I am sure that I will have similar relationships with Jim Healy, who succeeds John, and with Elspeth's replacement.

### John Laurie, Bobby Crowe, and Alice Mann

We are sorry to inform members that Bobby Crowe (long-time band leader), John Laurie (stalwart of the London Branch), and Alice Mann (dance pianist) died in September. Obituaries for them will appear in the April 2015 issue.



# Youth Services Committee



by Roy Bain, Convenor

As I write this, I am wondering where the summer has gone: spring and summer have been busy! We were disappointed not to have a SCD presence at the **Commonwealth Games** in Glasgow. Despite submitting applications to provide dance teams, and requests from the organisers to provide teams for television and radio broadcasts, despite over 200 emails and many phone calls, despite a planning meeting of the committee, at the end of the day – nothing. However, over 20 of our members were involved in the opening and closing ceremonies and had a wonderful experience; you can read their reports on page 14.

**Spring Fling 2014** Lyon was, by all accounts, a fabulous weekend, with 85 dancers from eight European countries. Unfortunately, I wasn't part of it: the ferry was booked, accommodation reserved, car

serviced and with one week to go my wife slipped and broke her ankle. Still, there is always **London 2015** to look forward to: details are on the **London Spring Fling** website, [rscdsspringfling.wix.com/springfling](http://rscdsspringfling.wix.com/springfling). The **Dance Competition** has gone live; full details are on the same website, or on the dance submission site at [eval.rscds.net/p/ysc2015/](http://eval.rscds.net/p/ysc2015/). We are looking for dance groups to trial the competition dances; if you have a young dancer group or university class, please contact [ysc@rscds.org](mailto:ysc@rscds.org) for information or to register. **Spring Fling 2016** will be held in Edinburgh. Then where? you may ask – we have no firm plans, so if you think your branch or group would be interested in helping to organise/host a Spring Fling in the future, please contact [ysc@rscds.org](mailto:ysc@rscds.org) for information.

The pilot stage of the **School Accreditation Scheme** has now been completed. The final documents are at the design stage and will be available by the time you read this. Keep an eye on the website for more information.

Our next **Youth Workshop** will be held in Aberdeen on Saturday 11 October 2014 – full details and registration form on the Young Dancers page of the RSCDS website. For 2015, we are planning to run three workshops; again please watch the website where more information will be posted whenever it is available.

At this year's AGM & Conference Weekend, the topic for our **Youth Forum** will be 'How do we encourage teenagers?' with two or three successful teachers sharing their thoughts and ideas on what to do and what not to do. Come along on Sunday 9 November and join in the discussion.

We would like to have more communication from Young Dancer groups around the world. Please send information, articles, questions, information about any problems you come across, details about your group, with photos where possible, to [ysc@rscds.org](mailto:ysc@rscds.org). We want to hear from you!

# Education & Training Committee



by Sue Porter, Convenor

The summer months have been very busy for several areas in Education & Training.

## Examinations

Candidates at both TAC and St Andrews Summer Schools were the first to be examined under the changed assessment criteria for Units 2, 3 and 5. The Unit 1 examination on 11 October 2014 will be the first under the 3rd Edition of the *Manual*. Could any branch proposing to run a candidate course for the Teaching Certificate please inform Julia Parr, Examinations Officer, at [julia.parr@rscds.org](mailto:julia.parr@rscds.org) as soon as possible, in order to help prospective candidates locate a course?

## Medal Tests

Five RSCDS teachers from throughout the USA enjoyed the Medal Test Assessor training course run at TAC Summer School 2014 by Anne Smyth, Scotland. If you are a teacher of young dancers, look for more information about the tests under Courses on the website. E&T appreciates TAC's facilitation of this course.

## Summer School at St Andrews

Ruby Wilkinson oversaw a successful Summer School, despite numbers being reduced during the Commonwealth Games period. During week 3, it was a delight to watch and dance with the many 12–15 year old dancers attending as part of the Young Dancer week. We also welcomed those who had now gained the ripe old age of 16 and were there renewing friendships made in former years! Two potential tutors gained further experience by shadowing the tutors of the examination courses, while five teachers embarked on a course to train to be potential tutors.

## Scholarships

Various types of scholarships are available for attending Summer School, whether for a Teaching Certificate candidate course, musicians' course, as a young dancer aged 16–25, or a general dancer at Summer School. Information for all Scholarships is on the website under the menu item Courses. The closing date for Summer School 2015 is 22 November 2014.

## Dancing Achievement Award (DAA)

This is for any member of the RSCDS who wishes an assessment of their personal

dancing ability. Assessment can be taken at Intermediate, Advanced or Very Advanced levels. Dancers can enter at any level, being assessed on how they perform the steps, formations and dances as listed in the Syllabus. Those thinking about training to be teachers may find the Advanced level to be a helpful assessment of their dancing before embarking on Unit 2. Intermediate and Advanced levels were offered at Summer School this year with eighteen and seven dancers respectively taking the five-hour course leading to the assessment. Further information is under Courses on the RSCDS website.

## Teachers' Conference 2014

The third Teachers' Conference will be held on Friday 7 November, prior to the Annual Conference Weekend & AGM in Perth. Teachers from round the world will come together to air views and share new ideas.

See RSCDS Events on page 2 for topics.

## Winter School 2015

Co-ordinator Margo Priestley's exciting schedule includes, for the first time, a Musicians' course at Winter School.

# Young Dancers' Page

## Spring Fling Lyon 2014

My very first Spring Fling experience was this April in Lyon. For someone living in Switzerland, having it on the Continent was a good opportunity for me (and many others) to have a good . . . and what a great decision!

So there we were, more than 80 young dancers from various countries, dancing, laughing and partying together, accompanied by the tunes of four amazing musicians, and led by four wonderful teachers. In the morning, we were split into four levels of ability and taught by two teachers, allowing us to experience diverse styles of teaching. In the afternoon we had the choice of several classes: Highland for beginners or advanced dancers, Glasspool/Skelton dances or walkthroughs for the ball.

Despite all these classes, we were all eager to dance again at the evening balls. Moreover, Lyon Branch had the great idea of holding a concurrent workshop for dancers aged over 35 (nicknamed by some the 'Autumn Fling'). They joined us for the evening balls, making a crowd of 120 dancers, of all ages, sharing the floor and having fun together with an incredible energy – and we still had enough left to carry on the party afterwards.

On Sunday morning, the organising committee produced a surprise: a dancing challenge. Mixed in several teams, we had to perform one dance passing a hat to everyone's head, one dance with two 'ghosts' instead of dancers, and devise one dance in a few minutes. We were rated on originality and style by three of the teachers, but most importantly we all had a lot of fun!

*Florence Burgy*

*See Youth Services Convenor's report for details of Spring Fling London 2015.*

## Royal Visitors at Kilgraston School

Two classes from Kilgraston School, Perthshire, were delighted to have the opportunity to perform a display of SCD for the Earl and Countess of Strathearn during their visit to Forteviot fete. At the end of the visit, Kate spoke to the pupils, with the girls presenting a Kilgraston teddy for George.

The news highlights on *Reporting Scotland* featured a lovely clip of the girls' performance, as well as an interview with Kilgraston pupil Iona.



*Kilgraston dancers*

## Youth Weekend West – Bellingham, USA

Since May, 2003, youthful dancers (aged 13–30) have gathered annually for a weekend of SCD in various cities up and down the west coast of North America – hence the name Youth Weekend West or YWW. Each year a different club or a few dancers from that city take on the enormous task of organising the weekend workshop and add their own regional flavour to the YWW formula: Friday night ceilidh, Saturday SCD classes and electives in other types of dance, Saturday evening ball open to all ages and Sunday morning joint class.

This year the tradition of YWW continued in Bellingham, WA, with the Western Washington University SCD club hosting the event. Forty dancers from Bellingham, Seattle, Portland, Victoria, and Vancouver attended. A few were total beginners and others were long-time YWW supporters. The morning classes were taught by Katherine Shearman, Jim Maiolo and Irene Paterson, who challenged dancers at all levels to dance with confidence, proper technique and, most importantly, to have fun!

The highlight of YWW was the Saturday night ball, attended by sixty dancers, and featuring live music by Calum's Ceilidh Band from Seattle. 'Older' dancers from the dance community joined in the spirited dancing, and extra twirls, birls and Highland steps were added. For a taste of the youthful energy and enthusiasm that ensued on this night, see the video clips on YouTube.

YWW 2015 will be held in beautiful Victoria, BC, Canada, on May 1–3. Mark

your calendars! For more information or to see photos of past YWW go to [www.youthweekendwest.com](http://www.youthweekendwest.com).

*Louise Steinway*

## Camp AWESome 2014

Ormond College in Melbourne, Australia, saw the 2nd Camp AWESome (Australasian Weekend of Excellence) on 4–6 July. Building on the success of the inaugural Camp AWESome in 2012, this event is run every two years to give 18–39 year olds from Australia and New Zealand an opportunity to learn and dance with their peers. This year participants were fortunate to have Saturday and Sunday classes taught by Mrs Jeanette Watson from New Zealand, including a Dance Challenge (writing and demonstrating an original dance). The organising committee wishes to thank the musicians who donated their time and expertise for the entire weekend, the colonial dancers for their support, and the SCD clubs in Melbourne who joined AWESome for the Saturday night open social.

*Michael Darby, RSCDS Sydney*

## IVFDF Edinburgh 2014

IVFDF (Inter Varsity Folk Dance Festival) is held at a different University throughout the UK each year, allowing dancers to gather to share a variety of styles of folk dancing. The RSCDS has supported SCD at IVFDF for a few years now and it was no different for Edinburgh on 28 February – 2 March.

At the Saturday afternoon display ceilidh, the RSCDS Demonstration Team gave a short performance which was received with a massive roar from the audience. See

[www.youtube.com/watch?v=tV\\_NOOke1Ts](http://www.youtube.com/watch?v=tV_NOOke1Ts).

That evening, we all packed the iconic McEwan Hall for the dance. With the help of the uplifting music from Iain MacPhail's Band a fantastic evening was had by all. After such a fun and full-on weekend of dancing we are very excited to be joining IVFDF in Exeter next year.

*Rachel Shankland*



*Camp AWESome participants*



# The Archive Development Project

RSCDS Archivist Alan Macpherson describes exciting new developments.

*Citizens! Protect monuments, buildings, objects and documents from former times. All of these are your history and your pride. Remember that this is the basis upon which our new art shall flourish!*

Vladimir Lenin, November 1917

When Lenin wrote this he was referring to more than documents, but the sentiment expressed is very relevant to our Society. The Society would not exist unless someone had preserved the dances which our co-founders used for *Book 1*, and since that time our art has indeed flourished. The RSCDS is a wonderful organisation which promotes and nourishes a much-loved style with strong links to the dances and dancers of the past. Although our dance is subtly changing and evolving (as it must), it is the past that points to the future and its records must be held in trust for those yet to come. The history of the Society and of SCD is encapsulated in a room in 12 Coates Crescent, and as Lenin's plea suggests we have a responsibility both to preserve the collection and to make it available to all those interested in the Scottish form of the country dance.

The RSCDS Archive was established in 1978 by Dr Alastair MacFadyen, the first Honorary Archivist. From its small beginning the Archive, under the care of successive Archivists, has steadily expanded and now contains a fascinating portrait of our development, from our beginnings in 1923 to the present day. Currently the catalogue lists 4183 items with many more awaiting accession. The collection is diverse and includes published books, manuscripts, minute books, correspondence, photographs and audio recordings. It spans the period from the eighteenth century to the present. Here are some examples:

Charles Compan, *Dictionnaire de Danse*, Paris 1787

John Walsh, *Compleat Country Dancing Master*, London 1719

John Willison, Aide Memoire [MS], about 1750

Francis Peacock, *Sketches relative to the history and theory, but more especially to the Practice of Dancing*, Aberdeen 1805

Thomas Wilson, *The Complete System of English Country Dancing*, London 1820



Sample page from new catalogue

'Preservation and accessibility' are essential elements of any archive worthy of the name, and these tenets drive the major development project we are now undertaking. The Society has an obligation to the many hundreds of members who have deposited their dance memorabilia in the Archive to ensure that these are preserved and made accessible for future generations. We want both our members and the world at large to know about the wealth of information that resides on our shelves. The project has two aims:

- To catalogue, digitise and preserve the collection, making it available online for RSCDS members and researchers everywhere;
- To develop knowledge of the history of branches through oral history interviews with members.

This development project is partly funded by the Heritage Lottery Fund, and this has enabled us to employ a professional archivist on a one-year contract working with the Society's Honorary Archivist to complete the project by the summer of 2015. We are cataloguing the collection to international standards before digitising and making it available online via ICA-AtoM, software developed by the International Council of Archives. AtoM is an acronym for 'Access to Memory' and began as a collaborative project aiming to provide the international archival community with a free, open-source software application to manage archival descriptions in accordance with ICA standards. It is easy to use and

flexible, and it allows us to make all our descriptions and digital objects available in one place. The advanced search system will allow searches using phrases and key words while showing the relationship of the record being searched to other parts of the collection. AtoM is popular with archival services all over the world, including the University of Strathclyde Archives, NATO Archives and the City of Vancouver Archives.

When the project concludes we shall have:

- Digitised the archive content;
- Established an online searchable catalogue using the ICA-AtoM system;
- Collected Oral Histories and Dance Trails from amongst our branches and affiliates;
- Increased the awareness of our history amongst our members and the public;
- Refurbished the archive room to provide additional storage and improved work stations;
- Created an archive that meets international standards.

A good archive is an active archive, and an important part of this project is to gather oral histories. This initiative needs you, the members, to make it a success. Tell us about your history! Tell us about your favourite dances and why they are favourites! Tell us about dances that relate to your particular part of the world! Tell us about the founding members of your branch! Interview the 'worthies' in your branch, to record their interviews and stories. Above all, talk to us and work with us to make your Archive not only excellent but superb!

# Interview with Elspeth Gray



## Can you tell us a bit about your life and work before the RSCDS?

I had a succession of administrative jobs, including ten great years working for the NHS in Brighton. There I worked in occupational therapy, then in personnel, then in the health promotion unit. Donald and I felt an itch to get back to Scotland. Back in Edinburgh, I worked for the Chartered Institute of Public Finance and Accountancy for around ten years before being made redundant. I saw the RSCDS advert and thought, 'This might be interesting!' Linda Gaul was chairman at the time. She interviewed me and as soon as I met her, I felt, 'Here is someone I can work with!'

## Of course there have been seven chairmen since Linda. What has that been like?

Challenging! Some you get to know in the two years while they are chair elect. Others don't get that involved until they become chairman. They all have different ways of working, their own priorities and objectives. You have to fit in with whoever is in the post, but it is a challenge having to re-adjust every two years. I have a great deal of respect for all the chairmen I have worked with – their job is far from easy!

## And working with volunteers can be demanding too, can't it?

Yes. You have to be very conscious of the fact that they are volunteers. A lot of people give enormous amounts of time and energy and they bring various skills to the Society – and all unpaid. It is phenomenal. It is one of the great strengths of the organisation, but it is possible to invest too much of yourself and, perhaps, lose perspective. Having said that, I have to say that the Society has so many amazing people who do so much. Some are absolutely inspirational.

Born and brought up in Chapelhall, near Airdrie in Lanarkshire, Elspeth Gray is more than just a member of the RSCDS staff. Held in great affection, Elspeth has been the members' main contact with HQ for the last fourteen years. Jimmie Hill interviewed her in August.

## What are the high points of your working year?

Summer School – definitely. It is hard work and you are on duty non-stop when you are there, but it's where I see people on the dance floor, having a great time. I can put faces to names. Whatever job I have had, connecting with people has always been important to me and Summer School is where I can do that best. When I first started, Linda asked me to do what I could to improve communication between HQ and the members and that is what I have tried to do. Another thing I must say is that over the years we have had some great people on the staff at HQ – we have had a lot of fun!

## What about dancing yourself? Weren't you tempted to join in?

Well, I danced at school and my parents were keen country dancers, but when I started working for the Society, I took the conscious decision not to become involved. I felt my role would be easier if I kept a little bit of distance from the dancing. I think it has allowed me to stand back and be objective about the Society and its work.

## After 14 years at the centre of things, what advice would you give us for the future?

I think people should recognise that the structure must change. The system of branches sending delegates to the AGM worked when there were 30 or 40 branches, most of them in the UK, but I don't think it works today. I think the Society needs to

find a more efficient way of operating. So few people stand for the elected positions now that whoever stands is elected. I think it would be so much better if we could go out and find people with the right skills and co-opt them – wherever they are. Interesting times!

## What are you going to do in your retirement? What have you not had time for?

Lots of things. I want to make more time to be out in my garden, enjoy more walks, cycle, go to exhibitions, read a book without feeling guilty, and I would like to sing more! I sing with a little group of friends, but I would like to join a choir.

## Now, you got married on a Hebridean island. Everyone will want to hear about that!

Yes, it was two years ago. Donald and I finally decided to get married. It was on the island of Colonsay where his mother holidays every year, and we had had great times there too. We arranged to visit her and Donald's brother for a few days. We had arranged the wedding by phone and email, but hadn't said a word about it to anyone. We told them the evening before and they were absolutely delighted. The next morning was glorious, so we went for a walk and paddled in the sea. We went home, got changed, then walked down in the sunshine to the Registry Office and got married. It was all very low key. Then we went for another walk in the afternoon. We didn't want a big fuss; it was just lovely.



Elspeth in August 2000 with (L-R) Linda Bates, June Dick, and Eileen Watt



# Elspeth Gray – As Others See Her

Extracts from appreciations received,  
compiled by Linda Gaul

## Linda Gaul

While I was Chairman we needed a new Secretary at Coates Crescent; we chose Elspeth because of her charming and friendly manner in addition to her office and management skills. Elspeth attended and took minutes at meetings – many of which were on Saturdays. She ensured that other members of staff were informed of all developments within the Society. Her help was invaluable in writing difficult letters and pouring oil on troubled waters. She was always friendly and helpful to the many members and visitors who arrived at Coates Crescent. She enjoyed putting 'faces' to 'names' when members arrived to register at Summer School.

Although my day-to-day involvement in the office at Coates Crescent is much less than in previous years, I will really miss Elspeth's presence there but hope to count her as my friend for many years.

## Richard Turnbull

I had a great deal of contact with Elspeth from the time of her appointment as Society Secretary until I ceased to be Treasurer and Convenor of the General Purposes and Finance Committee in 2005. Elspeth was always calm despite the many calls on her time. During the whole of this period, I am unable to recall that we had any serious difference of opinion. Working with her was always easy as decisions were made after discussion on a competent and friendly basis. Despite the pressures from many sides, she always supported me fully and worked for the good of the Society.

## Alan Mair

From the very beginning Elspeth set about getting to know members of the Society, in particular Branch Secretaries who began to look on her as a close friend even though, in some cases, they never met her.

In January 2005, a young member in New Zealand, Alastair Corps, died suddenly. Alastair's dad, Murray, was then Secretary of New Zealand Branch, and while most of us felt helpless to deal with events 11,000 miles away, Elspeth, as ever, thought of something positive to do. She sponsored the planting of a tree in Glen Moriston in Alastair's memory. I know that gesture was greatly appreciated by his family and friends, and we were able to take his sister, Bronwyn, to visit the tree when she came to Summer School a few years later.

Elspeth has a natural ability to give her undivided attention to anyone who speaks to her, and countless members when telling of a visit to Headquarters or a course at Summer School will add '... and I met Elspeth'.

## Andrew Kellett

Throughout my time as editor of *Scottish Country Dancer* I relied heavily on Elspeth's encyclopaedic knowledge and experience of the RSCDS. She seemed to know everyone and, just as importantly, how to get in touch with them. Often the Editorial Board would come up with an idea for an article, and Elspeth would have at least three suggestions as to who might write it and could produce email addresses and phone numbers for them in an instant. She worked very quickly, proofreading, checking facts and co-ordinating the efforts of designers, printers and distributors to ensure that each issue came out (more or less) on time. She did all this without a cross word or negative comment. When my spirits flagged, Elspeth would find an encouraging word to keep the whole process moving forward. She was a delight to work with, always friendly and supportive and a consummate professional.

## June Dick

Eileen, Kate and I (and others) worked with Elspeth for a number of years, and can truthfully say she was the best boss a girl could have! We were all a wee bit apprehensive but we needn't have worried. Elspeth was always there to help and always had a kind word for everyone, but most importantly she had a great sense of humour.

Elspeth has always been respected and well liked by all the staff, and I'm positive she will have many years of happy retirement.

## Mo Rutherford

Elspeth joined the RSCDS at about the same time as I was appointed Music Director, and I distinctly remember meeting her for the first time at a Summer School dance. What immediately struck me was her warm personality and genuine interest in people. Throughout my time as Music Director, she was an invaluable help and support, because I quickly found out that the music side of this role was the least of my worries! An absolute model of diplomacy and discretion, Elspeth was always there, or on the end of a phone, to listen and reassure. Moreover, I knew the conversation would remain entirely confidential.

It never ceased to amaze me that Elspeth seemed to know the first name of every single person at Summer School.

## Fiona Turnbull

Elspeth became Secretary the year I was elected as the first Youth Director. So, in addition to having a steep learning curve to understand the history and the workings of the existing RSCDS, Elspeth also had to manage an extra committee with some novel ideas. I had the task of finding new ways to teach and encourage young dancers while overcoming some well entrenched opposition. In this I was fully supported by Elspeth and her team at Coates Crescent. Initiating an Easter School, now the successful Spring Fling, and setting up the Medal Tests involved a big extra and ongoing commitment of time and resources from HQ staff; however these initiatives were always embraced with interest and practical assistance by Elspeth.

One memory I have of Elspeth is that she was, and may still be, a member of a close harmony choir. We were talking about this on our way back across the North Inch in Perth after a successful AGM weekend. We both burst into song as we marched along in the darkness under the trees, quite sober but full of relief and joy at being alive. A happy memory of a successful working relationship and of a good friend.

## Di Rooney

As a long-term representative on the old Executive Council, I remember Elspeth being appointed, and from that day to this I have only known her to be kind and supportive. However both as a member and latterly Convenor of the Education & Training Committee, I was able to appreciate her true worth. When faced with queries from around the globe, her ability to unearth forms, protocols and procedures was a lifeline. Recognising the pressures and dilemmas of the Convenor, Elspeth always had time to listen, to understand and offer practical and invaluable advice.

## Jim Healy

I have also worked with Elspeth since she joined the Society, and I can only endorse the above comments. My view of Elspeth was summed up a few weeks ago when speaking with a member from the south of England, who said, 'Elspeth. She is such a people person.' That says it all.

# Shedding New Light on the Origins of the Strathspey



Will Lamb

The strathspey, the dance and its associated music, has a distinctive place within the RSCDS tradition. Most of the traditional strathspeys published by the RSCDS date back to the eighteenth century. But what are the origins of the music?

The word 'strathspey' means more than one thing. Literally, it means the valley of the River Spey in the Scottish Highlands. It is also a form of dance, a tempo, a rhythm, and a tune. Eighteenth-century written records use the words 'reel', 'strathspey', and 'strathspey-reel' with little distinction made between them. Books of Scottish 'reels' can contain tunes which have all the characteristics of the strathspey. It is clear that historically there was some connection between the reel and the strathspey, even if today in the RSCDS we treat them as very distinct entities. I have been in classes where the musician has announced that a certain reel sounds much better if played at strathspey tempo and vice versa. The 1749 Castle Menzies manuscript describes both *The Montgomerie's Rant* and *Couteraller's Rant* as 'Strathspey Reeles', the former published as a reel in RSCDS *Book 10*, the latter as a strathspey in *Book 34*.

The accepted view of the strathspey is that it is a form of fiddle music which developed in the Speyside area of the Scottish Highlands in the early part of the eighteenth century, its earliest proponents being the Browns of Kincardine-on-Spey and the Cummings of Grantown. This view can be dated very precisely to Thomas Newte's *Prospects and Observations; On a Tour in England and Scotland*, published in 1791. This fiddle music was developed by musicians such as Niel Gow and William Marshall, who composed some of the most memorable strathspey tunes which we still dance to today. The modern violin, however,

Dr Will Lamb is a lecturer in Celtic and Scottish Studies at the University of Edinburgh. Before joining the university he was a lecturer in Gaelic Language and Music at Lews Castle College in Benbecula, part of the University of the Highlands and Islands. One of Dr Lamb's research interests is the link between the strathspey and the Scottish Gaelic work-song tradition. He is the editor of a new edition of *Puirt-à-Beul*, the highly influential collection of Gaelic mouth music (vocal dance music) by Keith Norman MacDonald, first published in 1901. Jimmie Hill recently met Dr Lamb and reports on his work.

was not an indigenous Scottish instrument. When it arrived in Scotland is a matter for debate, but it is believed that around 1700 its use was starting to spread. Can we trust Newte's account?

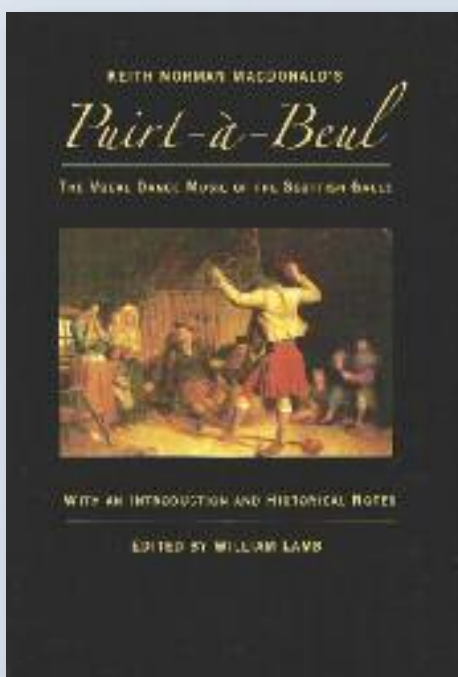
In the early eighteenth century the Scottish Highlands were predominantly Gaelic-speaking. Dr Lamb points out that Newte – and there is no evidence that he actually visited the Spey valley – was writing about his travels in an area where he could not communicate with the vast majority of the people he came into contact with, much less understand their culture. Like his more famous contemporary and commentator on Highland life, Samuel Johnson, Newte had no Gaelic. Bringing together his work on Gaelic, Gaelic culture and the Gaelic song tradition in particular, Dr Lamb is convinced that the roots of the strathspey lie much further back in an oral tradition of which Newte and his English-speaking contemporaries could have had little knowledge or understanding.

Dr Lamb has discovered some critical clues in the earliest published strathspeys. As publishing is and was a costly and risky business – all the printing costs come before one copy is sold – it was common to publish on a subscription basis. This means that a book would be advertised to its potential buyers who would commit to buying it, their names appearing on a list of subscribers. As soon as enough subscribers had been enlisted to cover the costs, printing could go ahead. Any extra sales would be pure profit.

An example of this is Angus Cumming's *A Collection of Strathspey, or Old Highland Reels* of 1780. Dr Lamb has calculated that around 70% of the tune titles are dedicatory, honouring one of the subscribers. Of these 40% were members of the aristocracy or the educated classes: *Dutchess of Gordon's Reell*, *Dutchess of Athole's Reell*, *Dr Wm Grant's Reell*. However, a high proportion of the tunes have subtitles in Gaelic, many clearly recognisable as the words of an earlier Gaelic dance song. He gives the example of 'Arndilly's Reel' with the Gaelic subtitle 'Biodag air MacThòmais' (Thomas's Son Wears a Dirk), a song which was well-known throughout Gaelic-speaking Scotland. Arndilly House, built in 1770 for the Grant family, was the centrepiece of a magnificent estate overlooking the River Spey.

More evidence comes from William Gunn in his collection of dance tunes of 1848. Dr Lamb quotes, 'the original Gaelic designations by which the [pieces] have been known in the Highlands . . . consist generally of something peculiar or striking in the verse or verses to which they were composed.' Dr Lamb concludes that some of the oldest tunes described as 'strathspeys' are actually based on Gaelic song.

It is well to remember that three hundred years ago copyright law was not as we understand it today. If a musician knew a traditional tune, there was nothing to stop him publishing it along with tunes he had composed himself. So, when we hear a tune 'by' a famous eighteenth-century fiddler, it



Cover image of Will Lamb's book: Gille Callum danced to puirt à beul



# The Imperial Book

Mervyn Short supplies background to the republished Imperial dances.

Having qualified to teach Highland and Scottish country dance with the Imperial Society of Teachers of Dancing (ISTD) before gaining the RSCDS Teaching Certificate, I was delighted to hear that the Society had secured the copyright to publish the 'Imperial' dances.

The ISTD is one of the leading examining bodies in the UK. It was formed in London in 1904 and offers amateur and professional examinations in all disciplines of dance. In 1953, the Scottish Country Dance Branch was formed by a number of Scottish dance teachers including Jack McConachie. Miss Milligan agreed to act as technical advisor and gave several lectures to the Imperial Society in its early days. In 1969, a Highland syllabus was added and the branch was renamed The Scottish Dance Branch.

Examinations in Scottish dancing declined in popularity throughout the 1980s and, in 1992, the Scottish Dance Branch merged with the National Dance Branch. Scottish dance examinations continued to decline over the next ten years, and by 2002 the Scottish Dance Branch members and interests had been fully reabsorbed into the National Dance Branch where it had all started.

Jack McConachie died in 1967, and in 1968 the ISTD Scottish Dance Branch organised an annual competition for its members to devise a country dance in his memory. The winning dance was published by the ISTD and the deviser was presented with a magnificent trophy to hold for one year: a Wilkinson Sword donated by the Branch and usually presented by Jean McConachie, Jack's widow. For many years, the dances were judged by all teachers attending the dance session, but more recently a well-known deviser was invited to do the judging.

Usually a good number of dances was entered for this competition, sometimes as many as twelve. One of the requirements was that the dance should include a new formation or a variation on an existing formation; some of the dances also included Highland steps.

Regrettably, original tunes were rarely assigned to the dances. Some devisers suggested tunes but these were often tunes for well-known RSCDS dances almost certainly based on recordings available at that time. Some of the dances, such as *Alison Rose*, *The Blacksmith of Elgin*, *Mrs Stuart Linnell*, and *Whigmaleeries*, will already be familiar to many.

In 1966, the ISTD published a book of dances devised by Jack McConachie and

Edna Russell which was designated Volume 1. Between 1968 and 2001, over thirty competitions were held and four further volumes were published, including all those dances which had won or been placed second or third. This year the RSCDS has published an A5 size book which contains the dances from Volume 1 to 3, representing the years 1968–77, and this is now available to purchase. The project is intended to include both the two remaining volumes and additional dances left unpublished by the ISTD. It is hoped that these will be available in an A5 size book in summer 2015.

Some of the original instructions were unclear and did not follow any standard terminology. Many hours have been spent putting the dances into current terminology and, with the assistance of a number of experienced teachers, the instructions have been standardised and clarified as far as possible. According to the introduction to the RSCDS booklet on Standard Terminology, 'Dance is a physical art form which is notoriously difficult to put into words', but I believe most of the uncertainties have been resolved.

I hope you enjoy the dances: for some dancers the book will resurrect material from the past, but for others the dances will be 'new'.

## Origins of the Strathspey cont.

might be by him or it might be a tune he heard and decided was worth publishing. In the field of music and dance the concept of intellectual property did not exist.

What then were the Gaelic sources? Gaelic culture was and to a certain extent still is an oral culture. Even today you will hear songs – and styles of singing – which have been handed down from singer to singer through the generations. Gaelic has a long tradition of songs which accompany movement. The movement might be dancing and the music 'puirt à beul' – mouth music. I am sure many people will remember watching dancers doing the Highland Schottische to the singing of Johan MacLean at Summer School. More probably the songs will be the accompaniment to some form of work – grinding corn, spinning wool, waulking cloth, rowing, or a mother's gentle rocking of her child as she sings a lullaby.

Using recorded material from the archive of

the School of Scottish Studies in Edinburgh University, Dr Lamb has experimented with tempo. He has shown that when you slow down a Gaelic sung or piped reel, what you end up with sounds very like a strathspey. He has also found that the strathspey rhythm exists in a variety of Gaelic work songs when you speed them up to strathspey tempo. He has also looked at Gaelic instrumental music by 'stitching together' two recordings of piping and song: one a traditional strathspey, the other a slowed-down reel. The join is seamless. More surprisingly, he has taken a traditional Gaelic lullaby. Speeded up to strathspey tempo, the rhythmic similarities are striking.

All of Dr Lamb's musical examples above can be heard on a YouTube recording (LP188D6Phlo) to accompany his paper 'Reeling in the Strathspey: The Origins of Scotland's National Music'. He concludes that the strathspey rhythm underlies a large proportion of Gaelic movement

songs. Significantly for us in the RSCDS, he is convinced that the strathspey is almost certainly rooted in Gaelic song rather than in the eighteenth-century fiddle tradition. The vigorous waulking of cloth, the rocking of a baby, the rhythmic dipping and lifting of oars are all binary movements setting up a rhythm, clearly recognisable both in Gaelic song and in our strathspeys. Try it for yourself. Type *puirt à beul* into YouTube. Then practise your strathspey steps!

### Reference

Lamb, William. 2013. 'Reeling in the strathspey: The origins of Scotland's national music', *Scottish Studies*, 36: 66-102.

*Jimmie Hill is indebted to Dr Will Lamb for his time and for making his research paper 'Reeling in the Strathspey' available to him. He would also like to thank Jim Healy for the examples from the Castle Menzies manuscript.*

# Dancing at the Games

Young members tell their Commonwealth Games stories.

I was lucky enough to spend part of my summer down in Glasgow, trying dancing of a different kind: performing in the Opening Ceremony of the Commonwealth Games. Dressed in bright colours, my group made the tartan, the colour wheel, and the chairs, and we danced as the athletes came out. Several other Scottish country dancers took part: Andrew Nolan (Edinburgh Branch), Garry Robertson (Edinburgh Branch), Diane Molyneux (Edinburgh Branch), Lyndsey Brown (Glasgow Branch), Louise Hurley (Glasgow Uni), Laura Butler (Aberdeen Branch), Fiona Blake (Aberdeen Branch), Isobel Sennett (Alba Glasgow), and Cath Coutts (Dunedin Dancers).



SCD participants in Opening Ceremony

Unlike a Scottish country dance display, such a large-scale event focuses on the big picture rather than individual people. It required a vast number of people: the cast, the choreographers, the music directors and technicians, and the film crew. We had to wear earpieces to hear the instructions as the organisers couldn't speak to all 500 of us with just a microphone and the music from the stadium speakers was a beat behind. For the first few rehearsals we all wore numbered bibs until we had established our places. We learned our positions and movements from co-ordinates on the floor and recognising who was around us. I don't think I appreciated how big the stadium was until I discovered the distances to be travelled between formations!

It was a great experience. There was a buzz about the atmosphere and everyone was in such good spirits.

**Emma Allsop, Aberdeen Branch**



SCD participants in Closing Ceremony

Way back in February the Commonwealth Games advertised for performers for their ceremonies. No group applications were available, so a number of Scottish country dancers decided to apply individually in the hope of getting SCD into the Games. At the auditions it became apparent that the ceremonies would not include SCD. Fortunately, though, a number of us still managed to secure places.

I was invited to perform in the Closing Ceremony alongside Carol Ann Stewart (Glasgow Branch), Seonaid Scott (Newcastle Branch), Julie Chalmers (Aberdeen Branch), Rebecca Ann Foxon (Newcastle Branch), Craig Skinner (Falkirk Branch), Mirieia Anon Rebollo (Alba Glasgow) and Rebecca Witts (Glasgow Uni). Learning the choreography, we found there would be snippets of Scottish dancing in our ten routines after all. These included Highland arms for 'Martini Glasses', a 'highland setting step' (not sure I've ever seen it before) and 'Hello-goodbye' which was in fact a reel of four using hands. We even managed to do some pas de basque, and I was pleasantly surprised at how many people knew what to do.

The atmosphere for the actual performance was phenomenal. The athletes arrived at our Festival decorated stadium an hour before we went on air, giving us an opportunity to chat with them. The performance itself went by in a flash. I barely had time to notice that Kylie and the other performers were only metres away. *Auld Lang Syne* ended the ceremony and was really

poignant with around 55,000 people singing in the stadium and I'm sure many more at home. It was an impressive end to an experience I will remember for the rest of my life.

**Rachel Shankland, Edinburgh and Dumfries Branches**

Being part of the Commonwealth Games Closing Ceremony was an incredible experience. From the moment the team revealed the concept at our first rehearsal and told us who would be performing, I was so excited. Who wouldn't be excited about being a 'backing dancer' for Kylie Minogue?

The rehearsals were an experience in their own right and it was interesting to see how a show consisting of around 800 people was choreographed and directed. We always had to have our earphones in to get instructions and direction, and for several days after the performance I almost missed having someone speaking in my ear. Our rehearsals took place outside on a red ash pitch regardless of the weather, and we experienced all weathers, from brilliant sunshine to heavy rain. Thankfully, sunscreen and ponchos were always close to hand!

When we began to learn the choreography for the Kylie songs, I was glad to find out that there would be a touch of Scottish dancing: *The Gay Gordons* for 'Into the Blue' and *Strip the Willow* for 'Can't Get You out of My Head'. However, my favourite routine was the tent choreography to Prides' 'Messiah'. I was dubious about 'dancing' with tents, but once we had been shown the routine I could see how impressive the overall effect would be.

It was a privilege to participate in a big show with such an amazing atmosphere – and my friends did manage to spot me on TV, twice!

**Julie Chalmers, Aberdeen Branch**



Rehearsing in ponchos



# Learn Scottish Country Dancing – By YouTube

It's amazing what you can find on Google. Google any one of hundreds of Scottish country dances, and along with Minicrib and other instructions for the dance, you will likely find that someone, somewhere has videoed the dance and posted it on YouTube.

In many cases, the videos can be quite instructive and will help you understand the patterns and formations of a dance. However, in other cases the dancers are woeful, going all over the place. Often you will have a choice of the one dance being danced by different groups, so you can pick out the best and replay it several times to get the pattern.

Not all videos are helpful. In one, the photographer starts videoing one set then pans left part way through a formation, to another set which is having trouble. Apart from trying to follow a struggling set, the viewer loses the continuity of the formation. By the time the photographer finishes the pan left, you have lost a beat or two while watching half a formation in one set and half in another.

But you don't have to look far down the list in the *Scottish Country Dancing Dictionary* Scottish Dancing YouTube Videos to find

Graham Stanley (Melbourne) offers some tips for good dance videos.

some good examples of helpful videos. For example, scroll down to *Antarctica Bound* by the Charlotte SCDS Youth, where the camera is fixed and you can see all dancers in the frame and can follow their movements. Also check out *Dumfries Rambler*, produced by Iain Hale; it also shows videoing from the head of the set so you can clearly see how the dance goes. You will find many other examples of good video techniques as you scroll through the list – as well as many poor examples!

Why not have your group perform one of your own popular dances for presentation on YouTube? Here are a few tips to consider before you rush in.

1. Choose a dance which one four-couple set can do properly. It's very hard to learn a dance on YouTube if everyone is going wrong. So make sure that you **rehearse** the dance before rolling the camera. If your set goes wrong, stop and re-video so the dance is correct.
2. Ideally, fix the video camera at the head of the set with the lens open wide enough to capture the action on both sides of the set. This should give the best view of the dance. Other camera positions can be tried, but may make it more difficult to observe the whole dance.
3. Start videoing five seconds before the bow and curtsy so that you do not miss the start of the dance. Several videos start

after the bow and curtsy and the viewer is not sure what he or she has missed.

4. Resist the urge to pan right or left to bring in other sets; it will only break up the sequence of the set you are videoing and lose part of the formation viewers will be trying to study.
5. Make sure that your camera is properly focused. Several YouTube videos are out of focus, and there is nothing harder than trying to follow a fuzzy dance. So check the focus before and after you video a dance.
6. Make sure that it is easy to identify the individual dancers in the set. There are some very good demonstration sets in some videos, but all the dancers are wearing the same costume, so it becomes difficult to follow the individual men or women in the set.

Once you have a video clip you are happy with, use your video making or editing program to add a title (name of the dance) and credits, and save to your video file. Then you are clear to upload your video onto YouTube so that Scottish country dancers around the world can share your dance.

Not sure how to do that? Then simply Google [support.google.com/youtube/bin/answer.py?hl=en&answer=57924](http://support.google.com/youtube/bin/answer.py?hl=en&answer=57924).

Or else, have a teenager do it for you.

Good luck!

## Lady Mary MacTier of Flinders Island



Lady Mary with class members

Flinders Island belongs to the Furneaux Group, a collection of 52 islands that stretch across Bass Strait between Tasmania and mainland Australia. There Lady Mary MacTier and her husband Sir Stewart arrived from Scotland in 1981, joining their three children. They bought a farm and Lady Mary began teaching the dancing she had learned in her childhood in Oban. She has taught ever since. One of her class members writes, 'We are such a small dot in the ocean, but we have been dancing each week for 32 years, with even a couple of the original members still with us, and we often have visitors joining us.'

On 28 June 2014, a special dance was held to celebrate Lady Mary's 100th birthday. Well over 200 people attended: friends and relatives, the Flinders Island community, and dancers from Victoria, New South Wales, and Tasmania. Another dancer writes, 'We danced to the lively and wonderful music of fiddler Matthew Robertson and accordionist David South, who both flew in from Victoria. Together, they composed tunes for Mary's dance *Five for Flinders* (recapped by Mary herself), Rosemary Smart's celebratory dance *Mary's Centenary*, and a beautiful minuet and reel. Mary is a truly remarkable lady and an inspiration to all.'

# Ceilidh round the Commonwealth

Liz Fraser, RSCDS Marketing Officer, reports on the hugely successful Commonwealth Ceilidhs held in June.

Well done to everyone who entered into the spirit of the Commonwealth Ceilidh. The overwhelming positive feedback received by HQ and Get Scotland Dancing indicates that the event, which contributed to Scotland's 'Culture 2014' programme in association with the Commonwealth Games, has like the Games been a resounding success.

The Ceilidh captured the imagination of Scottish country dancers throughout the world, who helped to make it a truly international dance event. So far, 73 Commonwealth Ceilidhs have taken place, with more planned for the months ahead.

Can you believe that the Ceilidh travelled a staggering 18,250 miles across the world over 24 hours? It began in New Zealand at 7.30 pm local time on 21 June and then moved westward, crossing time zones, with the epic event ending in Hawaii 24 hours later. The Ceilidh embraced events across Australasia, Asia, Africa, Europe and North America. In village halls at the heart of rural communities and in bustling city centre venues, Ceilidhs were held in locations as far afield and diverse as Tasmania, Sydney, Cape Town, St Petersburg and Jamaica. Closer to home, Ceilidhs were held in London, Belfast

and many Scottish towns and cities, including flagship events in Glasgow, Edinburgh and Aberdeen. Those Branches deserve special recognition for the new dances devised for the Ceilidh programme: *The Clydeside Reel* (Glasgow), *The Radical Road* (Edinburgh), and *The Granite City Reel* (Aberdeen).

The Commonwealth Ceilidh brought enjoyment to many people of all nationalities, ages and abilities. The message was to celebrate, dance, have fun and, importantly, to build on that enjoyment by going along to a ceilidh or SCD class. Some RSCDS Branches are already actively recruiting and planning classes to attract new dancers or looking to stage a similar future event which fuses SCD with other dance forms and traditions.

The 2014 Commonwealth Games provided an unparalleled opportunity to raise the profile of dance – in all its forms – as a creative, participative and physical art form, and the Commonwealth Ceilidh raised the profile of the RSCDS and put ceilidh and SCD in the spotlight. If you participated in a Ceilidh we hope you enjoyed being part of this global dance project. If not, a selection of comments and vibrant photographs from around the world will give you a flavour of the occasion.



Aberdeen. Photo Colin Thom



Auckland



Christchurch



Belfast



Edinburgh Photo Maria Falconer





Colinsburgh



Morecambe



Sydney



Edinburgh Photo Maria Falconer



St Petersburg



Jakarta



Glasgow Photo Colin Hattersley



Hawaii

**Edinburgh:** There was a real buzz with over 300 dancers from across the globe packed into the Ross Bandstand birling the summer evening away. The fusion between Dance Ihayami and RSCDS Edinburgh in The Radical Road was a treat and showed how international SCD is. Holding the event in the open air made it easy for people to come down from Princes Street and have a go.

**Queensland:** About 50 dancers came to our very successful Ceilidh in Brisbane, with ten who had not danced before. Other events were held up and down the State of Queensland. The evening was thoroughly enjoyed by all.

**Monklands, Scotland:** Commonwealth Ceilidh went very well with a mixture of Branch members, former 'After School' Club dancers, family and friends. The programme was a bit challenging for some, but the musicians were amazed at what we managed!

**London:** We stepped and set and birlled our way through many of the traditional dances,

plus the three new compositions devised for the occasion. Our usual venue at St. Columba's, Pont Street, was decked out in the flags of the Commonwealth nations and there was a terrific atmosphere on the dance floor thanks to superb music from the Craigievar Band. It was a privilege and tremendous fun to be part of this very special evening.

**Helensburgh and District, Scotland:** We had 12 children and 38 adults attending (the eldest, 91, managed to dance the St Bernard's Waltz). Branch and other members were joined by people representing the local Accordion and Fiddle Club and the Highland Association as well as children and their parents from the Branch Junior Classes. The music was provided by an excellent young duo, Wullie Scott's Band.

**Canterbury Region/Christchurch:** Our Commonwealth Ceilidh went extremely well. We had 150 people attend including line, contra and swing dancers as well as Scottish

country dancers. Some of them enjoyed themselves so much that they have asked for another ceilidh to take place soon.

**Hamilton & Clydesdale, Scotland:** The Commonwealth Ceilidh was held in the Stonehouse Lifestyles. Approximately 100 dancers attended. They were welcomed by piper Jim Dunnachie, and music was provided by the Wardlaw Scottish Dance Band.

**Hawaii:** The breezes were balmy and the music invigorating for the Commonwealth Ceilidh's Aloha party outdoors. The dancing was lively and one of our regular dancers, recuperating from recent knee surgery, brought her visiting family and, with her leg propped on a chair, cheered enthusiastically from the sidelines. A highlight of the evening was the graceful hula performance by Audrey Kahakui and Jackie Phillips. Audrey and Jackie then placed a plumeria lei on a world globe, symbolising the completion of the circle of ceilidhs around the world.



# Interview with Jennifer Wilson

Jennifer Wilson, pianist extraordinaire, has travelled the world playing for SCD. Here she talks to Jean Martin.



**Very often we don't know anything about dancers and musicians other than in the dancing context. Tell us a little about your background.**

I was an only child, a shy little girl, and my mother decided to send me to Highland dancing classes in a local hall. The class was taught by Willie Gordon who danced at Highland games with Bobby Watson and J L MacKenzie. My poor mother used to say the steps all the way home, '2nd back, 5th and kick, rock 2,3,4'. By the time I was seven, I started competing and I carried on until my late teens. We travelled quite extensively – Inverness, Dingwall, Strathpeffer and all round the country places in Aberdeenshire.

**How did you become involved in Scottish country dancing?**

That came as a result of dancing to Jimmy Shand at a concert for Elgin gala week. He played for a dance after the concert and I was just won over by watching the country dancing. We also had an annual festival in Elgin and the secondary school PE teacher got a team together. The first dance I would have done at a festival was *General Stuart's Reel* and the first adjudicator, would you believe, was Miss Milligan.

**People will know you as a musician rather than as a dancer. When did playing come into your life?**

I started playing piano at seven and a half. I was given the offer of a piano or a bicycle so I took the piano, knowing that the bicycle would come sooner or later! I was not good at practising to begin with but, as a treat, I got to play Scottish music. The first tunes I ever played were *The Duke of Perth* and *Orange and Blue*. I really didn't want to play anything else but Scottish music and once I'd started teaching dancing I was able to play for my pupils as well.

**And what about Summer School? Did you go as a musician or as a dancer?**

I went as a dancer in 1959. First time at Summer School and having the room next to Miss Milligan, this shy 17-year-old was in fear and trepidation! However, I was very fortunate because the local teacher, Audrey Cattanach, took me to St Andrews and there I met her friends who were to become very much part of my life. Again the first year I went, I was very privileged to be chosen to dance in the demonstration team. In those days it was composed mainly of Scots, the majority from the North-East. That was my introduction to St Andrews.

Four or five years later Miss Milligan was at a Day School in Forres and when she mentioned that she was short of pianists, the Branch teacher from Elgin suggested asking me. I was delighted because secretly I wanted to go to Summer School and play but you had to be a Branch pianist to be invited. That was the beginning and I was thrilled.

**Would you have said that any of the musicians at Summer School had a particular influence on you?**

When I went as a dancer I was enthralled by Nan Main's playing. I was really just in seventh heaven dancing to Nan's music. Her style was very much hers and when I came to play her tunes I felt I didn't do justice to her style of music. Everybody then had very much a style of their own. It still happens today that you adopt your own style, which is good. I felt that I played the way I enjoyed dancing and if the musician is a dancer then that's what will happen.

**Do you have particular memories of any other musicians?**

Probably Mrs McNab and certainly Muriel More – the pianos danced too!

**Whose classes did you play for in the early years at St Andrews?**

The first year I went as a musician it was Duncan MacLeod I played for. I played a lot for the men's Highland class because of my own Highland dancing. On several occasions I would arrive at St Andrews to be told I was taking the men's Highland class and that there wasn't a pianist available to play. That was like the mad movies even though I was used to doing it for my own classes! Several men, even to this day, tell me that they never worked harder than when I took the class. And there were several occasions I took Ladies' Step, which was not really my scene, but I knew the work.

**Did you work regularly with any one teacher?**

Several years after I'd started playing Bill Ireland and I were teamed up and we came to be known as the 'deadly duo'! We just seemed to gel from the word go. Bill used to say that I knew what he was thinking before he'd thought about it himself! He worked his class so hard, which meant he worked his musicians hard as well! That is what I liked.

There was a memorable occasion when Bill was teaching a strathspey to a huge class. I can't remember the actual dance but he kept missing out the last 4 bars, so that all the time I just played 28 bars. He was so far away that all attempts to attract his attention had no effect. I played the whole dance, 8 times 28 bars. At the end of the class, I told him what he'd done. 'Did I?' came the reply. 'I wouldn't have known.' 'No, I kept fluffing the music!'

Bill had a favourite tune, an Irish one, for an exercise he used. He had the music for it and I always played it for the first element of the exercise. I never did know the name of it and neither did he! It was always called the 'toon'.

**On your CD – a tribute to Bill – there's one set which begins with 'Bill's Tadpoles'.**

We used to team up for the last night of social dancing and on one occasion we'd had a fair quantity of wine at the table. Halfway through the programme Bill said, 'It seems to be going fine.' And I said, 'Well, if these tadpoles would stop leaping about, I would be a lot happier.' That's how the tadpoles came to be!



Jennifer receives the RSCDS Scroll from Lord Mansfield (2004)



### **You often danced *The Twasome* with Derek Haynes and Bill Ireland provided the mouth music.**

The first time Derek and I danced together was at a ceilidh. Sometime after that Bill was MC at the Younger Hall and at lunchtime on the Thursday he announced that they were one 'dem' short. Could Derek and I 'cook' up something for the evening? Derek left the programme to me as he said, 'You know more steps than I do!' I thought it would be a change if Bill sang and we had a quick rehearsal with him before dinner. I can't tell you how much fun it was especially when Bill also took part in the dancing. Maybe Bill didn't always know we were going to involve him! I don't know how he ever managed to sing and dance at the same time. It was very obvious to the audience that we were just having a great time. The atmosphere was tremendous as nearly everyone in the hall was a dancer and so the pressure was on as well.

### **Is the Younger Hall good to play in?**

Yes, it is. The first time I played for a demonstration was purely by accident. As I was passing Miss Milligan's door, she came out and said, 'Miss Wilson, you will play for the demonstration tonight. Susan (Inglis) is ill.' The team danced *The Jubilee Jig* and *Miss Milligan's Strathspey*. I was absolutely terrified! A dem is very much in your hands and everyone is listening for the bum notes! On another occasion we arrived at Younger Hall and there was no band. Duncan MacLeod was in charge. 'Have you got your music in the car? The Olympians have been in a crash. They'll be along as they're not hurt but I need to get the dance started.' I got my music, and off we went. Miss M came in about the second dance and demanded to know why I was playing. Duncan responded by saying that I was the first pianist to arrive and that he had to get



Jennifer dances with Derek Haynes

the dance going. The next minute Nan Main was up sitting beside me and we both played until the band arrived.

### **Jennifer's Jig and The Moray Rant are dances devised by John Drewry for you. Which came first – the dances or the tunes?**

The tunes came first. They are both by Drummond Cook, an Elgin band leader. The one for *The Moray Rant* is *Tae Gar Ye Loup* and purists may not like it as a strathspey. I've heard it played as a slow air, but that was never Drummond's intention. John heard me play *Jennifer's Jig* at St Andrews one evening and the next morning at breakfast time he produced the dance.

### **I associate the tune of *The Reverend John MacFarlane* with you. Is that a favourite?**

I like it very much though I wouldn't say it's my favourite tune. I like the set of tunes I play for the dance and I like the dance, especially the drama of the last eight bars with the wheel and out to the side and the change of direction.

### **Do you have a favourite tune?**

Oh, no. I have many favourites for different reasons. It's difficult to pick 'a' tune. I like Marshall's jigs probably more than anything else. The first person I heard play Marshall's jigs was Ron Gonnella and he made them dance; he made them speak. A lot of them are associated with the Moray area, of course. *Mr Morrison* is a great favourite. I like Skinner's strathspeys which are North-East too, as it happens.

I would still say from a dancing point of view that there's nothing to beat *Montgomery's Rant*, *General Stuart's Reel* and *Monymusk* – it's the passion that's in these tunes.

### **We think of you as a solo player rather than as someone who plays in a band. Have you ever done that?**

Oh yes, I've done it on several occasions to help out – Drummond Cook, Alastair Hunter and Bobby Crowe – but I far prefer to play solo and do my own thing.

### **Of the present-day bands is there anyone's style that you particularly associate with?**

Well, David Cunningham and Colin Dewar. They are passionate about their playing – no tricks, just solid playing. Their tempos are good and their lift is good. They make you want to dance.

### **How did you manage to fit in all the dancing activities with a full-time job?**

Well, I was lucky to have a Head of

Department who let me work round that situation. For example, I can remember working from 8 am until 4 pm and then dashing to the theatre in Aberdeen. We danced every night for a week with two shows on a Saturday. The dancing was more of a 'show type' to fit in with the bands. It was a great joy to dance to the music of Jimmy Shand, John Ellis, Ian Powrie and Jack Sinclair. On these occasions I danced with Neil Grant, a lifelong friend.

### **Sometimes it's a surprise to others that you dance as well as play...**

I was playing in France for a weekend school but when it came to the Ball taped music was used. A young gentleman asked me to dance *Cadgers in the Canongate*. We were first couple and he proceeded to indicate where I should go. 'I will keep you right,' says he. The music started and then once we finished dancing, he came over and said 'You're b.....y good.'

### **You have played all over at day schools, weekend schools and festivals, but has that been mainly in Europe or elsewhere?**

I've played all over the place – Japan, Canada, America and even Nigeria. I've had a wonderful life as far as country dancing and playing have gone. And because the two have gone together and I could participate in everything. Possibly that was why I had so many invitations.

### **A trip that stands out?**

On the very first trip to Rechberg in Germany most of the notes on the piano didn't play! Fortunately a French chap, who had just built a harpsichord, had his box of tools in his car and almost rebuilt the piano overnight so that it was playable the next day. On my second trip to Sweden I was playing a grand piano for the Ball and when I put my foot on the pedal it just swung. A gentleman saw my plight and came and crouched under the piano and held the pedal still until I finished the dance! As it happens, he was a joiner and the next minute an electric drill was going and the pedal was stabilised.

### **Are you a stickler for original tunes?**

Yes, but some of them are difficult to play rhythmically well on the piano but I think if you are a competent dance musician you will do your best to make them 'dance'. Sometimes at festivals where the dances are chosen for their simplicity, the tune is not really suitable for an under 10 or under 12 class and so I will say to the adjudicator, 'I'm not going to play the original tune here as it's not going to help the children. I know what they're going to be like just looking at

them and it's better that they can dance in time with the music.' Some fiddle tunes are not very helpful. At other times I like to change the tune for each turn of the dance to make it interesting for me and hopefully for the dancers.

### You are recognised as a festival accompanist. How did that happen?

After dancing at the local festivals I decided I would be brave enough to enter some teams myself and in those days you were encouraged to use the official accompanist. The very first festival where I took my pupils the official accompanist was the school music teacher, who had no idea how to play for country dancing. So I said to her, 'Do you mind if I play for my own teams?' 'Oh, not at all, I'd be delighted,' she replied.

I remember one adjudicator asking if I'd trained the team I'd played for. When I said yes, his reply was 'They knew every move.' I would play quietly and you'd not hear the dancers' feet and then build up the sound towards the end of 32 bars. I always wanted to make the dance come alive. It was bound to make a difference and help the team gain high marks.

I didn't actually enjoy playing for festivals to begin with. In my mind's eye I was dancing with every team that went on the

floor. I was always willing them on. You can actually tell by looking at the faces of the first couple whether they are going to start or not. You really have to have your wits about you all the time, especially if you get wee tots dancing *Cumberland Reel*. They cast off forever and they're just about at the front door before they decide to come back! A lot of teams don't have the opportunity to practise to piano. They're not au fait with the bow and curtsies or leading notes. Today teams are given the option of bringing their own music, CDs or whatever.

### At one point you were the RSCDS Music Director.

I like to think that I was the instigator of the Music Course at Summer School. Before that there were odd music weekends, which I did not think was enough. I had a talk with the other musicians to see if they thought that it was a good idea and put out feelers to see if there would be enough people interested in taking part. I think it has paid off.

I was involved with one book in particular, *Book 39*. Not so many books were produced at that time. A team of dancers tried out several tunes for the dances which had been chosen. Two members of the Committee thought that *Swiss Lassie* should be danced to a 2/4 tune, but they were overruled by the team who liked Willie McPherson's tune,

*Brumley Brae*. They also chose the tune for *Cape Town Wedding*: Dolph Morris's tune, from Los Angeles. The two tunes for *Le Moulin Rouge* are by Drummond Cook and *Joie de Vivre* is to a tune by Carol Cook, Drummond's daughter, then aged 11. I suggested these tunes and so that's why I think of *Book 39* as 'my' book.

### What about your own local scene?

I went to the Elgin class as a dancer. When the pianist decided to retire I was asked to take over and I loved the experience. The Branch folded, however, and so I was without a class for a time. Then I played for the Forres Branch and now I just play for the village class at Roseisle, where my first 'drowned' piano went. And it still plays well. [The piano stood in 3ft. of water when the River Lossie burst its banks and flooded Jennifer's home.]

### If you had to sum up what SCD has meant for you, what would you say?

It's been my life and I have had the most wonderful time, experiences and I have friends from all over the world. Little did I think that I would travel as much as I have and meet such lovely people doing something I love. I would do it all over again!



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# From around the World

Our reporters and regular correspondents keep us up to date with SCD activities everywhere. We welcome Elaine Hoag, new correspondent for Canada East, and thank Keith Bark (retiring correspondent) for his many columns. Please send your contributions to [mag.editor@rscds.org](mailto:mag.editor@rscds.org). We look forward to hearing from you!

## United Kingdom Edinburgh Branch 90th Anniversary



Stewart Adam, Chairman RSCDS Edinburgh, with Donald Wilson, Lord Provost of the City of Edinburgh

Members and friends of Edinburgh Branch have been busy throughout 2014 attending the events planned for each month of RSCDS Edinburgh's 90th Anniversary Year. The long and well-documented history of the Branch was displayed at the opening anniversary event, an Archives Afternoon which along with a Garden Party in the summer and Musical Evening planned for November meant that all people connected with the Branch, past and present, could take part. The highlight of the year was the 90th Anniversary Ball in May attended by the Lord Provost of the City of Edinburgh followed by a Civic Reception the next day in the City Chambers. Branch members and friends have also contributed to the publication of a 90th Anniversary Book and CD which include *Ian Powrie's Farewell to Auchterarder* in a Branch publication for the first time. The packed schedule of events continues right through to the finale 'Winter Warmer' dance on 13 December – a real celebration of 90 years of dancing.

Andrew Nolan

## Ross-on-Wye Easter Course

Following the success of the 2010 Easter course in Ross-on-Wye, dancers urged the organiser, Steve Goulden, to arrange another course. He worked tirelessly for well over a year, consulting with a team of MCs, and on 18 April 2014 eighty-eight eager dancers converged on the Larruperz Centre in Ross-on-Wye for a weekend of dancing, music and social activity. They came from all over the UK, France, Germany, Switzerland, Canada and Hawaii.

With Graham Donald as the teacher and Muriel Johnstone and Keith Smith as the musicians, the quality of the experience was never in doubt. Both the teaching and the music were outstanding. Working as a team, Graham, Muriel and Keith lifted the dancing to a truly satisfying level. Graham worked the dancers hard, setting demanding technical exercises, demonstrating exactly what he wanted and teaching a diverse range of dances with unflinching fluency and good humour. The music for classes was a delight.

The MCs had prepared well to guide the dancers through the sophisticated and complex evening dance programmes. Their task was made easier by Alan Cottle's generously leading afternoon walk-through sessions. The evening dances were fun-filled and highly sociable. A highlight of the Sunday evening ball was Sandy Walker's piping. He opened the evening by piping to the assembled dancers, then collaborated with Keith and Muriel to insert an additional dance, *The Duke of Atholl's Reel*, which was warmly welcomed by everyone.

The Larruperz Centre not only had a floor which was kind to feet, but had sufficient space to allow us all to eat together. An excellent catering team provided great food and the dancers took the opportunity for even more socialising during meals. If the noise level at mealtimes was indicative of friendship, passion for dancing and enjoyment, then I think the weekend scored 10/10.

Plans are underway for the 2018 Easter

course. Many dancers will want to have the Ross-on-Wye experience.

Helen Russell

## Castleton Dancers, Braemar

Whatever your views on deer hunting or trophy bagging, that initial glimpse of the interior of the Stag Ballroom at Mar Lodge is spectacular. The skulls of more than 2,000 stags adorn the walls and ceiling (see photo overleaf). The Ballroom was originally constructed for Ghillies' Balls in the Victorian era, and it was the venue for the Scottish Country Dance hosted by the Castleton Dancers of Braemar on 7 June. Music was provided by the very engaging Frank Thomson Band for an interesting programme of dances based on the theme of the Commonwealth. For many, the dances were unfamiliar, but the unending patience of June Templeman, Linda Gaul and the other 'recappers' facilitated a thoroughly sociable evening.

The Castleton Dancers of Braemar is a relatively young group, having formed about seven years ago. The dancers are an integral part of the social fabric of Braemar and have raised £68,000 for local and international charities. By the same token, local organisations such as the Braemar Tourism Group, the Cairngorms National Park Authority and the Marr Area Partnership acknowledge the dancers' contribution by funding replacement dancing pumps and outfits when needed.

Alasdair Graham



Class at Ross-on-Wye Photo Steve Goulden



*Dancers in the Stag Ballroom, Braemar*

## Australia

**Correspondent** Alan McCulloch  
[alan.mcculloch@netspeed.com.au](mailto:alan.mcculloch@netspeed.com.au)

In May, **Adelaide Branch** teachers conducted two day schools. A workshop specifically designed for less experienced dancers included members of a recently established class at Port Elliott. Participants in a workshop for experienced dancers were selected by a panel of teachers.

A sad event for the Branch was the death of Eric Davison, a life member who was the husband of the late teacher and dance deviser Lily Davison.

**Canberra and District Branch** has been active in promoting SCD to the wider community and has had some success in encouraging new participants. As well as conducting a well-attended class for beginners, the Branch has provided displays in conjunction with other Canberra SCD groups at community events, including the annual National Folk Festival and a 'Connect and Participate Expo' designed to help people find and engage in new community activities.

A recent highlight was the Cooma Ball, with

great music from the Canberra-based Strathmannan trio of Kate Scott, Mark Jenner and Dan Bennett.

**Hunter Valley Branch** held a very successful Day of Dance on 21 June with the theme 'Dances from the Commonwealth'. To commemorate the 700th anniversary of the Battle of Bannockburn, participants watched a presentation about the battle before learning the dance 1314.

At the end of August the Branch commemorates its 40th Anniversary with a dance and barbecue. The renowned Hunter Valley SCD Ball in Maitland Town Hall, with music from three great Australian musicians – Chris Duncan on fiddle, Catherine Strutt on piano and Jennifer Strutt on double bass – is another significant event for the Branch and many visitors.

In addition to the usual schedule of classes, **Melbourne & District Branch** conducted a course for beginners from early April. An impressive demonstration was danced by the children of the monthly children's class at the annual 'Bring a Child' afternoon. A lively Commonwealth Ceilidh was greatly enjoyed by over 90 people.



*Community Participation at 'Connect and Participate Expo', Canberra*

*Photo: Irina Borissova*

The **Sydney Branch** 2014 Ball had a wonderful atmosphere, enhanced by a very happy crowd including dancers from New Zealand and eight Australian clubs. The dancers were piped in for a Grand March and danced to the outstanding music of Chris Duncan, Catherine Strutt and Jennifer Strutt.

Sydney Branch recently held a dance devisers' competition requested by members. A selection of the submitted dances featured on the 'Day of Dance' held in conjunction with the AGM. The result was the *Sydney Downunder Dance Book*; its electronic version is available free via [SydBranchBooks@gmail.com](mailto:SydBranchBooks@gmail.com).

The **Western Australia Branch** has welcomed some new members. The Branch Commonwealth Ceilidh was a great success, attracting over a hundred people who were welcomed by a local piper. The energy in the room was fantastic!

**Queensland Branch** celebrated Tartan Day with a display of dancing to live music. If you are contemplating a visit to Australia in 2015, make sure to be in Brisbane in early July for the 40th Australian Winter School.

## Canada East

**Correspondent** Elaine Hoag  
[elaine.hoag@gmail.com](mailto:elaine.hoag@gmail.com)

The **Ottawa Branch** and the **Ardbrae Dancers of Ottawa** joined forces to participate in the Commonwealth Ceilidh on 21 June. The skirl of the bagpipes drew hundreds of enthusiastic participants to Parliament Hill on a glorious summer evening and all joined in the programme devised in Scotland especially for the event. During the intermission the crowd was able to send good wishes, via Brian MacPherson, CEO of the Commonwealth Games Association of Canada, to our Canadian athletes on their way to Scotland. After the Ceilidh, dancers adjourned to the patio of the Parliament Pub to enjoy a well-earned rest and a pint of 'Commonwealth Ceilidh Shandy'.

**London (Canada) Branch** brought together dancers from all over south-west Ontario for their Commonwealth Ceilidh in a hall decorated with flags of every Commonwealth country. An interval performance by Dr Vidya Nararajan, a professional classical Indian dancer, combined Celtic tunes with traditional Indian music, and earned a standing ovation.

The **Nova Scotia Branch** recently lost founding member Pat Kent, mentor of many teachers and recipient of the RSCDS Scroll of Honour in 2002. Pat's love of dance was firmly grounded in a passion for the music and a sense of fun. Teaching her strathspey *Wisp of Thistle*, Pat advised dancers to acknowledge their partner with a smile and a wink when turning into allemande hold.





*Commonwealth Ceilidh outside Parliament Buildings, Ottawa*

In April, the Province of Quebec's Thistle Council recognised the contributions of **Montreal Branch** Treasurer Richard South to SCD in Montreal. Richard has served the Branch for decades in many capacities. At the same ceremony, Branch member Tom Speirs was named a Fellow of the Council. A founding member of the Branch, Tom is also an active member of Montreal's St Andrews Society. The Thistle Council was established in 1992 to maintain and preserve the Scottish culture and traditions brought to Quebec by its forefathers.

## Europe

### 25th Jubilee Workshop, Vienna

Registration for the four-day June 2014 workshop to celebrate 25 years of the RSCDS Vienna Branch opened ten months beforehand. Within 24 hours it was sold out and had a waiting list. Clearly expectations were high, so we started to worry about whether we could deliver. We had already booked one of the very best teachers in the world, Fred DeMarse, well over a year before, and were in touch with some very fine Scottish musicians, Muriel Johnstone and Keith Smith (for the three evening dances) and Andrew Nolan (for the classes). They agreed to come and play for us, so we had made a good start.

A conference and event centre was chosen as the venue, situated in the west of Vienna on the edge of the Vienna Woods, but with

excellent transport connections into the centre of town. With the organisation of the many details that go into a weekend dance workshop, the months went by very quickly and before we knew it a group of about 120 enthusiastic dancers from many different countries had gathered in the conference hall of the Europahaus for the welcome dance on the Friday evening.

The programme continued with classes on Scottish country and Highland dancing, four differently themed city tours led by members of the Vienna Branch, a social dance on the Saturday and a ball on the Sunday. And serious partying went on for many hours after the dancing had finished.

With interesting dances taught in class, fabulous music and many opportunities to chat with dancing friends old and new, the weekend celebrated all that makes SCD such a fantastic hobby.

*Stella McDowall*

### Méaudre Weekend

The fifth annual SCD school of the Méaudre Reel Club in the Vercors (south-east France) took place in April 2014. Méaudre Reel aimed this year's weekend at those who wanted 'to dance in a friendly atmosphere in the mountains in spring . . . to share a passion for Scottish dancing, without fuss . . . just to have a good time.' The organising team, led by Sophie Marchand, delivered what they offered.

Key features of the weekend were two evening dances, daytime classes on the Saturday and Sunday, and musicians' workshops on both days. The teachers for the weekend were Laure Gardelle from RSCDS Lyon and Tom McKinlay of the Paris Branch, who encouraged dancers to enjoy challenging dancing aimed at those of intermediate to advanced ability. Sharlene Penman from New Zealand led the music workshops. Music for dancing was provided by Seonaid Lynn, Roddy Johnstone and David Foreman from Scotland, and Diana Sarran from Lyon. Before the Saturday evening dance the younger members of Méaudre Reel demonstrated their dancing skills in a programme devised by their teacher Sophie Marchand. Parents and village folk came to support the young dancers, whose enthusiasm and ability were a delight to see. Sunday saw dancers back for further classes and the musicians were back in session with Sharlene. After lunch came another feature of the Méaudre weekend as workshop participants went off together to visit a local farm and find out about its produce.



*Young Méaudre dancers perform*

So what made it such a good weekend? The organisers have a clear idea of what is to be done and of the style in which to do it. They demonstrated inclusivity, hospitality, and a real sense of community. They delivered an event that was friendly, relaxed and enjoyable but that could, at the same time, challenge the dancer. They chose teachers who were well attuned to both task and values, and Méaudre Reel's organising skills ensured the smooth running of a memorable weekend.

A fuller report on the weekend is on the Méaudre Reel website. To share in the fun, why not go to the next annual workshop on the first weekend in May 2015?

*David Foreman*

## Jamaica

**Correspondent** Fiona Black  
[fiona\\_m\\_black@yahoo.com](mailto:fiona_m_black@yahoo.com)

Scottish country dancing in Jamaica has had increased attention from April through August 2014, starting with the Queen's Baton Reception at the British High Commission, Kingston, where we were invited to perform in costume to add the



*Dancers dressed for the Saturday ball, Vienna*





*Dancers at the Queen's Baton Relay Reception, Kingston*

Scottish flavour of the Commonwealth Games in Glasgow. A few experienced dancers were able to join us, but most were new dancers who had never performed before. The event went smoothly, the dancing was well received, we met some of our star Jamaican athletes and the media coverage was big for us.

In June we started dance practices for the Commonwealth Ceilidh in a public park in Kingston on Friday and Saturday afternoons. Passers-by enjoyed our fun and games as well as the Brazilian martial art (Capoeira) practices. Again there was media coverage, this time with BBC World Radio. The Commonwealth Ceilidh at St Andrew High School was attended by over 50. The cultural element in the intermission was a goosebump-raising African-style dance by the American International School of Kingston. Pictures and videos were shared with Get Scotland Dancing and put on our Facebook page.

Also in June the Society held its annual Family Retreat weekend at two lovely houses in the Blue Mountain Range of central Jamaica where it is always cool. The dances were kept simple as there was a high percentage of new dancers. Besides dancing, we played cards, walked the neighbouring lettuce and coffee farms and shared in the cooking. It was a lovely getaway with old and new friends.

In July we had two weeks of Junior Summer Programme for ages 7 and over. Eight youth took part with instruction shared by four



*Japanese schoolchildren dancing*

teachers. There was enough interest for a set to practise for a performance on August 6 as part of the Mona Heights Flag Raising Ceremony celebrating Jamaica's Independence.

Our Society regular Summer Social was held on July 19. The evening had a programme of eight dances, but it was so very warm and the number of dancers so few that after half the programme we socialised.

It has been an eventful summer although this was our 'break' before we resume regular dancing in September. Follow us on Facebook: The Scottish Country Dance Society of Jamaica.

Chris Duncan and Catherine Strutt from Australia made the rounds of many dance groups. Duncan Smith and Catherine Fraser, also Luke and Adam Brady, have come to Japan for the first time. The big reason Japanese dancers love SCD is an affinity for the music of Scotland. It seems that Japanese traditional music and Scottish music have something in common, such as the major pentatonic scale. Most Japanese can sing *Auld Lang Syne*, *Comin' Thro' the Rye* and *Annie Laurie* in Japanese lyrics. The melodies are so familiar that many people even believe these are Japanese songs. Also, some Japanese song tunes can be arranged successfully for strathspeys. After you've heard the beautiful tune composed by Rentaro Taki in 1900 for *Hana Strathspey* by Alex Gray, you will agree. 'Hana' means flowers, especially cherry blossoms. It's so popular that every Japanese adult can sing it. I look forward to future collaboration of Japanese music and Scottish dance.

A true story of a Japanese man and his Scottish wife will soon become a national broadcast TV programme. He studied in Scotland about a hundred years ago and made the first Japanese-made malt whisky. We expect to see a lot of music, dancing and scenery of Scotland. Certainly many Japanese must feel a familiarity and have an interest in Scotland.



*Members of the 2013-14 Vancouver Board (Chair Jennifer Shearman and Vice-Chair Gerry Stensgaard centre front)*

## Japan

**Correspondent** Kaoru Oyama  
[kaoru.oyama@mbe.nifty.com](mailto:kaoru.oyama@mbe.nifty.com)

**Tokyo Branch** held its 30th Anniversary three-day Weekend in May at Minakami hot spring resort, inviting excellent overseas guests Ron Wallace and Bill Zobel as teachers and Keith Smith and Muriel Johnstone as musicians. 146 participants very much enjoyed classes, dance evenings and a short concert. Ron gave the Branch his new strathspey, *Shinrin-yoku* (*forest bathing: taking in forest air*), along with the music composed by Gary Thomas, to celebrate the event.

To our joy, many musicians as well as teachers have come to Japan recently.

## North America West Coast

**Correspondent** Roberta Gotfried  
[rgotfried@alum.vassar.edu](mailto:rgotfried@alum.vassar.edu)

The North American West Coast branches are looking forward to a series of 50th anniversaries, beginning this year with the **Vancouver Branch**, which is going from strength to strength. Membership has increased to 277 as they endeavour to link dance clubs throughout the province.

Last December the Branch celebrated the 50th Gleneagles Ball, then in May the White Rock Club's 60th Anniversary. On 14 April, Vancouver 'kicked off' the Branch's 50th Anniversary celebrations with a gala night. Many memories were shared and new friendships made. 184 current and former



dancers enjoyed reminiscences, entertainment and dancing to the music of Mary Ross. One was Isobel Hyde, who started dancing in London, England, in 1945, joined Mary Isdale MacNab's class in Vancouver in 1957, and still dances at the Branch. Many previous teachers, board chairs and members were present including Pam Jeacocke who was Branch archivist in 1965. Jim Gordon, Chair 1982–85, helped cut the cake.

The Kick-Off was the first of a series of events celebrating the Vancouver Golden Anniversary. At the British Columbia Highland Games over 80 dancers performed in front of the main grandstand and incorporated some Commonwealth Ceilidh dances. During the performance fifty dancers formed a huge '5' and '0', which may only have been truly appreciated by the birds!

Local clubs take turns hosting Dancing in the Park each Monday evening from mid-June to mid-August in Stanley Park. This open-air social began in 1950 with a pianist on the tennis court. The first evening this year was danced to the Vancouver Fiddle Orchestra on a basketball court. Anniversary festivities continued with each night having a unique flavour and a gala night featuring the demonstration team and the Vancouver Police Pipe Band.

Vancouver's 50th celebrations will culminate on 21 March 2015 with the Golden Jubilee Ball. They extend an invitation to all dancers worldwide to join them and share the fun.

**San Francisco** will celebrate their 50th anniversary in 2015 and **Los Angeles** in 2016. We are looking forward to joining in all their celebrations.



*Teachers at the Catalina Weekend Workshop  
L-R Marjorie McLaughlin, Fred DeMarse, and  
Rebecca Blackhall-Peters*

**Southern California's four branches** hosted the fabulous weekend workshop on Catalina Island which takes place every 3–4 years and features beautiful climate and scenery. This year 136 dancers from throughout North America attended the weekend, the highlight of which is the formal ball in the circular casino ballroom with 360° views of the surrounding Pacific Ocean, to music by Fiddlesticks and Ivory.



*Pretoria Branch Day School*

## South Africa

**Correspondent** Heather Hodgson  
[heather.hodgson@uct.ac.za](mailto:heather.hodgson@uct.ac.za)

There is no shortage of events for dancers in South Africa, although the dancing is mostly to pre-recorded music.

The **Pretoria Branch** held a Day School on 24 May attended by dancers from the greater Gauteng region. At a class in June a Branch Award was presented to Gillian Wocke. Gillian has been an active, enthusiastic and dedicated member of the Pretoria Branch for more than 28 years, has served on the committee for many years, and is currently the treasurer and a dancer on the demonstration team.

Dancers in **Cape Town** have attended two charity events: a dance in support of local Volunteer Wildfire Services as well as the annual Mandela Day Dance in July where the programme of dancing lasted 67 minutes and non-perishable food and books were collected for local charities.

A tribute evening was held for the great dance deviser John Drewry, with dances chosen to include some of the formations he created: the rondel, petronella in tandem, and corners pass and turn.

Dancers in Cape Town enthusiastically participated in the recent Global Commonwealth Ceilidh on 21 June. The sell-out event was attended by over a hundred people; for many this was their first experience of SCD. We were delighted to include the British High Commissioner to South Africa, Judith McGregor, and her husband John amongst the guests. Dancers were welcomed with superb fiddling by James Hall, and other entertainment included impromptu Highland dancing and a great performance by some members of the Cape Field Artillery Pipes and Drums. We enjoyed being in the 'middle' of this 24-hour event, feeling a connection with Scottish country dancers around the world.

You can now follow the activities of both the Cape Town and Pretoria Branches on Twitter: [@RSCDSCapeTown](https://twitter.com/RSCDSCapeTown) and [@RSCDSPretoria](https://twitter.com/RSCDSPretoria).

## USA East Coast

**Correspondent** Eilean Yates  
[edgyates@gmail.com](mailto:edgyates@gmail.com)

The summer season on the east coast has been busy with various summer school programmes. The **Atlanta Branch**, in conjunction with the Commonwealth Ceilidh, conducted a learning session with a 'What is Scottish Country Dancing?' PowerPoint presentation and some demonstrations as well as audience participation dances. This was well received.

The **New York Branch** hosted its 51st annual Pawling weekend in May with Antoine Rousseau, Elaine Brunken and Martin Mulligan teaching and exciting music from Scotch Mist and guest artist Calum Pasqua.

The **Boston Branch** sponsored sessions at Pinewoods Camp located in the woods of Plymouth, Massachusetts. Nearly 200 dancers attended the camp with its theme of 'It's a Mystery!'. Visiting detectives Sherlock Holmes and Nancy Drew brought the perpetrators to justice after some skulduggery in camp. The instructors included Kathy Giacoletti, Linda Henderson, Antoine Rousseau and Jen Schoonover with music by Liz Donaldson and Elke Baker.

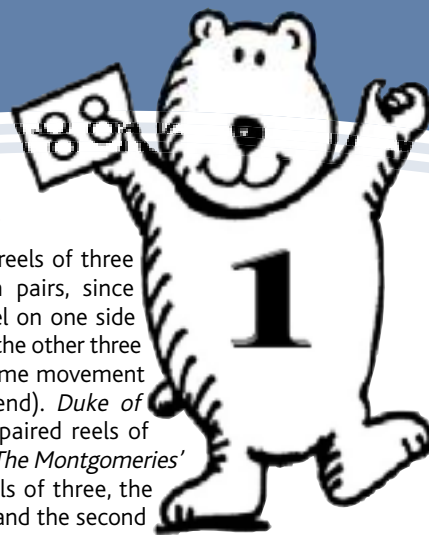
Further south in the North Carolina mountains Betty Lee Barnes directed **Thistle XXXIV** in the week leading up to the Grandfather Mountain Highland Games. Jeff Corrigan, Janet Lois Walker, Eilean Yates and J'ina Middleton were the teachers. Keith Bark, assisted by Deirdre Bark, conducted a candidate course. The participants will take their examination sometime in the spring of 2015 when the examiners are on tour in North America. Music was provided by Pete Campbell, Elissa Hock and Arthur McNair, who were former music apprentices at Thistle.

Looking forward to 2015, **TAC Summer School** and the Teachers' Conference/AGM weekend will be held at Longwood University, Farmville, Virginia, about one hour from Richmond airport. This will be an opportunity for dancers in the south to attend TAC closer to home.

# Overheard on the Web



Chris Ronald sums up some intriguing Strathspey list discussions.



Graphic by Sue Ronald

## Gender-free dances

Around the time of the Commonwealth Ceilidh, it was noticed that the dance instructions sent to the branches by RSCDS headquarters referred to the dancers as A and B rather than 'men' and 'women'. One teacher queried the Strathspey list: 'Is that the way of the future? Is the RSCDS pushing us in that direction?'

In response, it was pointed out that the RSCDS was probably not involved in preparing the dance instructions. However, even if the RSCDS is not moving in that direction, change may be in the air. In the US, there are some dance groups (mainly contra, but also some English and Scottish) that avoid the terms 'men' and 'women'. The subject has come up on the English Country Dance (ECD) list twice in the last year, and it has been rightly pointed out that using 'geographic' terms, such as corners, rather than naming individual dancers, is sometimes the most efficient way of calling a dance.

It was suggested that 'A careful choice of repertoire can really minimise the necessity to use any gender reference.' However, it seems unlikely that most dance communities would be willing to abandon popular dances for the sake of avoiding gender references.

The discussions on this subject showed that the advocates of gender-free calling have not yet come up with a good alternative for 'men' and 'women'. In some places, terms like 'window side' and 'clock side' are used (e.g. 1st window sets to 2nd clock) but that language obviously has to change from one venue to another. One subscriber mentioned going to a dance and wondering why the MC insisted on calling people 'bears'. It turned out that the dancers in one line had a band on one arm while the other line had bare arms!

## Men dancing on the ladies' side, and vice-versa

The SCD teacher who started the gender-free topic went on to say, 'Then there are the howls of outrage (from the women) if I as a man dare to dance as a woman. Can't see the difference myself and it helps me as a teacher to experience a dance from the other side.' It seems that in most of the SCD world the culture must be different, because no subscriber jumped to the defence of the 'outraged' women. The consensus seemed to be that the teacher had a valid point, and that it was good for men to learn the ladies' part.

If there were any concerns, it was mostly on the part of experienced women dancers who resent other women taking it for granted that they will be the man. One wrote, 'I've taken to dancing on the man's side if I ask a lady to dance **but** if she asks me then I usually assume that she will dance on the man's side.' Another concern was that a female 'man' and a male 'woman' dancing in the same set could add a layer of confusion.

A teacher of a children's class commented that there can be a 'subtle but detectable status associated with being able to dance on either side of the set.' She became aware of this when 'prepping my kid's classes for a ball at which the kids would be dancing with adults who had much less experience. In class, the kids all dance from both sides regardless of their gender. For the ball, I told the kids it would be courteous to offer to dance on the "opposite" side if dancing with an inexperienced adult of the same gender as themselves. The adults loved getting to choose, and the kids were proud to have their skills recognised.'

## Paired reels of three

In three-couple dances, reels of three are typically danced in pairs, since three dancers do the reel on one side (or end) of the set, while the other three dancers are doing the same movement on the other side (or end). *Duke of Perth* is an example of paired reels of three on the sides, while *The Montgomeries' Rant* has two paired reels of three, the first ones across the set and the second ones on the sides.

In some paired reels the dancers mirror their partner, as in the case of *Maxwell's Rant*, so these reels are commonly referred to as 'mirror' (or 'reflection') reels. In other dances, the dancers move in parallel with other dancers, as in *Catch the Wind*, and the term 'parallel reels' is commonly used. The term 'mirror' is enshrined in the *RSCDS Manual* (3rd Edition). So far, nothing controversial.

It was somewhat astonishing then to see the heated language generated when someone suggested naming the type of reels that occur in dances like *The Montgomeries' Rant*, where 1st couple head off in opposite directions to begin their reel. Although some contributors saw the merit in having a name for such reels, others denounced the idea with comments like, 'Oh dear, is it so imperative to give special names to every single type of reel?'

A proponent of the idea made the following comments: 'I definitely realize that "opposing reels" is not a widely known term as of yet – I generally don't use it unless I've already explained what I mean by it. But I really wish there were a term for the type of reel where 1st couple move in opposite directions, especially since they are probably more common in SCD than either mirror or parallel reels. If someone can think of a clearer or more intuitive term, I'd be open to it.' So, are you open to it?

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Scottish Country Dance  
Weekend June 19<sup>th</sup> - 20<sup>th</sup>  
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Saturday 20<sup>th</sup> June

Two dances taught by <b>Graham Donald</b> with trainer <b>Sue Ronald</b> with trainer <b>Marion Turnock</b> and <b>David Page</b> & <b>Debole Hammond</b>	<b>Buffet Supper</b> at 6 pm followed by <b>Social Dance</b> to the School Music Hall
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Application form and further details from:  
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Tel: 01778 560132 Email: amanda.peart@thescottish.org.uk www.scotlandthroughmusic.org.uk  
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# Letters to the Editor



## Music for New Publications

Dear Editor,

We read in the last issue of the commitment to publishing a new book of dances every year for the next five years, as part of a 'back to basics' approach in producing new dances and curating old ones. What about the music?

My interest in the dance music was piqued as a child by my mother's ability to recognise dances by their music, and I later came to realise that in many ways the original tune, and the way it is played, define the dance, and even how it may be danced. As a musician I work hard to match alternate to original tunes, avoiding the cardinal sin of using other originals and thereby confusing the dancers.

To maintain this approach, as new books have been published, I have sometimes had to adjust sets to remove a tune that has been adopted as an original. That's easier for me as a solo player than it is for bands, and increasingly we hear originals played within sets of tunes. Bands may well argue that they got there first, though that's less of an excuse for slipping *Flowers of Edinburgh* into the middle of a set of reels.

This year sees some 30 new dances published. Following my principle I have ripped up one entire set of alternate tunes, since all three (traditional) tunes appear as new originals, and adjusted several others. The trend of hearing originals played as alternates can only increase, particularly when we see the Iain MacPhail tune *Mrs Mary Printy* as an original, a tune played by musicians all over the world, myself included, as a cracking finale to a set of reels. Can we expect them all to change?

Quite apart from the matter of ruining my sets of alternates, personally I am often unconvinced by the matching of traditional tunes to modern dances. At the same time, we seem to call upon a small group of composers for modern compositions.

So, if we are going to continue publishing new dances in such quantities (a point for another day), then why not also encourage composers of new music to match? What about competitions equivalent to those for *Book 49* dances? Let us create a pool of unpublished tunes that can then be matched to new dances.

Yours sincerely,

*Jeremy Hill, London Branch*

## Future of Membership Services Committee

Dear Editor,

As a former member of Membership Services Committee I am fully with Philip Whitley in his analysis (April 2014 issue), and I fully support the need for change. However, Philip gives just one future scenario, and I am sure there are many others that would fit the bill, especially since much of the groundwork in establishing a methodology for production of new publications has now been established and perhaps is in less need of a Committee to support it.

The Society does need to periodically restructure to meet new challenges, so calling an end to Membership Services may be the end of an era, but it could also herald new opportunities.

One area of note is the need to dramatically increase the level of participation in SCD. One of the comments I hear far too often is 'Our numbers are falling and we're all getting older but we don't seem to be able to attract any younger people in'. To my mind this is an area of work that requires a much stronger focus, possibly through the appointment of a 'Director of Dance Participation' (massive job) or by extending the Membership Services Committee function into this area. There are lots of examples of good practice – but it needs leadership and commitment to pull things together and mobilise the resources that we have at HQ, branch, group and individual levels.

*Roger Malton, Newcastle Branch*

## Meta Dow

Dear Editor,

I am Miss Margaret Mary Dow's 95-year-old niece and am writing to say how delighted I am to have lived to see my Aunt Meta get some of the recognition she so well deserves in her life with Scottish country dancing.

My aunt trained at the Dunfermline College of Physical Education, a fairly new college then. Country dancing played a very important role in her life.

The caption for the photo with Dancie Reid is wrong. My aunt is not there, but I am – the naughty one wearing white shoes!

I am very grateful to Archivist Alan Macpherson for writing the article. He and another gentleman interviewed me about my aunt some time ago.

Yours sincerely,

*Isabell Dow (Isbie)*

## Controlled Abandon

Dear Editor,

I watched the programme *Controlled Abandon* and read Jimmie Hill's review [April 2014 issue] with interest. He is quite right about *The Generation Game*. The BBC did not seem to give much consideration to accuracy or etiquette. The contestants were dressed up in tartan, yet were not equipped with suitable shoes.

The London Branch Demonstration Team appeared on *The Generation Game* on more than one occasion, and the late Norris Haugh was a member of the team at that time. He was a teacher, and the morning after a broadcast a pupil said to him, 'Did you see the Scottish dancing? One of the dancers looked just like you, Sir.'

Norris replied, 'I don't watch television, I just appear on it.'

*Elizabeth Bennett, Croydon and London Branches*

## "A Female Society?"

Dear Editor,

Perhaps, John D Carswell (April 2014 issue), Miss Milligan and Mrs Stewart just assembled like-minded people to start collecting traditional dances, and it was coincidental that their interested colleagues were predominantly female. The words 'Men and Dancing' in the same breath have been and will continue to be an issue, but surely the paucity of male dancers is more a case of men choosing not to join than any other reason. Men are actually involved in SCD at all levels; some clubs in Australasia have more men dancing than women.

The criticism of *Book 47* may be justified but only if you expect all dances to be written in Scotland and to somehow appear instantly traditional. Looking through the earlier books I note that there are, as today, dances which survive and others which fade into obscurity, traditional or not. Perhaps in 2023 dances like *Scott Meikle* and *Pelorus Jack* will be regarded as traditional (even if one was written by a Kiwi).

Our musicians are adapting traditional music and using non-Scottish music and the dances must evolve too. Now that old dances are no longer being collected, we should move on or declare a moratorium on dances so teachers can catch up!

'The team producing the magazine is also entirely female' begs the question 'And the problem is?'

Yours sincerely,

*Fiona Bullivant, New Zealand*

# Reviews



## Jigs & Reels

I have been asked to review the recent publication *Jigs & Reels: A Progressive Programme of Scottish Country Dances for Teachers of Children and Young People*. My only qualification for doing so is that I have used the material in a class of 10-year-olds.

My first comment has to be about the professionalism of the material. It is beautifully presented. The videos deserve special mention as they are a valuable addition to teaching resources. The dances are performed by a very competent, youthful team, although it might have been preferable to have included children closer to the age of those for whom the programme has been arranged. The videos are self-explanatory, and certainly communicate the fun of SCD. All the dancers have been very well rehearsed. Their position in the set is placed on their backs to further help identify figures and formations. A bar counter appears on the screen too. One unnecessary feature is the voice-over on some of the tracks as the videos are self-explanatory. I used one of the videos to help the children understand the need for control in their dancing, and they should be introduced to adult classes, too, to demonstrate excellent dance technique.

Although clearly aimed at the Scottish curriculum, I think the publication has great value for us Frae a' the Airts as well. It has 25 lessons, each one being organised as a matrix, with columns for organisation, music, content and teaching points. Within these columns are the following rows: warm-up suggestions, step practice, formation practice, and dance instructions. Each lesson introduces a new dance, starting with 'school name' circle, the name depending on where you are teaching, through to *Round Reel of Eight*, which gives an idea of the strength of the curriculum. There is no attempt to introduce strathspey at this level. Encouragement is given to move at each child's own pace through the curriculum.

The publication includes descriptions of five dances the children may encounter on social occasions such as ceilidhs and weddings, although they are not formed into a separate lesson. I think this aspect is essential in order to ensure that what children are learning has practical application in their social environment. I also see this type of programme as a way of bringing the parents into the ambit of ceilidh and then SCD.

One criticism: the first time the children meet a three-couple progression (*The Merry Reapers*) there is just one teaching point which explains how that happens. There is, however, no instruction on how to teach this progression. The same applies to the first instance of a two-couple progression (*A Jig for Mrs Dunn*). My experience is that progressions need to be taught in some depth to ensure they are learned.

Congratulations to the CPD Working Group; this publication is a first-class effort. I would certainly have felt much less confident going into my first children's class without the benefit of this aid.

*Campbell Tyler, Cape Town*

Available from RSCDS [www.rscds.org/shop](http://www.rscds.org/shop)  
TACBooks [store@tac-rscds.org](mailto:store@tac-rscds.org)



## Take Your Partners For... Vol 4

*Luke Brady's Scottish Dance Band*

Listening to this CD just made me want to get on the floor. A well-balanced band with a great sound and an obvious understanding of their craft. Consistently good tempo with a solid helpful bass. Seamless changes on every medley of tunes and excellent light and shade. Wonderful blends of older and newer compositions and composers.

The great choice of dances makes up a really good programme for all levels. I loved the set for *Bill Clement MBE*, a dance sure to become a favourite, especially the tune *Jig of Slurs*. We often hear of the tune 'telling you what to do', and *Juniper Jig*, the lead tune for *Napier's Index*, is certainly one.

The strathspeys (*Culla Bay, Delvine Side, Neidpath Castle, The Valentine and Balmoral Strathspey*) are a nice combination of old and new, of varied lengths, the bass lending wonderful drive to all tracks.

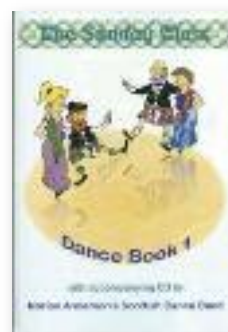
The jig sets (*Bill Clement MBE, Napier's Index, The Last of the Lairds, The Dundee City Police and The Chequered Court*) will make you want to go back and do these dances again.

The reels include *The Castle of Mey, Polharrow Burn, Round Reel of Eight, Starlight*, and *Milton's Welcome*. As for the band's rendition for the final dance, *The Highland Rambler*, get your shoes on, take your partner and enjoy.

One small point is that I felt the recording microphones might have been a little too close, but this certainly won't dissuade me from enjoying the CD and using it often.

*Sandra Carroll, Canberra and District Branch*

Available from [lukesband@googlemail.com](mailto:lukesband@googlemail.com)  
TACSound [sound@tac-rscds.org](mailto:sound@tac-rscds.org)



## The Sunday Class Dance Book 1

What better introduction to the dances of *The Sunday Class Dance Book 1* than to teach them on a Sunday afternoon, using music from the eponymous CD? It is

difficult to separate the experience of the dances from the driving music by Marian Anderson and her band – but discussion of the CD is not my task.

The dances of this book were tried and tested by members of The Sunday Class, Amanda Peart's group, begun in 2010. The majority of the fifteen dances (five reels, four jigs, four strathspeys, two medleys) are devised by Amanda; several are devised by other Sunday Class members. They were greatly enjoyed by my classes of mixed level dancers.

The book is neatly and clearly laid out: large, legible instructions, story behind the dance, accompanying photographs. It also includes Pilling diagrams by Keith Rose.

We found the dances engaging and fun, with different levels of challenge, so there's something for everyone. One of our favourites, *The Rutland Reel*, containing both the ladies' chain and the men's chain, must be widely appreciated as it is included in the recently published *Book 48*.

There is a range in lengths of dance, including a 3x32 jig, *The Twins' Delight*, and the nine people required for *Three Squared*, devised 'for when an odd number of people turn up to class (as opposed, of course, to a number of odd people)'.

Whether a longwise set, triangular, or square, interesting things happen. Beginners will certainly enjoy *And the Ladies Wore Red*, and intermediates will delight in the interlocking rights and lefts from *Summer Sunday Strathspey*. Some of the dances flow gently, quietly, while others keep you moving energetically throughout, such as the 3x32 reel *History in the Making*. And magic happens when dancing the 1x80 strathspey *Anne, Duchess of Waltham* to the tune of *Highland Cathedral*.

My dancers and I eagerly await *Dance Book 2*, currently in the works.

*Teresa Lockhart, Toronto Branch*

Available from  
[www.thesundayclass.org.uk](http://www.thesundayclass.org.uk)  
TACSound [sound@tac-rscds.org](mailto:sound@tac-rscds.org)



## John Drewry 1923–2014: A Personal Reminiscence

Just over 40 years ago I was attending an event in Whitehaven and mentioned to the organiser that I was interested in the dances of Hugh Foss. 'Ah! Then you will need to meet our John Drewry.' So began an acquaintance which later became a firm friendship as both John and I found ourselves in Aberdeen, John as a member of the University Biochemistry Department and myself as Rector of Bankhead Academy. As John's house was literally in the shadow of the school it was easy to call by in the evening, when I would be welcomed by the latest results of both John's cooking and his ideas for new dances.

By this stage, John was receiving international recognition for the elegance and vitality of his dances and maintained a lively correspondence with many dancers across the world, who would often write with requests for dances to celebrate special events or family occasions. John always obliged, if sometimes initially he would confess to a lack of inspiration for some such request. But then a few days later he would announce with a smile that he'd 'had an idea' – and a new dance would be born. For John had an uncanny

ability to visualise the components of a dance so that each phrase joined to the next in a natural and unforced way. It is sometimes said that John's dances are more difficult to read than to dance – the instructions are sometimes a bit lengthy, but once dancing everything just fits together perfectly.

It's worth remembering that approval for newly devised dances was not so readily forthcoming in the early stages of the Society's existence, when the emphasis was more on supposed 'traditional' forms. But John was undeterred by such early attitudes and gradually won the day, so that now there is a healthy culture where new dances are welcome, providing young dancers with the means to experiment and renew the tradition. Of course, there have been many other successful dance devisers, although none so prolific, and John was always ready to compliment them on their achievements.

John has requested that his ashes should be given to the wind in the Torridon hills. It is fitting that John should return for a last time to the familiar crags that he explored as a young man, leaving us with happy memories of his gentle sense of humour and the outstanding legacy of more than 800 dances which will be popular in programmes for many years to come.

*David Eastwood*

*Editor's note:* John Drewry was also a fine photographer, and two of his friends have

put a collection of his photographs on line at [www.flickr.com/photos/auchendean/collections/72157644424881229/](http://www.flickr.com/photos/auchendean/collections/72157644424881229/)

## Nancy Dickson

Nancy Dickson died in May. She was an excellent pianist and played for the Carlisle & Border Branch and Summer School from the 1950s to the 1990s, and also for teacher candidate classes and schools in Australia and Germany. Her playing was energetic and fun; she would lapse into the theme tune for *Eastenders* if she thought dancers weren't listening! Nancy composed dance tunes, and the dance *The Lassie from Stirling* was devised for her by Roy Goldring.

*Jane Atkins, Carlisle and Border Branch*

## Allan Kindness

Allan Kindness, leader of the Glendaruel Scottish Dance Band, died in July. For some 30 years from the early 1960s, his band was extremely busy playing at country dances, weddings and other social functions, not only in the Perth area, but all over the UK. Allan was also no mean composer: his jig *Christian Catto* is the original tune for the popular dance *Pelorus Jack*, whilst another jig, *Allanna Creighton*, was chosen for the dance *James Gray*. Together with Christian Catto, Allan and his wife Gladys formed the Glendaruel Dancers, a group which performed with the band in Aschaffenburg, Perth's twin town in Bavaria.

*Ian Lees, Radio Tay*

## Lisbon Musicians' Workshop

Roger Picken and Sue Willdig of the Telheiras SCD Group describe their successful workshop, funded in part by the Jean Milligan Memorial Fund.

How do you create a new SCD band from scratch? There's nothing like dancing to live music and with lots of local musical talent, we – the Scottish country dancers in Lisbon – felt it must be possible to create a band! We were spurred on by the notion that live music could be a key to attracting more young people, and by the fact that there is currently not a single band playing for SCD in Iberia (there is a ceilidh band in Madrid), despite the existence of at least twelve SCD groups.

Thus it was that with valuable financial support from the RSCDS via the Jean Milligan Memorial Fund, a small grant from the International Branch, and funds collected from our own group, we held a free workshop for Iberia-based musicians during the last weekend in June 2014. The workshop was given in English by two prestigious American musicians, the fiddler Mara Shea and the pianist and clarinettist



*Mara leads the Saturday session*

Dean Herington. They generously agreed to combine a holiday in Europe with giving the workshop, since the 'fee' we could offer would only cover part of their airfare.

In total, fifteen musicians participated in all or part of the workshop. They came from both the folk and classical scenes, and played a variety of instruments – violin, flute, pipes, recorder, piano, guitar, bodhran, concertina.

They ranged in ability from beginner to professional to a star soloist in the making! Two were also dancers, and four were children. Almost everyone who came was encouraged to participate thanks to personal contacts, rather than our considerable publicising effort.

An excellent atmosphere prevailed owing to Mara and Dean's calm and patient teaching, and the fact that some core participants were both keen and very talented. Eight of the workshop musicians were able to play alongside Mara and Dean for at least part of the Sunday night ball which 'crowned' the weekend.

So, will all this lead to the creation of a new SCD band? One of the musicians who participated in the workshop has since set up a Facebook group and we are checking to see who might be able and willing to play at our next ball in November, this time without Mara and Dean leading the band! We are also encouraging people to take part in the musicians' course in St. Andrews in 2015. To see what the workshop and ball were like, check out our short videos, <http://youtu.be/WGRkKDhwjYA> (workshop) and <http://youtu.be/2y9IXQn7A40> (ball).

# Day School Diary

## November 2014 to May 2015

Compiled by John Sturrock. For more information about these events, please refer to branch or club websites. Issue 20 will cover day and residential schools or workshops from May 2015. Please send details to [john.m.sturrock@btinternet.com](mailto:john.m.sturrock@btinternet.com).

### Nov 14

- 01 – 02 Japan FDA, 26th SCD Workshop, Wakamiya, Kyoto, Japan *Yoshiki Oyama*
- 02 – 06 Dance Week, Sidmouth, Devon, England *Tony Payne*
- 07 – 09 San Francisco Branch, Asilomar Weekend, Monterey, CA, USA *Sandy Gallamore, Jeanne Moody, Margo Priestley, Greg Reznick, Janet Walker, Waverley Station, Reel of Seven*
- 07 – 09 SCD Chemnitz, 4th Weekend Workshop, Chemnitz, Saxony, Germany *Johanna Leithoff, Gitta Ott*
- 07 – 09 Croydon Branch, Weekend, Eastbourne, England *Angela Campbell*
- 08 Bristol Branch, Day School, Bristol, England *Margie Stevenson, James Gray, Andrew Lyon*
- 14 – 16 Northern Virginia Branch, 31st Argyle Weekend, Alexandria, VA, USA *Linda Gaul, Sandy Gallamore, Elke Baker, Liz Donaldson, Ralph Gordon, Anne Hooper*
- 14 – 16 Lyon Branch, SCD Weekend, Lyon, France *Gabor Turi, Tom Ibbotson, Lindsey Ibbotson, Kevin Williams, Aymeric Fromherz*
- 15 Swilcan SCD Group, 'Drewry' Day School, Utrecht, Netherlands *Wil van den Berg*
- 15 Norwich Branch, Day School, Wymondham, Norfolk, England *David Queen, Bob Shakespeare*
- 15 – 16 Scottish Dance Riviera, Weekend, Mougins, nr Cannes, France *Helen Russell, Luke Brady*
- 16 Berkhamsted Reel Club, Day School, Hemel Hempstead, England *Eric Finley, Samantha Schad, Rose Kreloff*
- 19 – 23 Kuckucksnest, November Course, Schlüchtern, Germany *Mervyn Short, Stefan Schatz*
- 22 Toronto Branch, Workshop, Toronto, ON, Canada *Sue Porter, Ian Paterson, Teresa Lockhart*
- 22 – 23 Basel SCD Group, Weekend Course & Ball, Basel, Switzerland *John Wilkinson, Susan & Shona MacFadyen*
- ### Dec 14
- 05 – 08 Dance Weekend, Estoril, Portugal *Roger Picken, Muriel Johnstone, Patricia Vieira*
- 28 – 05/01 New Zealand Branch, 58th Summer School, Dunedin, New Zealand *Damon Collin, Deanne Corps, Rachel East, Linda Glavin, Pat Houghton, Wayne McConnell, Gail*

*Schofield, Peter Shand, Keith Smith, Alan Burn, Anne-Marie Forsyth, Mary McDonald, Sharlene Penman, John Roxburgh, Lynne Scott, Natalie Scott, Clare Simpson*

### Jan 15

- 17 Lyon Branch, Day School, Lyon, France *Alex Gray, Patrick Chamoin*
- 31 – 01/02 Clivis Workshop Weekend, Turin, Italy *Atsuko Clement*

### Feb 15

- 06 – 08 York & NH Branch, Weekend School, Harrogate, Yorks, England *Alasdair Brown, Pat Clark, Neil Barron, Marian Anderson*
- 06 – 09 Arctic Circle SCD Weekend, Rovaniemi, Finland *Pat Houghton, James Gray, Andrew Lyon*
- 07 Inverness Branch, Day School & Dance, Inverness, Scotland
- 07 Carlisle Branch, Day School & Dance, Carlisle, Cumbria, England *Mervyn Short, Ian Slater*
- 07 – 08 Swilcan SCD Group, Nunspeet Weekend School, Utrecht, Netherlands *Malcolm Brown, Margaret Lambourne*
- 13 – 15 Honolulu Branch, Aloha Winter Workshop, Honolulu, HI, USA *Linda Henderson, Humuhumunukunuku*
- 13 – 16 Dance Break, Torquay, Devon, England *Wendy Mumford*
- 14 Vancouver Branch, Workshop & Dance, Vancouver, BC, Canada
- 21 Oxford Branch, Day School, Headington, Oxford, England *Margie Stevenson, Eric Finley, Dennis Tucker, Chris Oxtoby, Jeremy Hill, Strathallan*
- 21 Leeds Branch, Musicians' Day School, Horsforth, Yorkshire, England *Ian Muir*
- 28 Cheshire Branch, Day School, Tarporley, Cheshire, England *David Queen, Alan Grant*
- 28 Freiburg SC Dancers, Day School, Kirchzarten bei Freiburg, Germany *David & Avril Quarrie, Marian Anderson*

*Weekend School, Oban, Argyll, Scotland *Heather Cowan, Mairtinn Skene, Michael Garvin, Frank Thomson**

*BHS Borders Branch, Day School & Musicians' Day School, Bracknell, Berks, England *Lindsey Ibbotson, Alice Stainer, Robert Mackay, Judith Muir, Ian Muir**

*Geneva SCD Club, Dance & Workshop, Dardagny, Switzerland *Muriel Johnstone**

*Tunbridge Wells Branch, Day School, Paddock Wood, Kent, England *Mervyn Short, Jane Rose**

*Oldenburg SCD Weekend, Oldenburg, Germany *Kate, Alex & James Gray, Susie Petrov**

*Helensburgh Branch, 37th Weekend, Helensburgh, Argyll, Scotland *Jenny Greene, Heulwen Hall, James Coutts, Mairtinn Skene**

*St Andrews Branch, ½ Day School & Dance, St Andrews, Fife, Scotland*

*Newcastle Branch, Day of Dance, Heddon-on-the-Wall, England *Alasdair Brown**

*Vancouver Island SCDs, Workshop & Dance, Victoria, BC, Canada *Fiona Miller, Mary Ross, The Tartan Players**

*Kuckucksnest, Easter Course, Schlüchtern, Germany *Janet Johnston, Anselm Lingnau**

*Lyon Branch, SCD Weekend, Lyon, France *Mervyn Short, Fiona Grant, Calum Mitchell, Keith Anderson**

*Kuckucksnest, Highland Course, Schlüchtern, Germany *Janet Johnston**

*RSCDS Spring Fling, London, England *Angela Young, Andrew Nolan, Heather Cowan, Rachel Shankland, Gillian Frew, Graham Berry, Mairtinn Skene**

*East Lothian Branch, Weekend, Atholl Palace, Pitlochry, Scotland*

*London Branch, Musicians' Day School, London, England *Jim Lindsay**

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

*Cheltenham Branch, Day School, Cheltenham, England *Fiona Grant**

*NW Craven Branch, Advanced Workshop, Ingleton, Yorkshire, England*

*Leeds Branch, Step & Highland School, Bramhope, Yorkshire, England *Catherine Livsey**

*London Branch, Musicians' Day School, London, England *Jim Lindsay**

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

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



- 24 – 26 Budapest SD Club, 9th International Weekend, Budapest, Hungary *Janet Johnston, David Cunningham*
- 25 Argyll SD Group, Day School, Crowthorne, Berks, England  
*Andrew Nolan, Catherine Smith, Andrew Lyon, Robert Mackay*

### May 15

- 01 – 02 Belfast Branch, Weekend School, Enniskillen, Co. Fermanagh, NI *Angela Young, David Oswald, Graham Berry*
- 01 – 03 Vercors SCD Club, Annual Workshop, Méaudre, France  
*Laure Gardelle, Tom McKinlay, Roddy Johnston, Seonaid Lynn, David Foreman*
- 08 – 09 Cumbrae SCD Association, Millport Weekend, Great Cumbrae, Scotland *Janet Johnston, Frank Thomson*
- 09 Swilcan SCD Group, ½ Day School, Utrecht, Netherlands  
*Margaret Lambourne*
- 15 – 17 New York Branch, 52nd Pawling Weekend, Hopewell Junction, NY, USA *Jim Stott, Marjorie McLaughlin, Fred DeMarse, Laird Brown, Jim Stevenson-Mathews*
- 22 – 25 Whitsun Course, Münster, Germany *Ron Wallace*

## SCD Festivals

### Feb 15

- 14 Newcastle Branch, Festival, Gateshead, England  
*Jean Martin, Bill Zobel, Marian Anderson*

### Jun 15

- 27 South Wales Branch, Festival, Brecon, Wales

### Jul 15

- 11 61st White Rose Festival, Harewood, Leeds, England



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