



rscds  
Dance Scottish

# Scottish Country Dancer



# RSCDS EVENTS

## Summer School 2013

**Dates:** 14 July – 11 August 2013

**Location:** University Hall, St Andrews

**Director:** Ruby Wilkinson

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

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

Further information and online booking on the website at [rscds.org/events/summer-school.html](http://rscds.org/events/summer-school.html), or book by phoning HQ between 10.00am and 4.00pm, Monday to Friday.

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

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

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

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

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

A Youth Forum and a meeting for Management Board & Committee members will be held on Sunday morning. Full programme and online booking will be available on the website at [rscds.org/events/annual-conference-weekend.html](http://rscds.org/events/annual-conference-weekend.html) in April; hard copy forms available on request from HQ.

## Winter School 2014

**Dates:** 23 – 27 February 2014

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

**Director:** Anne Smyth

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

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

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

## Spring Fling 2014

**Dates:** 18 – 20 April 2014

**Location:** Lyon

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

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

Further details will be posted on the website at [rscds.org/events/spring-fling.html](http://rscds.org/events/spring-fling.html) as soon as they are available – watch that space!

# coming soon

## Book 47

12 Scottish country dances to celebrate the 90th anniversary of the RSCDS

Plus CD recording

by **Gordon Shand**

Available from the 14th July 2013 at RSCDS St Andrews Summer School and [www.rscds.org](http://www.rscds.org)



  
**rscds**  
Dance Scottish



As we know, Scottish country dancing is at home in many places and makes few demands of its location – we sometimes say, 'Have shoes, will travel'. There's no denying that sprung wooden floors are kind, but some of us have danced on stony mountain tops or on swaying decks at sea. A huge indoor stadium in China with flashing disco-style lighting, a local hall in rural New South Wales, the rafted elegance of Merrill Hall in California, an empty space on a Christchurch street left after the devastating earthquake – these are some of the settings for SCD described in this issue.

The New Zealanders danced in the streets as part of the Gap Filler movement which has been animating temporarily vacant space for creative and communal purposes. This lovely image of a social cohesion which outlives bricks and mortar might be connected with the argument made in 'Our Intangible Heritage' that country dancing has been, and still can be, a way of bringing people from different backgrounds together and enabling them to interact harmoniously. Some of that interaction is prescribed by our dance instructions and 'rules' of social etiquette, but the article 'Communication on the Dance Floor' gives thoughtful comments, from different points of view, about the more subtle forms social interaction may take. It also offers some opinions about which kinds of communication help us enjoy ourselves and participate to the full. Meanwhile, Marjorie McLaughlin introduces us to Thomas Wilson, an early dancing master who saw country dancing as a 'rational and polite amusement' and was determined to preserve the niceties of etiquette in a changing world.



Our next issue, of course, will be devoted in part to celebrating the 90th anniversary of the RSCDS. Many members will remember Miss Milligan. They do not all live in Scotland, as Miss Milligan's missionary journeys to various parts of the world continued up to the late 1970s. If you have memories of her, please consider writing to us. Thanks to all who contributed to this issue!

Finally, thanks to Pat Houghton, who has served on the Editorial Board for many issues and is now retiring. We welcome Ruth Beattie to the Board.

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Cover picture: Dancers at AGM Ball. Photo by Stephen Hammond.

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J Thomson Colour Printers Ltd  
14-16 Carnoustie Place, Glasgow G5 8PB

Royal Scottish Country Dance Society - a registered Scottish Charity no. SC016085

# News from Coates Crescent

Elsbeth Gray reports on developments at Headquarters



## 90th Anniversary

The highlight of the Society's 90th anniversary year will be the AGM & Conference Weekend in Perth, 1-3 November 2013, where the final of the fantastic music competition (see page 8) will be held live. No doubt many branches will also hold special events throughout the year – please let us know what you have planned, so that we can advertise it on our website at [rscds.org/events/90th-anniversary-of-rscds.html](http://rscds.org/events/90th-anniversary-of-rscds.html)

Don't forget to send reports and photos to the Editor ([mag.editor@rscds.org](mailto:mag.editor@rscds.org)) for possible inclusion in the October 2013 edition of *Scottish Country Dancer*, and any videos (or links) to [david.cunningham@rscds.org](mailto:david.cunningham@rscds.org) for possible screening on the RSCDS YouTube channel.

## Subscription fees

As approved at AGM 2012, the basic full annual membership subscription for the year July 2013 – June 2014 will increase from £15.00 to £16.00. The range of fees available will be as follows (figures rounded where necessary):

| Category                      | Subscription rate  | HQ members |
|-------------------------------|--|------------|
| Adult single (25+)            | £16.00   | £26.00     |
| Adult single (25+), half year | £8.00 (Jan – June 2014, new members only)                  | £18.00     |
| Adult joint (both 25+)        | £26.00 (80% of two adult rates, same branch, same address) | £42.00     |
| Youth (12-17)                 | £8.00 (50% of adult rate)                                  | £18.00     |
| Young adult (18-24)           | £13.00 (80% of adult rate)                                 | £23.00     |

Please note that the Affiliation Fee for the year will also increase, from £35.00 to £37.00. However, a reduced Affiliation Fee of £18.50 will be available for youth groups, where 50% or more of members are aged under 25 or in full-time education.

## Branch anniversaries in 2013

Many congratulations to all the following branches, which will be celebrating special anniversaries this year. Well done, and here's to many more happy dancing years for you all!

- 90th - Glasgow
- 80th - Ayr
- 70th - Rochdale
- 60th - Berwick-upon-Tweed, Carnoustie, Croydon & District, Duns & District, East Angus, Forfar
- 50th - Winnipeg
- 40th - Hawaii
- 30th - Cincinnati, Mid-Argyll, Orange County, South Argyll, Wirral
- 25th - Isle of Skye, Nova Scotia, Portland (Oregon)
- 20th - Retford & District
- 10th - John Muir (Wisconsin)

## Results of 2012 management elections

*Chairman Elect:* Jim Healy  
*Convenor, Membership Services Committee:* Philip Whitley  
*Convenor, Youth Services Committee:* Roy Bain  
*Convenor Elect, Education & Training Committee:* Sue Porter  
*Management Board members:* Luke Brady, Craig Houston, Rachel Wilton (all 3 years)  
*Education & Training Committee*

*Youth Services Committee members:* Adam Brady, Louise Macdougall (both 3 years), Anne McArthur (2 years)

## Board & Committee Membership for 2012-13

The full list is as follows:

- *Management Board*  
 John Wilkinson (Chairman & Convenor of Board)  
 Jim Healy (Chairman Elect)  
 Di Rooney (Convenor, E&T)  
 Philip Whitley (Convenor, MS)  
 Roy Bain (Convenor, YS)  
 William Whyte (Treasurer)  
 Luke Brady, Malcolm Brown, Neil Copland, Keith Evans, Craig Houston, Iain Hutchison, Alan Macpherson, Jean Martin, Jack Pressley, Helen Russell, Rachel Wilton
- *Education & Training Committee*  
 Di Rooney (Convenor)  
 Sue Porter (Convenor Elect)  
 Ruby Wilkinson (Schools Director)  
 Pat Harrower, Pat Houghton, Les Lambert, Mervyn Short, Anne Smyth, Jim Stott, Anne Taylor
- *Membership Services Committee*  
 Philip Whitley (Convenor)  
 George Meikle (Music Director)  
 Keith Bark, Linda Gaul, Irene Heron, Anselm Lingnau, Roger Malton
- *Youth Services Committee*  
 Roy Bain (Convenor)  
 Adam Brady, Lindsey Ibbotson (co-opted for one year), Louise Macdougall, Anne McArthur

The Chairman, Chairman Elect and Secretary/Executive Officer, Elizabeth Foster, may attend any committee or other meeting, without a vote. Alan Macpherson, Management Board member, has been appointed Acting Archivist for the foreseeable future.

## Management elections in 2013

Below is the list of management positions available for election this year. Nomination forms will be available to download from the website from 26 April; in addition to completing the form, members must submit a profile outlining the skills and attributes that they have to offer. There are guidelines on the reverse of the form as to what should be included in the profile, but members are also strongly advised to read the role descriptions for Board and Committee members available on the website, at [rscds.org/about-us/administration/160-trustee-induction-a-role-descriptions.html](http://rscds.org/about-us/administration/160-trustee-induction-a-role-descriptions.html) If you have any queries, contact Liz Foster or



*Murray Corps receives his Scroll of Honour from NZ Branch President Fiona Bullivant  
Raewyn Murray Photography*



*Margaret Sim*



*Don Gertz receives his Scroll from Maureen Sloan*

Elsbeth Gray at Headquarters. Nomination forms must be submitted, with profile and photo, by 6 September 2013.

### Vacancies

- Management Board – 5 places (4 x 3 years, 1 x 2 years)
- Education & Training Committee – 3 places (2 x 3 years, 1 x 1 year)
- Membership Services Committee – 2 places (2 x 3 years)
- Youth Services Committee – 3 places (2 x 3 years, 1 x 1 year)

### Scrolls of Honour 2012

At the AGM in 2012, Scrolls of Honour were presented to Catherine Finogenova (Moscow), Alex Gray (South Wales), Barbara McOwen (Boston), Margo Priestley (Edinburgh), and Carole Skinner (Toronto). Three other Scroll recipients were unable to attend the AGM: Donald V. Gertz (Portland, Oregon), Margaret Sim (Sydney), and Murray Corps (New Zealand).

### Headquarters staff

Following an extensive period of sick leave, Diane Claymore has now left employment with the Society. Julia Parr has done an excellent job of looking after examinations and medal tests in her absence. Sara Lamont went on maternity leave in November 2012, and is now proud mum of beautiful baby Aubin.

Ewan Chalmers was taken on in September partly as maternity cover for Sara, and is also providing front office cover and taking care of shop orders. Elsbeth Gray, Shona Coyle and Moira Thomson continue in their previous posts. Because of the changes that have taken place, a review of HQ staffing is being carried out to identify what skills are required before any further recruitment takes place.



*Scroll recipients at AGM (left to right): Catherine Finogenova, Barbara McOwen, Carole Skinner, Alex Gray, Margo Priestley*

### Regional conferences/forums

Our new Chairman, John Wilkinson, will be holding a regional forum in Perth, Australia, as part of the Winter School there, in October 2013. Further details will be available on our website once they have been finalised.

### Ezines

Remember, if you want to receive our occasional ezines with up-to-date news and information, and are not already on the distribution list, let us know so we can add you. Please just email your request to [info@rscds.org](mailto:info@rscds.org), with your name and email address.

### Scots Traditional Music Awards

In 2012, the RSCDS sponsored the 'Club of the Year' award at the above event, and we are delighted to announce that the winner was Falkirk Folk Club – congratulations to them! The club has existed for over 50 years and, as well as nurturing new and emerging talent, has welcomed some of the giants of the Scottish folk scene over the years. But what makes it really special, in addition to great

musicianship, is the spirited participation of the audiences, and the warmth and friendliness of the welcome the club offers – they are definitely worthy winners. Well done to all of the enthusiasts who give their time to ensure that folk and traditional music are alive and kicking in Falkirk.

*Extracts from a letter of thanks written by Lorraine Whaley, Secretary of the Canterbury Region, New Zealand Branch:*

## Canterbury Earthquake Relief Donations

I am writing this letter to thank all those dancers, clubs, branches and Society Headquarters of the Royal Scottish Country Dance Society for their wonderful support and donations which the Canterbury Region have received since the devastating earthquakes of 2010 and 2011.

Two of our clubs lost halls, and many dancers were left with damaged homes and feelings of helplessness at this time. However the support from dancers throughout New Zealand and the rest of the world have lightened the burden for many. We have welcomed the donations received, and after much consideration, used the funds to support dancers in the Region. . . .

I would like, on behalf of all our Canterbury dancers, to thank those who have made a donation. If you can, please pass on these thanks to the Society members who have helped make our past two years much easier to bear.



*Sue Porter (right) presents award to Falkirk Folk Club members*

# From the Chair

by John Wilkinson, Chairman



It is now four months since I took over the reins as Chairman and, in that short time, I have been involved in a huge number of disparate items, ranging from the sublime to the – well, not quite so sublime. I am greatly indebted to Elizabeth Foster and all the headquarters staff for their time and dedication over a difficult few months.

Our Health Strategy was launched in October 2012 with considerable television coverage and parliamentary support (see 'News from Coates Crescent', Issue 15). Every branch and affiliated group received a Health Strategy pack, containing all the tools needed to run a campaign based around the Strategy, and since then many more packs have been requested. It is

somewhat disappointing therefore that in the five months since launch, in spite of monitoring and evaluation instructions being included in the pack, we have had very little feedback. I would urge members to talk to their branches and affiliated groups and encourage them to take part – the health agenda is potentially a great 'hook' to get many more people to take up SCD.

Our *Jigs & Reels* publication was launched last year and continues to attract much interest from schools and other organisations. Related initiatives are also being well received, and a working group representing all three management committees has been established to take them forward.

We had hoped to bring you details of a special Anniversary event which was being investigated in collaboration with the Army Benevolent Fund. Unfortunately it has proved to be impossible to organise in the time available, due to changes of staff at ABF. With the initiative of David Cunningham, however, we have launched

an exciting music competition (see page 8), which will culminate in judging and performance at the AGM in Perth in November. There will also be some 90th Anniversary items available in our shop in time for Summer School.

We continue down the path of becoming a Company Limited by Guarantee, as discussed at the AGM in Aberdeen in 2012. This requires considerable research and involvement from the legal profession, and we will keep you posted on progress.

Perhaps our most exciting potential project concerns RSCDS engagement with the Commonwealth Games in Glasgow in 2014. A grant application has been submitted and we await the outcome – so watch this space!

In my capacity as Chairman, I have been invited to a considerable number of branch and RSCDS anniversary events both in the UK and overseas. Unfortunately I cannot be in more than one place at a time and have had to disappoint on some occasions. It is wonderful to receive these invitations and to be part of this truly international RSCDS family, and I look forward to meeting many of you during the next two years.



## Membership Services Committee

by Philip Whitley, Convenor

Barely four months have passed since my election, and it already feels as if I have been in post a full year, such is the workload. Given that just two members of the committee remain from the previous year, it is a credit to my team that we have hit the ground running, and I wish to thank them for all their work to date. I also wish to show my appreciation to all HQ staff who have bent over backwards to help, with a special mention to Moira Thomson who has worked over and above the call of duty in providing support.

*Book 47* is well under way; 12 dances have been chosen and the book and CD will be ready for Summer School. Thank you to all branches who have contributed to the evaluation and production of the book (well over 1,000 members from 83 branches have participated). Branches volunteering for the evaluation of *Book 48* dances have now

received batches. We have listened to feedback and have made a number of improvements to the process, such as refining the scoring system and reducing the number of dances sent out for evaluation.

You will no doubt be aware that branches have received an invitation to submit dances for consideration for *Book 49*; this time, we are asking that each branch submit just one dance. Good luck to all of those taking part.

One exciting development that I would like to draw to your attention is the *Index of Dances*, which is in the process of being updated and converted to an online tool. It should shortly be available free of charge to members – watch the website!

We are also working on making Society publications available as e-books when the new website is in place later this year. We appreciate that the cost of posting books, especially overseas, can be prohibitive.

E-books should go some way to alleviating this, as the current proposal is to offer them at a reduced price, and p&p will not apply.

I would also like to highlight the AGM & Annual Conference Weekend. Research has been undertaken and has informed our marketing strategy – see the articles and flyers elsewhere in this magazine. I would urge anyone who has never attended the weekend to consider doing so. With just as much emphasis on the social side as on the 'business', it is tremendous fun, and not solely the domain of branch office-bearers, as many survey respondents assumed. People of all abilities attend, and you don't even have to be a member of the Society. With around 600 people on the dance floor, dancing to wonderful music from a five-piece band, the dancing is truly special, and spectacular! We appreciate that distances involved in travelling to the Conference Weekend, especially from overseas, can make attendance difficult. The 2,000 or so dancers who live within easy travelling distance, however, can be sure of a warm welcome at a very special event at the 90th Anniversary celebrations. See you in Perth?



## Youth Services Committee

by Roy Bain, Convenor

The 2012 AGM saw the launch of the Youth Services Committee (YSC), following last year's 'interim' committee. It comprises four members plus Convenor, with a sizeable workload and big ambitions.

We are compiling a **Register of Teachers**: who and where they are, and whom they teach. The initial focus was on those teaching children and young people; however, we are now including all teachers, including experienced dancers leading youth classes. Lack of this information affected our plans last summer to offer tuition to Girl Guiding Scotland summer camps, when we found that we could not identify suitable teachers in all areas. The Register is intended to be global and for all RSCDS-qualified teachers – so Branch Secretaries, teachers, please help us by sending in details to [ysc@rscds.org](mailto:ysc@rscds.org).

As I write, the Working Group in Manchester is putting the final touches to this year's **Spring Fling**, which will be over by the time you read this. Lyon is well advanced with preparations for Spring Fling 2014; further information will appear on

the website shortly. Check the website for details of Spring Fling scholarships.

The **Jigs & Reels** teaching pack has been very well received, with sales all over the world. Thanks are due to Irene Bennett, Education Liaison Officer, and her team for all their hard work in developing such a superb product. The team is now continuing as part of a new working group under the chairmanship of Helen Russell, investigating possible additions to and further development of the pack, along with other SCD initiatives in Scotland's primary and secondary school sectors. At primary school level, this includes a pilot **SCD School Accreditation Scheme**.

Our support for the **Inter Varsity Folk Dance Festival** (IVDF) continues. By the time of publication, we will again have had an exhibition stand at Sheffield University, and have been invited to IVDF 2014 in Edinburgh. We have a small working group building better links with university clubs/societies and other youth groups. To support this activity, a reduced affiliation fee is being offered to such groups (see page 4).

Our first **Youth Workshop** is planned for Saturday 19 October 2013 in Milngavie Town Hall, Glasgow – our thanks to

Glasgow Branch for their support in organising a social dance in the evening. Full details are on the website. A second workshop is planned for the third weekend in January 2014 – watch the website for details. We plan to run two workshops each year, in October and January, to avoid Spring Fling, IVDF and other popular events in Newcastle, London, etc., and to tie in with the university year.

**Summer School 2013** is again offering places to 12-15 year olds in Week 3.

The **Youth Ezine** continues, so we need more articles! What are you doing in your area? What stories do you have to tell? Interesting photos? Unusual venue or trip away? A Festival, Day of Dance, or fundraising event? Let the world know: send details to [ysc@rscds.org](mailto:ysc@rscds.org). The Youth Ezine and many other initiatives were established by Susan Rhodes, Youth Development Officer, who completes her current contract at the end of March 2013. We thank Susan for all her work and are pleased that she is still willing to undertake specific pieces of work from time to time. We wish her well as she concentrates on translation work from her floating home, a beautiful Dutch barge berthed on the equally beautiful Scottish west coast.

The Committee would welcome your suggestions, ideas, requests – contact us at [ysc@rscds.org](mailto:ysc@rscds.org).

teachers, Wendy West, Jenny Greene and Atsuko Clement, was shot at Summer School 2012 by David Cunningham, to be used mainly for the archive and podcasts.

### Branch Summer School Scholarships

Thanks to donations from TAS and Cheshire Branch, along with an extremely generous contribution from the Manchester Scots Night, many more deserving applicants received support to attend Summer School for the first time last year. If your Branch is interested in funding young dancers in this worthwhile venture, please contact [info@rscds.org](mailto:info@rscds.org) for further details.

### Appointments

The committee would welcome expressions of interest in the following two voluntary posts:

1. Summer School Depute-Director – to serve for two years, covering Summer Schools 2014 and 2015, working with Ruby Wilkinson, Schools Director
2. Winter School Coordinator – for 2015, following Anne Smyth.

If you are interested in either post, please contact [info@rscds.org](mailto:info@rscds.org) for job description and application details, with the appropriate post in the subject line. Closing date for both applications is 31 August 2013.



## Education & Training Committee

by Di Rooney, Convenor

### The Manual

Finally, the end of a long and winding road is in sight. Be warned, however, that there are strong and conflicting opinions about the *Manual*, and ultimately we will be unable to please everyone. I understand those who feel 'less is more' and that *Won't You Join the Dance?* with its many 'grey areas' is preferable to greater detail. Other groups and dancers, however, want complete precision, and amalgamating polarised views is almost impossible to achieve! We hope that both paper and electronic versions of the *Manual* will be ready in time for Summer School 2013. Financial considerations, however, have placed filming of steps and formations on hold during a review.

### Curriculum for Excellence / Continuing Professional Development (CPD) Working Group

The *Jigs & Reels* teaching pack has been extremely well received and is now on its way to becoming a cost-neutral project. *Jigs*

& *Reels* is the basis for the next CPD workshop to be held on Sunday 28 July at University Hall, St Andrews. To support the reintroduction of country dancing in Scottish schools, this workshop is open in the first instance to new participants working in Scotland, or previous participants wishing to deliver CPD training but feeling they would benefit from a refresher course. Applicants must be experienced RSCDS-qualified teachers who:

- have experience of teaching either a children's or a beginners' class, and/or
- have significant experience of delivering training to adults, and/or
- have extensive experience of working with schools and teachers.

If you are interested in attending, please reply to [cpd@rscds.org](mailto:cpd@rscds.org) by 17 May 2013. Further courses will be organised at a later date(s) to support members outside Scotland who wish to introduce CPD to schools in their own area.

### Ladies' Step

Film footage of interviews with three

# Music and New Media Development



by David Cunningham

Much progress has been made over the last few months in establishing a more robust and useable website management system. Implementation of the new infrastructure will enable the roll-out of innovative services, including music download from the website and an RSCDS radio playlist.

The Facebook page ([facebook.com/RSCDS](https://facebook.com/RSCDS)) is now approaching 1,000 'likes'. This is an impressive achievement and provides more direct communication with members. Also, a new initiative and strategy for Facebook will enable RSCDS committee members to post information directly on the page. Our Facebook page is not intended to be an 'open forum' to answer questions, but rather an outward-looking communication tool to keep everyone up to date with events at HQ. We are also pleased to report a consistent increase in the number of people watching and subscribing to our YouTube channel ([youtube.com/TheRSCDS](https://youtube.com/TheRSCDS)). My thanks go to

all who have contributed to the podcasts so far, and who have sent in videos for us. Many videos of RSCDS functions and demonstrations are on the Internet, and I would like to be able to link directly to some of this material from the RSCDS website. Unfortunately, however, legal copyright requirements, with which we, as an official organisation, must comply, can get in the way; we can show footage only when we have all the relevant permissions. I am acutely aware that many of you want to see more videos on the website, and we are looking at ways of creating such footage within budget. The overall aim is to provide great Scottish entertainment, not only to help boost numbers watching, but also to reinforce the cultural and social values on which the RSCDS is built, attracting more members in the process. For now, we will continue to produce short programmes to inform and entertain, and we ask you to look out for the list of future podcasts shortly to be published on the website. Keep your diary close by for items of particular interest!

Possibly the most exciting development I am working on is the 'Strictly Scottish' new

music competition, launched in January; full details are at [rscds.org/about-us/music-a-new-media-project.html](https://rscds.org/about-us/music-a-new-media-project.html). Its aim is to encourage young, creative musicians to play for RSCDS classes and events. So far I have been able to promote the competition on BBC's 'Take the Floor' and at the NAAFC (National Association of Accordion and Fiddle Clubs) annual competition held in March. I am very pleased to announce that the live Grand Final will be held on the Saturday morning of the AGM & Conference Weekend in Perth; five finalists will play live and the winner will be chosen by a panel of expert judges. Book early to avoid disappointment!

In summary, much is happening behind the scenes on the new infrastructure, and perhaps even more on public-facing development work. As always, I am interested in hearing your thoughts and views, so please get in touch. A final thought: if something RSCDS-related on the internet interests you, re-post it to as many people as possible, and share the secret of your enjoyment.

[david.cunningham@rscds.org](mailto:david.cunningham@rscds.org)

## Our Intangible Heritage

Our heritage of things is well cared for, by National Trusts, various heritage bodies and all manner of tourist attractions. But we also have an intangible heritage which is possibly more important, but almost unknown.

Our intangible heritage is something that has influenced our development and, with our genetic structure, made us what we are.

When our brains function, the pathways of thought make tracks rather as our feet make pathways through grassland, easy-to-follow routes, as in learning by heart. So if we repeatedly think in a certain way, we will more easily think that way, for good or ill.

Any part of our heritage that influences our thought processes is important in making us what we are, including all the stuff taught to us as children, either by accident or by intent.

From its origins about 600 years ago, country dancing has been an important part of this. It consists of dancing simple geometric figures, working with other people in harmony to do so, and of being in the correct place at the correct time. This use of logical spatial awareness, and

of relating to other people, has been acting on our national psyche for many years, and has been a factor in forming the British identity.

This form of dancing was at its peak in the seventeenth and eighteenth centuries, coinciding with the period known as 'the Enlightenment'. I suggest that the two facts have some degree of connection.

I look at the roars of triumph of some athletes on defeating their opponents, at Wimbledon or the Olympics. I doubt if the last – and only – male British Wimbledon champion would have roared in such a character-revealing way. Perhaps there is a place for such things, and there certainly is for such people, but togetherness and cooperation are also important, too much so to be ignored or left to chance.

Professor Michael Argyle studied some of the benefits of country dancing, finding it much more effective against depression than any pills, but its effect on the British psyche is much more important.

Children nowadays can grow up never going to any social activity where a reasonably

complete cross-section of the community is present, mixing only with their own kind and having no social contact with the rest of society. Both churches and dancing used to supply this contact in times past, and now we can see the effects of the lack of it.

Country dancing in any of its forms, including the various modern national styles, or the historical styles from before it was nationalised (nobody ever talks of English or Scottish Rock and Roll!), and also wheelchair dancing, needs to be cherished as an important part of our national heritage. And the latest research seems to show improved scholastic performance, which is exactly as would be expected!

Few if any other social activities confer on the participant such a range of significant benefits; many, such as eating – and particularly drinking – can actually be bad for you. Perhaps we should run a competition to see how many benefits can be thought up by the readers of this magazine, to help us publicise SCD as the wonder worker that is so enjoyable.

*Robert Lambie*



# AGM & Conference Weekend – An Event Open to All



*The AGM Conference Weekend is for everyone, and if you have never attended, the 90th anniversary celebrations are the ideal introduction, writes Membership Services Convenor Philip Whitley.*

Did you realise that anyone can attend any part of the AGM & Conference Weekend? Are you aware that attendance is not restricted to branch committees? Did you know that you do not have to be a member of the RSCDS to attend? Are you

aware that there is just as much emphasis on the social aspect? Did you know that all dances are fully re-capped both nights? Did you realise there are two classes featuring the very best teachers and musicians in the Society? Are you aware that people of all standards from intermediate upwards attend the weekend and find it hugely rewarding?

If you answered no to any of these questions, you are in the majority who have never attended and are missing out on a fun-filled sociable event. If you enjoy the many facets of SCD there is no reason why you wouldn't enjoy the weekend.

Stella McIver from Lorne (Argyll) attended her first conference weekend in 2012 and would concur: 'I was surprised at the friendly atmosphere – it was not as frightening as I thought.' Michael J. Cameron, another first-timer, from Helensburgh, was bowled over by the enthusiasm of the dancers on Friday night, 'which commenced with a veritable stampede on to the floor when the first dance was announced. A great evening's dancing followed to the music of Frank Thomson and his band with superb melody and emphatic cadence.' Michael was equally enthusiastic about the Saturday dance: 'With a relatively straightforward programme enhanced by a buzzing atmosphere, the evening was a tremendous success, and we had the added pleasure of meeting with dancers from other branches both in UK and from abroad, all of whom expressed their delight and their firm intentions of repeating the experience next time around.'

The AGM & Conference Weekend is for everyone, whether you simply wish to dance or observe, or throw yourself headlong into everything it has to offer. There is possibly no other SCD event like it in the world, especially the sight of 500 plus dancers moving in time on the dance floor. If you have never attended, what better introduction could there be than attending this year – the year of the 90th anniversary celebrations of the Society?



The final word goes to Stella who writes, 'If people think like me that this weekend is not for them they should think again and give it a go.' For those of you who have never attended, what are you waiting for? We look forward to seeing you at the 90th anniversary celebrations in Perth (see the insert that came with the magazine for more details).

*All photos by Stephen Hammond*



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# Teachers' Conference



*Left to right Deirdre Bark, Ken Martlew, Irene Bennett, Helen Russell, and Di Rooney with Frank Thomson behind*  
*Photo by Stephen Webb*

*Di Rooney (Convenor of Education & Training) reports on the Teachers' Associations Conference held in association with the RSCDS AGM in Aberdeen. After the two presentations summarised below, Irene Bennett of Teachers' Association Scotland discussed the new publication Jigs & Reels which she helped to develop, and Helen Russell with musician Frank Thomson gave teaching points for the new Diamond Jubilee collection of dances.*

In 2010 Helen Russell introduced the first Teachers' Associations Conference for teachers committed to excellence in SCD to benefit from talking to each other, sharing good practice and finding solutions to common problems. Its success generated a request that this should become a biennial event. The second TA Conference was held the day before the AGM weekend, in the delightful Art Deco Beach Ballroom complex in Aberdeen. The spacious room set with circular tables for eight or ten delegates had a spectacular view over the North Sea bathed in winter sunshine, offering distraction for those whose concentration might have wavered!

All four teachers' associations, TAS (Teachers' Association Scotland), TAC (Teachers' Association Canada), ATA (Australian Teachers' Association), and SERTA (South East Regional Teachers' Association), were invited to take part and contribute a paper. ATA could not send a representative, but 44 people attended, from North America, continental Europe and the UK.

After my own welcome and opening remarks, the conference began with TAC's Deirdre Bark from Ontario, whose presentation illustrated the way TAC supports candidates via the North American Exam Tour and at TAC Summer School. In earlier decades an Exam Tour could involve sixteen centres, last five to six weeks and include 100 or so candidates who were assessed by two British examiners. Today the Tours (which take place in the

years alternating with the Summer School courses) are split into East and West, and candidates usually number 40-50. They are examined by a pair of examiners, normally one from the American continent and the other from the UK or elsewhere.

Our second speaker was Ken Martlew from SERTA, a retired doctor better known as a musician who plays at St Andrews and elsewhere. In his entertaining and humorous presentation 'The Age Gap', Ken explored the gap between RSCDS technique as taught and the reality on most dance floors. He began by looking at the history of our Society, drawing attention to the PE students, Girl Guides, the younger and the fitter people who were dancing the simpler dances in the first half of the twentieth century. He contrasted this with today's dancers and older beginners who have trouble when they are thrown into one of our modern, more complex dances. He offered no comprehensive solutions, but suggested that we should acknowledge the problem rather than ignoring it. He advocated teaching low impact dancing with the focus on rhythm, keeping in time with the music and being in the correct place when required; social programmes for less experienced dancers; and a 'traffic light' system on dance or ball tickets to identify easy, middling and difficult dances.

We were all provided with so much food for thought that the ensuing debate was shortened only by the arrival of real food.

## Jigs & Reels

*Jigs & Reels*, the new publication from the Education and Training Committee, was devised primarily as a tool for school teachers to introduce SCD to the classroom. However, as it is a progressive programme, it has a variety of uses, especially for classes of new dancers.

In 2011 a selection of the dances was sent out to schools in a pilot trial, and a number of the suggestions from the schools were incorporated in the pack. The pack includes a book of lesson plans for 25 Scottish country dances and 5 party dances, two CDs of recorded music and a DVD illustrating each dance.

Each lesson plan is divided into three sections: organisation, content and teaching points. The organisation section explains how to set up a class for each part of a lesson. The one on content is subdivided into warm-up suggestions, step practice, formation practice and the dance instructions. Each section has relevant teaching points.

Although the programme is linked to the Scottish Curriculum for Excellence, the format of the book enables the pack to be used worldwide in many different situations with both young people and adults.

*Irene Bennett*



*Irene with Jigs & Reels*  
*Photo by Stephen Webb*

# RSCDS Winter School 2013



Winter School class

RSCDS Winter School was held from 24 February to 1 March 2013 at the Atholl Palace Hotel in Pitlochry, Perthshire. The coordinator was Anne Taylor. Teaching this year were Anne, Johan MacLean, Janet Johnston and Jim Stott, with music provided by Jim Lindsay, David Cunningham, Rodger McAndrew and Barbara Anderson. Pat Houghton asked some first-time participants for their impressions, and here are some of them.

'It was so much more than the Ball, the Castle, the dancing, the music – it was the total experience that made it so wonderful and gave me that feeling of the wider sense of the Scottish country dance family, the true spirit of the dance.'

'We enjoyed a wonderful week of teaching and music with new and old friends – the week has finished but the euphoria will remain.'

'My experiences were many throughout the week, from being invited to sit at the Director's table for my first evening meal to meeting many lovely people who were so welcoming and who went out of their way to make me feel at home – a fabulous venue, great teaching and music – I will be back!'

'I particularly enjoyed having four different teachers with their differing personal teaching styles, and loved the camaraderie that so quickly developed both inside and outside of classes.'

'Great teaching, superb music, thoroughly good company – a very positive first experience.'

'Good teaching in grand surroundings and an opportunity to make new friends from all over the world – what a lovely way to spend a week.'



Winter School staff

'We received a very warm welcome in a splendid atmosphere, friendly dancers and teachers who gave us a gorgeous time – so we feel that we are taking a very valued treasure with us, to use our new knowledge and multiply the joy and fun of SCD. We thank you very much for this experience and would like to come back.'



The Band at the Ball

(All photos by Gordon Porter)

Thanks to Catherine Bennett (Vancouver Branch), Christopher Graf von Rex-Stewart and Hartmuth Fentsahm (Central Germany Branch), Cynthia Hoffman (Vienna Branch), Rose and Stuart Kreloff (London), Libby and Peter Lamb (Inverness), Louise Lattimore (Edmonton Branch), Lynne Leterme (Paris Branch), Peter Meier (Switzerland), Diana Morris (South Wales Branch), Marchan Naitoh (Tokai Branch), Sylvia Nyffeler (Zurich), Annie and Walter Randolph (London Branch), Anne Robertson (Lanark & Lorn Branches), Akiko Saito (Tokai Branch), Anne and John Shade (Inverness & District Branch), Terry Simard (Vancouver Branch), Anne Smith (Stonehaven Branch), Carol Spencer (Vancouver Branch), and Irene Townshend (Edmonton Branch). Your comments are greatly appreciated!

# Interview with John and Ruby Wilkinson



Ruby and John Wilkinson

*John and Ruby are in a unique position: John became Chairman of the Society after the AGM in November, and Ruby took up the post of Director of Schools in August. They spoke to Scottish Country Dancer during one of John's recent Tuesday work sessions at Headquarters. They had previously spoken to the London Branch magazine The Reel about their respective roles in the Society, but we wanted to find out more about the background of 'The Wilkinsons'.*

*Jenny: What attracted you to SCD? Did you dance as children?*

**John:** Music got me started, Scottish dance music and pipe band music especially. I really wanted to become a musician but that wasn't possible, living in the wilds. My mother had danced and she nagged me for a number of years about taking up dancing, so I did, and I was hooked. I learned the steps at primary school. My next door neighbour and I were the only two boys in the class who could cope with pas de basque!

**Ruby:** I always wanted to dance, ballet particularly, but the classes were too costly and the SCD classes were cheaper. I started about the age of 5 and went to an RSCDS class in Perth from 7.

**John:** At secondary school I joined the village class, which was me and a farmer and 52 women! My teacher, James Campbell Lewis, was inspirational and encouraged me to progress with my dancing. He left to take up a post in Jersey, we got a new teacher, and the class folded the next year. I thought that was the end of my dancing career, but I'd been spotted by a local demonstration group, the Gowrie Group, and invited to audition. I got in and the rest is history!

*Jenny: How did you and Ruby meet?*

**Ruby:** I danced a lot at school and the school entered a lot of teams into festivals. My first RSCDS dance teacher was Innes Russell, followed by Mary Scrimgeour, and it was from there that I was invited to join the Gowrie Group, when I had just turned 16.

*Jenny: So you two were childhood sweethearts?*

**Ruby:** The Gowrie Group went out to do a demonstration at a dance at the village hall in Stanley in Perthshire and John was there. All these dances had raffles and the ladies of the Gowrie Group were asked to draw the raffle. I drew a ticket and it happened to be John's, so we always say we aren't sure whether I won him or he won me!

**John:** I got some gingerbread as well!

**Ruby:** After that John joined the Gowrie Group and that's where the romance started.

*Jenny: So when did the teaching start?*

**Ruby:** We didn't really show interest when we were in the Gowrie Group, we were so busy dancing, and doing demonstrations, but we took our teaching certificates when we were in Manchester.

**John:** It was '70-'71 for my Prelim and '72-'73 for my Full Certificate, by which time we were back in Glasgow. For my Prelim I had Miss Milligan and Mrs Gudger, and for the Full Certificate, Miss Milligan again. My dance was 'Princess Royal', the only 28 bar dance I know!

**Ruby:** I had Miss Milligan too. I started teaching almost right away in Glasgow. Once you start teaching you get asked to do more and more and you do a lot less dancing yourself, which is a shame.

**John:** I didn't start teaching for a while; the dancing has always been so important to us. We were dancing demonstrations two or three nights a week and it didn't leave much time for anything else.

*Jenny: What about your family? Are they carrying on the tradition?*

**Ruby:** When the first son came along we worked it so that John would go to the first class in an evening and I would care for the wee one and then we would swap over to let me go to the next class. Once there was more than one boy that became more difficult.

**John:** Two of our three boys did Highland, but the eldest wasn't interested. The middle one won the Cowal Silver Medal but they don't dance now. Fortunately we've got granddaughters that dance.

**Ruby:** We've got seven granddaughters, four who dance. Two do SCD quite often with us, two do ballet, but can do Scottish country dancing. The others are too small yet, but two of them will perhaps dance as their mother is a professional dancer.

*Jenny: What gives you the most pleasure in your dancing?*

**John and Ruby:** Doing it properly, or as

properly as you can.

**John:** That's not everyone's cup of tea, but it's what gives me the biggest kick – I suppose it's being 'at one with the music'.

**Ruby:** I get the greatest pleasure from teaching children or beginners, because you can see progression.

*Jenny: What are some of the highlights of your dancing careers?*

**John:** I suppose becoming Lorne World Champions in 1976 would be one. This was a competition in Oban sponsored by Whyte and Mackay whisky, and we in the Glasgow Branch team wiped the floor with the opposition. Alastair MacFadyen had trained us. The other thing that comes to mind is being asked to teach at Summer School. I hadn't asked or applied, I was 'headhunted' about a fortnight before. Alastair MacFadyen phoned me and said, 'I'm short of a Highland dance teacher, can you come?' It all took off from there.

**Ruby:** My proudest moment was being asked to dance with the Gowrie Group at the age of 16. It was an elite team and not many people got in. Just to be asked was so exciting as all the members of the team were well known names in the SCD world, such as Bill Clement.

**John:** My first real demonstration was dancing the *Hebridean Weaving Lilt* on the Bowling Green at the Atholl Palace Hotel and going the wrong way round the grand chain. A bit of a lowlight, really!

**Ruby:** Another highlight for me, like John, was being asked to teach at St Andrews, I never thought I would. They were short of a ladies' step teacher and asked me to fill in. I didn't consider myself an expert and was happy doing the basics in the Beginners' class. I would never have imagined doing the job I'm doing now in the Society!

**John:** A highlight for both of us was going with the Gowrie Group to Blair Castle for the recording of a programme with Miss Milligan and Yehudi Menuhin. We were only 18, and the camera man asked us to sit in the seats next to Miss Milligan and Mr Menuhin as they were being interviewed.

*Jenny: Do you envisage any challenges in taking up your roles together?*

**Ruby:** Not really, to my mind it's really good for me as John has already done the job I'm going to do, so I've got backup and can pick his brains when I need to.

**John:** It's useful because we can give each other instant feedback on things.

*Jenny: Are you going to need a massive wallplanner with your respective engagements on it?*

**John:** We've already got one as we are both so busy!

# Scottish Dancing in the French Rhône-Alpes



*Geneviève and Martin Sheffield*

It was a chance remark that started it all.

Having met and married in Casablanca, I discovered SCD because my husband taught his pupils dancing. 'I want to learn,' I said. 'I can't teach you,' Martin answered. 'We need six more people to make up a set.' I would not take 'no' for an answer. 'Where can I learn, then?' 'You will have to go to St Andrews.'

On arrival in the imposing buildings of the university, I was perusing the notice board to see which class I would be attending, when an elderly lady asked me, 'What's your name?' 'Mrs Sheffield.' 'Oh,' she said, 'I have created a class of beginners especially for you.' And so it was that I was met by Miss Milligan herself, who had never before had an application from a total beginner and from such an exotic place as Morocco – though, at the time, I had absolutely no idea who was speaking to me.

I soon realised that I was not very popular with the other members of the class. None of them regarded themselves as complete beginners. Fortunately, two days later, the teacher announced that the class was cancelled and that I was promoted to 'Intermediate'. Perhaps I was gifted.

After the two-week course at St Andrews, we returned to Marrakech where we started an informal club. The venue was our living room and the contribution to the session a rum baba.

*Martin Sheffield has enabled SCD to flourish in the south-east of France. His wife Geneviève takes up their story.*

When we settled in France some years later, my only experience of SCD was our living room and a year attending a club at Duke University in North Carolina. Martin's feet were itching to dance again. We attended classes of French dancing, but we were not totally satisfied until one day, for a change, the teachers announced 'la gigue écossaise', the Scottish jig. Martin was delighted and used the steps he had always used since he began in his teens. Everybody stared at him, and a young man turned and said, 'You dance all right. But you just haven't got the style.' I burst out laughing, since Martin was the only one in the room who had had first-hand experience of Scottish dancing, and I let the others know. The teachers were interested and unexpectedly asked us to show them a dance. It was quite different from the French interpretation of 'la gigue écossaise'.

We were encouraged to start a group. From then on, the teachers and interested dancers from Lyon came to Bourgoin in Isère then to Valence in Drôme after we moved there. La Ronde Folklorique in Lyon asked Martin to teach weekend workshops, and he taught regular weekend workshops with the blessing of the town hall. By word of mouth, more people began to show up: Niels Ferbert from Geneva, Madeleine Templier, and Elizabeth Montfroy who had her own group in Grenoble. Madeleine asked Martin to teach a weekend workshop in the Trièves. The Delphinale, the official folk-dance group in Grenoble, heard of us and started asking Martin to come and teach.

It was Elizabeth who encouraged us to get affiliated to the RSCDS. Both her group and ours were young and shaky when the RSCDS decided to send us a visiting teacher. I suggested organising a big weekend so that people from the whole area could attend, from Lyon, Grenoble, Aubenas, Saint-Étienne, Montpellier. And so it was agreed and we had some forty people when Mrs Sim visited in Granges-les-Valence in October 1984. Martin, who had organised it all, had to leave the day before for a job interview in England!

Later on, at one of the weekends that La Ronde Folklorique organised, Babeth Craen and Christiane Orgeret from La Chanterelle attended, and it was suggested that dancers

from La Ronde and others from La Chanterelle should join forces to practise Scottish dancing. That is how SCD began in Lyon in 1986, with Martin giving a monthly session.

In the years that followed, Martin organised dance weekends with Mike Williams and Michel Reuter as musicians, and we had dancers from Turin, Imperia, Geneva, Berne.

When we settled in Grenoble, Martin taught three different groups in different parts of the town, but frequently there was some frustration when the allotted hall was required for other activities (electoral meetings, for example). We finally managed to set up an independent club for Grenoble, and continued classes of various levels but all under one roof. Elizabeth was kind enough to let the new club take the name of Le Chardon du Dauphine, which she had used for her group years before.

Apart from the Rhône-Alpes area, Martin kindled enthusiasm for Scottish dancing in Montpellier and Carpentras. The founders of these groups came to our weekends and dances many a time before they got started and have become lifelong friends: the Boekolts, Nanon Vincent, Jean Claude Mellor, to name only a few. The Montpellier group have recently celebrated their twentieth anniversary.

Since 2003, we have organised a yearly international week of Scottish dancing in the Alps around Grenoble: at Seyssinet near Grenoble, at Col de Porte in the Chartreuse, twice at L'Escandille in the Vercors, near Annecy last year, and at Château de Passières in the Trièves this year.

The success of these events has been growing steadily. The aim has always been to give priority to enjoyment over the latest RSCDS standards of teaching, although we have always had RSCDS teachers, among them Malcolm Brown for three years running. We all danced (well, most of us did) 'with controlled abandon', as Miss Milligan would have wished. (My apologies, Miss Milligan, people are very good at quoting you for better or for worse.) We have just returned from Château de Passières, and I was overwhelmed by the bottle concert led by our fantastic pianist, Ken Martlew, given in our honour at the dinner table on the last day.

This all started 39 years ago, when Miss Milligan created for me the very first group of beginners, and developed after the amusing remark about Martin 'not having the proper style'.

# Let's Have a Ceilidh



by Les Lambert

*Les Lambert, regular MC of Ceilidhs at Summer School, tells us all about ceilidhs, from the Shetland Islands to St Andrews.*

What is a ceilidh? To most minds it conjures up images of energetic party dancing, where the fun of the dancing considerably outweighs the need to dance in time with the music or even with one's partner. I shall approach the subject from a different direction.

The Gaelic translation of the word is 'gathering'. Long before the days of television or radio, small communities in the islands and highlands of Scotland would gather together in a celebration of traditional music, song, poetry and particularly storytelling. In Martin Martin's book *A Description of the Western Islands of Scotland* (1703) we are told that Gaelic ceilidhs were Prose Recitation Circles (storytelling to you and me). Up to the end of the nineteenth century these gatherings were still flourishing, albeit with the additions of music and song. Hamish would thrill the gathering, raising the hairs on the backs of their necks with stirring renditions on his pipes. Morag and the girls would start off a waulking song, and most of the assembly would soon join in. Wee Marie, standing on a fish box to be seen, would timidly but resolutely work her way through a recital. If one had a talent and was not too shy, then a small contribution to the evening's entertainment would be sincerely and robustly appreciated, sometimes for the umpteenth time – that year!

It can be a fantastic treat to be present at a traditional ceilidh, even more so on a dark and wild winter night, with everyone gathered around the fire. I've experienced it once or twice myself, the first time as a young man spending September 1963 on the tiny island of Foula, fifteen miles west of the Shetland Isles. I went to watch the bird life and ended up helping the community to gather peat, mend the water mill, and bring the sheep down from the hill before winter set in. At the end of our happy labours, just before I was due to leave the island and head home to Northern England, it was decided to hold a gathering of the island's 43 inhabitants. Nothing was discussed, advertised or apparently planned: it just happened and everyone knew it would. The entertainment carried on and the whisky flowed well into the early hours, and

considering how small the community was on Foula, the musical talent was amazing. But then it was Shetland, was it not? I must confess I didn't last the pace: by 3 o'clock in the morning I was ready for my bed and left the party to the islanders. Talk about stamina! It was altogether a wonderful night, gathered around the peat fire with herring hanging from hooks above the mantelshelf gently smoking away. It was everything I could have hoped. But no dancing!

Now as it happened, during the summer of 1963, in a small seaside town in Scotland well known for its university and strange pursuit of chasing a white ball along the sand dunes, another gathering of like-minded souls was taking place, and they ended their week's strenuous activities with – of course – a ceilidh. Members attending the RSCDS Summer School showed considerable enthusiasm for this, and throughout the week in all sorts of corners, spare rooms, or beneath the stairs, little groups could be found earnestly practising. The event was taken most seriously as it was one of the highlights of the week for Miss Milligan, who loved a joke and enjoyed being entertained, and if the rest of the staff and dancers also enjoyed it, that was a bonus. Like today, staff members were in great demand for musical items, which were always professionally delivered, and the students' items were entertaining and sometimes hilarious. For the many sketches there was an enormous box of props that

somehow turned up every year. It contained top hats, bowler hats, sailor's caps, the odd scruffy fox fur and even a nurse's uniform! We couldn't half do with it today!

The proceedings back then had a genteel formality, and obviously Miss Milligan liked to add a little pomp and circumstance by being piped into the room with an entourage of loyal staff in attendance (see photo below). Everyone had to be in their place, mind you, and seats were carefully reserved for the staff. From my early years attending as a dancer I have some sore memories of that wooden floor! The Summer School



Ceilidh has therefore become quite a tradition, throwing into the week's more serious activities a little variation, interest and light-heartedness. Some things have changed of course with the passing years, perhaps for the better, perhaps not. However, at the end of the evening, there always seem to be genuine smiles on the faces of both audience and performers.

What makes a good ceilidh? Although not part of the formal course, it can add considerably to the overall fun and sociability of the week. So, here are a few basic rules. Plan it well ahead, ah yes, such stuff as dreams are made on – well ahead means two or three days at Summer School. Organise a team of cheerful helpers on the night and work hard to keep them sober. Advertise, by word of mouth, announcements at meal times, and posters liberally distributed, and of course provide sign-up sheets. Then most importantly, by fair means or foul, obtain the services of a bunch of extrovert, talented, tireless and



# New Zealand Recordshop



## *Dorothy Wilson looks back over her 28-year experience of running the New Zealand Branch Recordshop*

The Branch Recordshop is a service which has been available to dancers for almost 40 years. In the early days, NZ dancers were 100% dependent on recorded music, but bringing LPs into New Zealand involved much paperwork and expense for each individual purchaser. So it evolved that the incumbent Secretary / Treasurer took over this responsibility on behalf of members until in 1974 the NZ Branch Recordshop was officially established. Miss Mary Ronnie managed the shop from 1976 to 1985 when I accepted this honorary appointment. Jim Ronnie, Bookshop manager for 32 years, and I worked well together, and when in 1994 a Gift Shop service was launched, managed by Marjorie Crawford until 2012, the three of us were a great combination. This added to the pleasure of our roles, not only throughout the year but especially during the very busy, annual Summer School period.

Like Topsy, as the popularity of the dancing spread, trade through the Recordshop grew. It is predominantly a mail order business, with customers ranging from Kaitia in the far North to Invercargill in the deep South, plus the occasional order from Australia and even from Fiji. My main 'personal

appearance' is at the annual Branch Summer School held over the New Year period. While attendance at Summer School is more or less expected (I have missed only two in 28 years, when I 'wintered over' in Britain), I also make every effort to attend other, shorter Schools held around New Zealand. To keep the membership informed, I regularly issue a Recordshop Newsletter. The latest edition of this and also of the Recordshop Catalogue is posted on our NZ Branch website.

Purchasing stock today is a far cry from the days of LPs, when it all came by sea, a journey of up to eight weeks. Records would often arrive buckled and had to be carefully 'flattened', or with the sleeves slit along the edges probably as a result of the throb of the ship's engines. This hazard increased over the years as LPs became thinner! The first music cassettes made their relatively short-lived appearance in 1990. By 1995, to my relief, they had replaced LPs altogether, and the first CDs had started to appear on the market, an even bigger improvement from my point of view. They are much more able to survive the rough treatment often meted out to packages on their week-long journey by air to the Antipodes.

There seems to be Recordshop business almost every day of the year and, because most come by email, communications come in round the clock. When New Zealanders are at the close of their day, our colleagues in the Northern Hemisphere, especially Britain, are just starting theirs. I have found this twelve-hour 'head start' to be very useful and advantageous at times, especially when placing an urgent order!

The best bonus for me, however, as Recordshop Keeper is the contact with so many members of our world-wide SCD family, and the opportunity to share the wonderful recorded music that is available. The subject of correspondence is by no means restricted to the ordering of an item; it can often extend beyond the music and the bands, to the dances themselves. Because I am myself a fully certificated teacher, programmes are discussed, ideas exchanged. I enjoy getting to know my correspondents, and it is a real delight, when the opportunity presents, to meet them personally. Although some I may never meet, good friendships are often established.

Looking ahead, as technology continues to advance – and already we have the facility to download music – it will be interesting to see what impact this will have on the Recordshop service. Perhaps that will be the time for me, and maybe the Recordshop, to quietly and gracefully retire.



varied performers who will sign in blood that they will keep within their allotted six minutes. Of course it's also handy to have an MC. I suppose the evening could run itself, as happened traditionally, but it's safer to have a list and someone to organise the evening. I try to balance out the turns,

mixing music with sketches or dance items. Providing variety is the key, with turns briskly offered and carefully timed, and if the MC can introduce a humorous story or two related to the sketches, so much the better. Everyone likes to laugh.

I am sure that the MCs over the years will all have a wonderful repertoire of anecdotes – Captain David Huxley with his rolled umbrella, Bill Ireland, Jim Rae, John Wilkinson, Dave Hall – I shouldn't think there is anything they haven't experienced, nor laughed or cried about afterwards. The performer's tape recorder or CD player that wouldn't work on the night; the act that failed to turn up; even worse, the act that wouldn't stop. It's a skill that I struggle with to tactfully and kindly haul someone off the floor with my (metaphorical) shepherd's crook without damaging their neck too much! Fortunately it doesn't happen often. Miss Milligan had the right idea, as Norah Dunn recalls. If she thought the evening had

gone on long enough, she would stand up, raise her arms in the air, and call out 'Enough for the night', then march out of the room, courtiers and all. Ah, those were the days!

Then the mad scramble to put the chairs away – that hasn't changed, but the frantic rush afterwards to join the queue for a cup of tea maybe has. What's that, I hear you say? 'TEA! Hah! I can think of better drinks to put my lemon in!' I must confess, when it is all over, the chance to chill out with a glass, or two, of something cheery in good company is not to be sneezed at.

This article has been intended to inform and encourage the would-be ceilidh talent planning to attend Summer School. Prepare well and bring all necessary props!

*Thanks to Stephen Webb for assisting and encouraging the author, and to Norah Dunn for sharing her memories of the Summer School ceilidhs.*

# Thomas Wilson and Forms of Social Dance

**Marjorie McLaughlin introduces us to the work of Thomas Wilson, fashionable dancing master and indefatigable author.**

Thomas Wilson's name is familiar to many Scottish country dancers, since a number of the dances he published during the early nineteenth century were re-published by the RSCDS in the twentieth. These dances appear as early as *Book 5 (Dumbarton Drums and Jenny's Bawbee)*, *Book 10 (Miss Mary Douglas and Maggie Lauder)*, among others), through *Books 16 and 19* (e.g. *The Rakish Highlandman*, which includes the introduction of the misinterpreted double triangles, appearing in Wilson as figures of eight round corners). Wilson's influence continued with dances published in *Books 27, 30 and 31*. In addition, any dances attributed to Button and Whittaker (e.g. *The Golden Pheasant* in *Book 16*) should be taken as Wilson dances since they were one of his primary publishers.

This relatively significant number of dances from his books selected by the twentieth-century RSCDS for publication, well over thirty given all the sources, might suggest that SCD was a recognised dance form during the period of the Regency, 1811-1820. But these dances, as published by Wilson and others of the time, were not Scottish if we apply modern standards of SCD. In simplest terms, they would have only been considered 'Scottish' because of the tunes used for them, not the form of the dance nor the figures used.

During the mid-to-late eighteenth and early nineteenth centuries, country dancing was highly popular in England and the lowlands of Scotland, where it had been introduced by the strata of society able to travel to England and bring back the fashionable forms of dress and dance. Assembly Halls built in Edinburgh in 1787 and Glasgow in 1796 were centres of upper-class social activities and would have hosted evenings of country dancing, following the manner of the Assembly Halls in London, Bath and York. But the dances enjoyed there were quite distinct from the indigenous Scottish reels.

Wilson distinguishes country dancing from any other form of dance such as reels, waltzes, or cotillions. His 'Dissertation on Etiquette in the Ball-Room' from the 1820 *Complete System of English Country Dancing* is informative of the manners of the day; instructive of Mr. Wilson's strong opinions on etiquette, dancing, teachers and musicians; and highly amusing to read in light of modern social standards.

'No Lady or Gentleman must, during a Country Dance, attempt at Reels, or any other Figures, in the same room. Snapping the fingers, in Country Dancing and Reels, and the sudden howl or yell (introduced in some Scotch Parties as partly National with them) too frequently practised, ought particularly to be avoided, as partaking too much of the customs of barbarous nations; the character and effect by such means given to the Dance, being adapted only to the stage, and by no means suited to the Ball-Room.'

'Between the Country Dances, no person is permitted to introduce Reels, Waltzes, Cotillions, or any other Dance whatever, without the permission of the Master of the Ceremonies.'

The engraving from the frontispiece of the 1816 *Companion to the Ball-Room* clearly shows that Wilson viewed these various types of

social dances as distinct forms. One can only wonder at the cacophony in the fictional hall with the 'Scotch Parties' enjoying a reel accompanied by their piper in the foreground, the country dancers with their musicians in the balcony, and the couples dancing cotillion waltzes on the far right.

The engraving shows that Scotch Reels were danced apart from country dances and in a completely different style. But what of John Walsh's *Caledonian Country Dances* published in London in 1733? That book is called 'Caledonian' because Scottish tunes were so popular in England then, frequently appearing in English country dance publications. Dances then, and up through Wilson's time a hundred years later, were known by their tunes, in contrast to our modern convention of identifying a dance by its figures and dancing it to multiple tunes during a progression, although even today we usually have a given tune closely associated with the dance.

Wilson, too, regarded the tune as the defining characteristic of the dance.



Frontispiece, *Companion to the Ball-Room*

His publications commonly include two sets of formations for each dance: a single figure which is often simple and a double figure which is more complex. An evening of dancing did not include a published programme of dances. 'On entering the Ball-Room each Lady intending to dance is presented by the Master of the Ceremonies with a ticket, on which is inscribed the number of her Call, according to which they afterwards take their places in the dance. (In some particular companies it is found convenient to give the numbers to the Gentleman instead of the Lady; this seldom occurs in fashionable parties.)'

'The couple about to call the Dance, should inform the Master of the Ceremonies of the Tune and Figure, that he may give directions to the different sets, if more than one, and direct the band accordingly; the Tune should be once played over before the dance commences.'

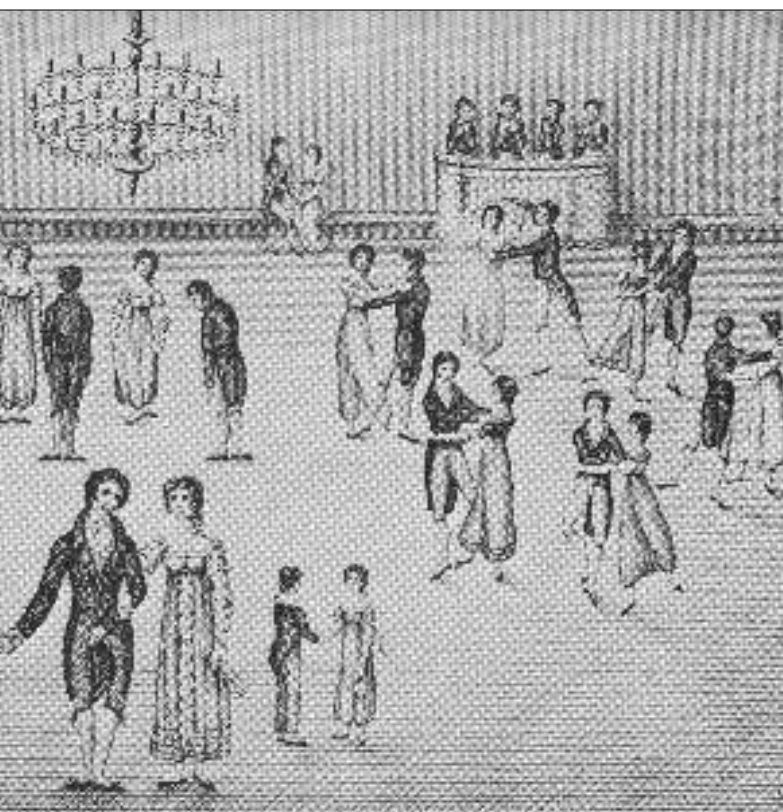
'Should any couple after calling a Dance, find themselves incapable of performing it, they may call another; but if the same difficulty occurs



in the second call, the Master of the Ceremonies may transfer the call to the next couple, and place the couple so failing at the bottom of the set.' Being banished to the 'bottom of the set' was a social indiscretion ardently to be avoided.

Wilson carried this idea to greater lengths by providing 'Tables to Compose Country Dances' in which any set of figures could be combined on a moment's notice as long as they included a progression and were set to the same number of bars as the tune. In his *Complete System of English Country Dancing* (1820) these tables take up forty pages! Although Wilson introduced ladies' dance fans on which various choices appeared, this complex method of devising dances did not become popular.

Despite his prolific publication of more than fifteen dance books and manuals, and his unabashed self-promotion and advertisements as a dance instructor, we know little of the personal life of Thomas Wilson. Nothing is known of his birth or death, though there must have been a Mrs Wilson, as dances are written for her. We do know that he was choreographer at the King's Theatre and Opera House in London, but publications of that institution are frustratingly silent on details about Mr. Wilson.



From advertisements we know also that he earned income from private dance instruction at his academy and in sponsoring public balls, and while his earliest works are all devoted to country dancing, he managed to adapt to the growing popularity of the waltz, the Quadrille and other new dance forms.

'Mr. Wilson's Annual (being his 81st Public) Ball, will take place on Monday next, 18th Dec. 1820, at the Globe Tavern, Fleet-street. The Ball will be opened at Eight o'clock, with the Quadrille Minuet, by Misses Jones, Wilkins, Ivory, and Gillman (his Pupils) who will dance the Union Waltz, new Shawl Dance, Terpsichore Allemande, and a new Fandango, all composed by Mr. Wilson.'

However, Wilson's many publications offer us an invaluable understanding of an important period in the development of our form of social dancing, and of the sources and influences that brought forth the SCD of the modern era.

## Lady Harriet Hope's Reel.

3 PARTS REPEATED.

Single Figure.

The top Lady turns the second Gentleman, the top Gentleman turns the second Lady  $\rightarrow$ , down the middle, up again, and right and left  $\rightarrow$ .

Or thus:

Hey of your own sides  $\rightarrow$ , down the middle, up again, and hands four round at top  $\rightarrow$ .

*Dance options in Treasures of Terpsichore*

## TABLES TO COMPOSE COUNTRY DANCES.

To compose Dances to Tunes of Two Parts, Long or Short Measure,\* Single Figures.

| Long Figures performed at Top that bring you to your Place. | Long Figures performed from the Centre. | Long Figures performed at Top that bring you to your Place. | Short Figures performed from the Centre. | Short Figures performed from the Centre. | Short Figures performed from the Centre. |
|---|---|---|--|--|--|
| With Two Long Figures.                                      |   |   |  |  |  |
| First dance.  | 1                                       | 2   |  |  |  |
| Second dance.   | 2                                       | 1   |  |  |  |
| With Three Figures, One Long and Two Short.                 |   |   |  |  |  |
|   | 1                                       | 2   | 3  | 4  | 5  |
|   |   | 1   | 2  | 3  | 4  |
|   | 3                                       | 2   | 1  | 2  | 3  |
|   | 4                                       | 3   | 2  | 1  | 2  |
| With Four Short Figures.                                    |   |   |  |  |  |
|   | 1                                       | 2   | 3  | 4  | 5  |
|   |   | 1   | 2  | 3  | 4  |
|   | 3                                       | 2   | 1  | 2  | 3  |
|   | 4                                       | 3   | 2  | 1  | 2  |

*Table, Complete System of English Country Dancing*

## JANET WASHINGTON at CLAIRE CHARLES DESIGNS



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# Australian Winter School

The 37th Australian Winter School was held 30 September to 6 October 2012 at the Dookie Campus of the University of Melbourne. 148 people attended including the teachers, John Brenchley, Yvonne Gray, Pat Houghton, Craig Houston, Margaret Johnstone and Heather Ross, and musicians, Luke Brady, Anne-Marie Forsyth, Lindsey Ibbotson, Iain Mckenzie, Sharlene Penman and Peter Shand. All Australian branches were represented, with dancers from Tasmania and Flinders Island as well as from New Zealand, Canada, Japan and the UK.

**Janice Ford**, Sydney Branch, attended Winter School for the first time and writes:

Having heard how wonderful Winter Schools were, I am still amazed at how much a dancer can enjoy one week. On the bus, it seemed everyone knew someone else, but in no time I had made my first new friend, and the addiction had begun.

Arriving at Dookie in country Victoria, I had hearty hugs from my club mates, all the



*Children before the ball*

more special as I had just moved to Alice Springs and was dearly missing both them and dancing. Check-in procedures were conducted with amazing flow, with keys, T-shirts, water bottles, goody bags and even coat hangers at the ready.

Classes started on a chilly Monday morning, but we warmed up with the help of our energetic teacher John and our wonderful musician Iain. It was an absolute treat to dance to the piano accordion, and I loved the snippets of information about the tunes and the history of the music and dances.

This flavour continued later in the week when we had Craig and Luke. I think we all danced even better when we learnt a tune or dance had been written especially for, or by, the teacher or musician. A cheeky little kiss in Luke's dance caused more than a few giggles. One class had technical problems with electric leads and were sung through their dances by their musician Lindsey until the correct lead arrived. Now that's dedication to the dancers!

The afternoon classes were well attended, and the 'Highland Step' class lived up to its name – my 'high' lasted long after Graham's class and Peter's delightful piano had stopped.

Each evening was special with its own theme and dress style, from fancy dress to pure elegance. The children's class, ages 5-15, wrote and performed their own dance, we learnt a Japanese folk dance, and the week finished with the two bands combining brilliantly for the Ball.

Supper gatherings had impromptu dancing to lively music, done for pure enjoyment – not a pair of pumps in sight! Congratulations, Melbourne, and thank you to all the organisers, teachers and musicians. Roll on Perth 2013!

## Celebration Weekend at Stuart Town, New South Wales

In September 2012, the Stuart Town Class of the Hunter Valley Branch held a Celebration Weekend at Stuart Town, a small rural village some 320 km northwest of Sydney. Diehard Scottish country dancers travelled from afar, including the Gold Coast and Launceston, and live music was provided by two wonderful musicians: Iain Mckenzie (piano accordion) from Mackay and Anne-Marie Forsyth (fiddle) from New Zealand. The attendees stayed at varying accommodation including cabins in Burrendong State Park and billets with local property owners.

The weekend was conceived by Sally and Hal Harris as a way to celebrate more than 30 years of dancing in Stuart Town. The group first met at the Harris' family property 'Merrimount', and battled on with limited resources of two books of dances and taped music – and wearing unorthodox footwear such as riding boots. Eventually they made contact with the Hunter Valley Branch and were overwhelmed by the help and support of Branch teachers. The group now meets from Autumn to Spring on the



*Hal and Sally Harris*

first and third Saturdays of the month, except when prevented by long weekends, shearing or other considerations. So, unlike our city counterparts, our classes can be few and far between and the number of regular attendees limited!

Before the weekend, Sally and a small band

of helpers spent hours on food preparation, using authentic Scottish recipes where possible. A highlight was a wonderful cake of Scotland and the Hebrides. To achieve the required shape, several fruit cakes were baked, secured together with skewers and cut with precision. The safe storage of these large cakes to fend off attack by marauding mice was a feat in itself, as was the icing with much time spent with colour dyes and shaping of topography. On the night of the Celebration Dance the resplendent cake was sprinkled with gold dust, then those born in Scotland or the Hebrides placed a candle at their spot on the cake. The candles were then lit and the whole admired by all.

Another highlight was the presentation to Sally of a shawl and bolero, both knitted by Helene Taylor from wool she had very finely spun. The intricate shawl came from a traditional Shetland Island pattern, and the wool from the Harris' Romney Marsh sheep flock. The flock also provided both evening meals at the weekend.

*Carolyn Huckel*

# A War of 1812 Tea Dance

What, you ask, was the War of 1812 and what has it got to do with SCD? The War of 1812-1814 between Britain and the USA involved a number of battles in what is now the Canadian province of Ontario. Locally raised Canadian regiments included many men of Scottish descent who must have been familiar with country dances. To commemorate the 200th anniversary of the War, Scottish country dancers in Ottawa planned a Sunday afternoon tea dance on 21 October 2012. A search through RSCDS books showed considerable choice in dances, many still popular today, which predated 1812. Dancers in 2013 will recognise most of the following dances which made up the programme:

*Hooper's Jig* (1756), *Maxwell's Rant* (1752), *Sandy o'er the Lea* (1787), *General Stuart's Reel* (1749), *The Montgomeries' Rant* (1749), *Cold and Raw* (1690), *The Birks of Invermay* (1776), *Cadgers in the Canongate* (1748), *Strathglass House* (1765), *The Deuks Dang ower my Daddie* (1757), *The Soldier's Joy* (1775), *Monymusk* (1786), *The*

*Machine without Horses* (1772), *The Deil among the Tailors* (1799).

Dances of the period included neither the short strathspeys popular now nor some modern formations. The lead tunes for these dances are wonderful and are no doubt a main reason why they have remained on programmes for so many decades. To stay in period, no accordions could be used, but fiddler Mara Shea from South Carolina and pianist Jim Stevenson-Mathews from New York lifted the room of 100 dancers with their superb playing of arrangements incorporating the old tunes. Two American musicians playing for dancers in Canada 200 years later proved there were no hard feelings.

The Tea Dance featured period refreshments provided by the Ardbrae Dancers of Ottawa, including cider, homemade scones and jams, shortbread, and gingerbread. China plates, cloth napkins and tea served from tea pots at each table added to the atmosphere, as did the many ladies who had made dresses that would have been the height of fashion



*Costumed dancers*

two centuries ago and the two sentries in War of 1812 uniforms, armed with muskets to control the unruly. The Ottawa Branch of the RSCDS supported the Ardbrae dancers in organising this event.

While the 1812 Tea Dance was enjoyed immensely by all attending, what is notable is that it showed how very successful the RSCDS has been in achieving its first stated aim of 90 years ago: 'To practise and preserve Country Dances as danced in Scotland'. Thanks to the Society's efforts to keep them alive, dances more than 200 years old are still being danced with great enthusiasm, as they were at the 1812 Tea Dance.

*Barbara Anglin*

## A Trip to Luoyang

Imagine walking onto the stage of a huge indoor stadium, with flashing disco-style lighting, resonating with music and loudspeaker announcements and filled with a large audience waving clapperboards and cheering. No, this was not a pop group appearance; this was a team of Scottish country dancers from Australia performing in the Opening Ceremony of the Luoyang International Cultural and Tourism Festival in Henan Province, China.

A group of 16 dancers from Canberra and Sydney branches and three supporting friends attended the Festival in September 2012.

While we were awaiting our turn to perform, we mingled with other performing groups, 43 altogether from 25 countries, and dressed in an array of multi-coloured costumes. Immediately after the Opening Ceremony, televised live to China, we participated in a Marching Parade along a major city street that had been closed to traffic. At each of seven intersections along this street, we repeated our two and a half minute performance on a large red carpet.

During our four-day visit, we performed a twenty-minute program on a large red carpet in the city's main park. We also performed at a major tourist attraction in a neighbouring province.



*Dancers in the Marching Parade*

The preparation of the displays presented many challenges because the performance areas were very large, our pre-recorded music had to be continuous, and there was an imbalance of male and female dancers. For the Opening Ceremony, we chose a medley of two dances: twice through *Kings Croft* (Ann Dix), a reel using three two-couple sets revolving around a hub as three spokes of a wheel, blending into *Gypsy Dreams* (Terry Glasspool) in a line of two-couple sets across the stage. The long programme was made up of ten dances. They generally featured sweeping large-scale or open movements with changing shapes and were danced only once or twice. We moved from one dance to the next by modifying the last eight bars of the dance

or adding an extra eight bars, with an interchange of dancers in the process. The programme started with all dancers on the stage, gradually reduced to just four, then built up again to all sixteen for the finale.

Our Chinese hosts looked after us very well, providing all meals, accommodation, visits to tourist attractions, a guide and transport. For those interested, these links lead to videos of the whole Opening Ceremony, our bit of it and part of our long programme:

[youtube.com/watch?v=L89plCS9Nwg](https://www.youtube.com/watch?v=L89plCS9Nwg)  
[youtube.com/watch?v=dlb9auhs0x4&feature=plcp](https://www.youtube.com/watch?v=dlb9auhs0x4&feature=plcp)  
[youtube.com/watch?v=UZYstP8z34Y&feature=plcp](https://www.youtube.com/watch?v=UZYstP8z34Y&feature=plcp)

*Colin Allum, Jan Clark, Canberra Branch*

# From around the World

*Branches and groups from around the world report on their activities and special events.*

*We invite contributions from everyone for Issue 17; don't wait for someone else to tell us about your event! Reports may range from a couple of sentences to 300 words, and should be sent to Helen at [nellifant@gmail.com](mailto:nellifant@gmail.com).*

*Accompanying photographs are especially welcome, preferably as separate graphic files.*

## International Branch

Twenty-three members of the International Branch from Canada, Netherlands, USA, Germany, France, Denmark and Spain, in addition to England and Scotland, attended the IB Meeting during the RSCDS Conference Weekend in Aberdeen on 3 November. These lunchtime meetings have become an enjoyable annual event, giving an opportunity for members actually to meet each other as they come from all over the world.



*IB Lunch Meeting*

The meeting started with a toast to the memory of founder Chair, Susi Mayr, who died unexpectedly last summer. Over a tasty soup and sandwich lunch with a glass of wine, we discussed the upcoming IB Weekend and Ireland Tour aptly named 'Make Merry in Kerry'. It will take place 17-20 May 2013 at the Gleneagle Hotel, Killarney, and the follow-on dance holiday will run 20-26 May. We shall dance every evening, including Irish céilí dancing with the locals as well as SCD. This event follows the highly successful and enjoyable 2011 weekend in Prague and dance tour of Bohemia led by Ron Wallace of San Francisco.

The IB began its life in 2004, prompted by the enthusiasm of Susi Mayr, and now boasts 184 members from 27 countries. Its main purpose was to give a voice in RSCDS affairs to those who do not have a local branch or who may move frequently for work or other reasons. Many were previously Headquarters members. Now a

number of dancers join the IB as their second branch because they enjoy dancing in an international environment with dancers from many countries.

In addition to the yearly meeting during the RSCDS AGM, the IB 'meets' via internet and at events everywhere where a number of members are present, such as the Paris Branch Easter 2012 Weekend in Beaune. The Branch has a quarterly newsletter with information and articles, not only about the Branch activities but the RSCDS generally.

Other activities of the Branch can be found at [rscds-ib.org](http://rscds-ib.org).

An important initiative currently being discussed by the new Branch Committee is the formation of a Fund in memory of Susi Mayr to give scholarships and grants for young people to attend RSCDS affiliated workshops or schools anywhere. We hope it will be ready for launch at the IB weekend in Killarney in May.

*Jerry Reinstein*

## Australia

For its 60th Anniversary last year **Sydney Branch** hosted a Ball and a Tea Dance, and our multi-talented members contributed greatly to the celebrations. Olivia Roberts used her artistic skills to devise the badge, Lindsay Benaud made the most delicious fruit cakes and Robyn King decorated them, as well as making amazing shortbreads. Our dancing year ended with the presentation of the Society Scroll to Margaret Sim.

*Pat Charleston*



*Dorothy Rosemound and Amy Simon cut the Sydney anniversary cake*

2012 was **Adelaide and District Branch's** Diamond Jubilee year, and the highlight was our Ball in September. With David South, Cathy Fraser and Duncan Smith playing, a great time was had by all. We were honoured to have a number of guests who had danced in the early days of the Branch, and dancers from South Australia were joined by a number of interstate visitors.



*Adelaide anniversary cake*

Other Adelaide events included a 'Come and Try' Social which attracted both beginners and newcomers, socials for more established dancers and a Day School with New Zealand teacher Yvonne Gray. A number of Branch members attended Winter School, and Branch members took part in dance displays at a number of community events. Adelaide teachers and dancers also spent an enjoyable afternoon trying out some interesting dances for the *Book 47* evaluation.

*Caroline Donald*

In Victoria, as in other parts of Australia, the weather is hot and dry with bushfires a constant threat. However, the **Melbourne & District Branch** is looking forward to the start of the 2013 dancing season after the break over Christmas/New Year. The President's Lunch on 10 February will start the year, followed by the Branch Opening Social on 16 February with music by David South and Julia Arnold.

Plans for the year include an Introductory morning followed by a Beginners' Course starting in early April and culminating in the Beginners' Social in August. Other development classes for all levels of dancers are planned, and the monthly children's class will continue. Plans for special socials are already in place for some affiliated groups this year, the first being the 'Minerva Social' on 23 March in the refurbished Mechanics' Institute, Ballarat, featuring David South and his Scottish Dance Band.

*Christine Freeman*

In 2012 **Queensland Branch** welcomed a new fully-certificated teacher, Sarah Ashby. Sarah's youth and enthusiasm will be a great asset for SCD in Queensland.

*Cathy McLeod*



*Sarah Ashby (right) with tutor Cathy McLeod*

The **38th Australian Winter School** will be held in the historic city of Albany located in the Great Southern region of Western Australia 29 September - 6 October 2013. Applications are open and can be accessed from the Branch website: [members.westnet.com.au/trevanne/rscdswa](http://members.westnet.com.au/trevanne/rscdswa). This is an opportunity to enjoy some excellent teaching, music and dancing and to explore the stunning scenery in and around Albany.

*Audrey Emmett*

## Canada

**Winnipeg Branch** is celebrating its 50th anniversary this year. The Winnipeg group received branch status in 1963 when it met the branch requirements of the time of having two qualified teachers and at least

40 dancers. An anniversary is a time to reflect on the traditions of SCD which keep us committed to dancing: the sociability, the friendships, and the contributions we can make to the community. Our special project to commemorate our anniversary is a book of dances which all have a Manitoba connection and an accompanying CD, *Prairie Gold – In Celebration of RSCDS Winnipeg's Golden Jubilee*. It is recorded by our own band, Scotch Measure, which is 32 years old this year.



*Winnipeg Burns Dinner*

Our main celebrations will take place in May at our weekend workshop. Planned are a Friday evening ceilidh to entertain us, classes on Saturday and Sunday to challenge us, a formal Saturday evening dinner and ball, and Sunday classes, brunch and tea dance. We look forward to many more years of celebrating SCD in the middle of Canada – the gateway to the Prairies. Visit us at [rscdswinnipeg.ca](http://rscdswinnipeg.ca)

*Joan Curle*

**Vancouver Branch** dancers enjoyed many balls, workshops and socials through 2012. The Burnaby club celebrated 40 years and the Gleneagles club entered their 50th year. In March the Scottish Accent played for our Heather Ball; then in June many members spent a weekend at the Simply Scottish II workshop on Salt Spring Island. This biennial event is well worth the trip to our beautiful west coast. A highlight is always the Lady Aberdeen Tea Dance on Remembrance Day, this year hosted by our Glenayre Club and raising over \$2000 for charity. In December the Gleneagles Ball once again was an elegant gala with dancing to the Vancouver Fiddle Orchestra.

Our own Duncan MacKenzie was awarded the Queen's Diamond Jubilee Gold Medal in recognition of his varied community contributions and in particular his unique talent of sharing SCD with people of all ages and ethnicity. Duncan has served as Chair of the Vancouver Branch; he formed the West End SCD Club and continues to teach

at that club; he organises and runs regular monthly ceilidhs; he is a member and team manager of the Vancouver Branch Demonstration Team and also belongs to the Tam o' Shanter Demonstration Team.



*Vancouver Demonstration Team*

2013 got off to a lively start with the Branch Burns Supper, with guest Rupert Potter, our new British Consul-General, plus some excellent speakers. The music of the Vancouver Fiddle Orchestra tempted many of our non-dancer guests to join us on the floor. At our Love to Dance workshop on February 16, workshop organiser and Branch Dance Coordinator Fran Caruth was presented with a Branch Award for her many years of leadership. March brings Gordon Shand and his band from Scotland to play at our Heather Ball on one of the best sprung wood floors this side of the Atlantic. As if this were not enough, we have monthly Ceilidh dances at the Scottish Cultural Centre and spring dances and workshops hosted by local clubs. We share our music and dance through mass dancing in the Celtic Day and Canada Day Parades plus the BC Highland Games and summertime weekly dancing in Stanley Park.

*Jennifer Shearman*

## Europe

On 1-2 December 2012, the International Branch of the RSCDS organised a Basic Teaching Skills course, also known as Unit 0, in **Barcelona, Spain**. A group of eight aspiring teachers from three different countries and the magnificent teacher Fiona Grant, as a tutor, gathered for an intensive weekend that consisted mainly of skills practice but also included guidance about how to build an interesting and progressive teaching session.

It was a real challenge for all participants to demonstrate steps and figures, as well as to deal with aspects such as class needs, dance analysis or creation of a lesson plan. All of us tried our best, and even though at

*Continued on page 22*



*Unit 0 group with Fiona Grant*

the end of the course we could see that we had to continue working very hard, we were happy because of all we had learnt during the weekend. Afterwards, Fiona presented everyone with their RSCDS 'Record of Completion' for the course. The whole weekend was full of friendship, warmth, cooperation and many moments to share experiences (especially during meals). In addition to Fiona's perfect guidance, we got great support and motivation from her to keep working.

*Raquel Fernandez*

## New Zealand

Greetings from New Zealand where the weather is sunny and very hot in some areas! We complain when it is too cold, and we never complain about our SCD, especially when it comes in the form of the New Zealand Branch Summer School recently held in Christchurch over nine days, 28 December - 5 January. Doug Mills and his very able committee and great team of helpers welcomed us and created an atmosphere of friendliness, conviviality and fun with lots of dancing thrown in for good measure!

In the words of our Branch President Fiona Bullivant, 'We danced, laughed, enjoyed the music, ate amazing food produced in a marquee kitchen, and any unsteadiness had nothing to do with the ground beneath us!'



*Men's Reel of the 51st at NZ Summer School*

We welcomed dancers from Europe, Japan, North and South America and of course our old (and new!) faithful friends from Australia. Christchurch is now well on its way to recovery from its devastating earthquake of two years ago. Scottish dancing suffered slightly but with changes of venues we are well and truly settled again. One way that the Canterbury Region has shown the city that SCD is alive and well and looking for more dancers was dancing in a Gap Filler Project earlier in the year. This concept has been introduced in Christchurch since the earthquakes as we have quite a few gaps in our city streets due to the demolition of our unsafe buildings. Our Project was called 'Dance O Mat' (from Laundromat). We put \$2 into a washing machine and were given half an hour of power. Under the lid of the machine was a cord to which one attached a computer or device to play the music. Each week we had two sets dancing outside in beautiful weather while passersby stopped to watch or cars tooted their horns. It was great fun, and we plan to do more this year.

Around the rest of the country, Easter Weekend School is being hosted this year by the Otago Region in Alexandra. Waikato / Bay of Plenty Queen's Birthday Weekend School will be held in Te Puke on 1-3 June, the Labour Weekend School in Auckland on 26-28 October, the JAM (Junior Associate Members) Camp in Christchurch in

October, and the NZ Branch Summer School in Cambridge on 28 December - 5 January. Anyone who is travelling 'down under' this year will be assured of a warm welcome, accommodation with dancers keen to take you to their club night, and a variety of annual dances to attend. Hope to see some of you on the dance floor!

*Frances Williamson*



## UK

In June 2012 Leeds Branch celebrated its 50th Anniversary with a celebration dance just a few days before the anniversary. This was held at the school where we held the majority of our dances from our formation. We welcomed past and present members and dancers from other areas to a programme of dances popular in the early years of the branch. Catherine Livsey and Peter Clark were our MCs to the music of Gordon Shand's Band. It was good to see dancers from the past joining in with our younger dancers. Catherine Livsey and Janet Brayson had made posters with the history of the early years of the branch, and we had all our scrapbooks on display. Our celebration cake, made and decorated by Yvonne Tredgett, was a number of tiny cakes forming a large 50.



*Leeds cake is cut by first Secretary Peter Clark and founder member Mair Pinnel*

In November we held our celebration ball, a chance for dancers to come together in all their finery and celebrate 50 years of

dancing. Members of the committee decorated the hall of the Leeds Grammar School with tartan and heather. The tables were resplendent with white cloths, posies of flowers in gold and blue made by Lesley Enoch, and small bags of chocolates for each dancer made by Janet Brayson and Isabel Douglas. Catherine Livsey, our MC, had devised a programme of popular dances, accompanied by Sandy Nixon and his Band. At suppertime we collected our supper to Alan's piping. Everyone went home having had a wonderful evening.

*Lesley Enoch*

In the year leading up to the 90th birthday of the RSCDS, Arbroath dancer **Mrs Isobel Lockhart** celebrated her own 90th birthday with a dance in Arbroath on 2 November 2012. The birthday lady danced most of the sixteen dances on the programme. Isobel spoke of dancing during the war years 'because you can do this type of dancing without men!'. For the last 34 years or so, Isobel has been a faithful member of the West Kirk SCD Club and regularly attends every week. More recently, she has also been attending the weekly Saturday morning class run by her daughter-in-law and the twice monthly St Vigean's Church Class. During the summer months, she enjoys driving to Montrose every week to attend Elizabeth Neill's classes. Two years ago she joined the East Angus Branch of the RSCDS.



*Isobel Lockhart Photo Jim Ratcliffe*

An **Aberdeen Youth Workshop** was held on 18 November 2012. Angela Berry, accompanied on the piano by her husband Graham, taught a selection of 'Dances from around the World': *Links with St Petersburg, TAC's Hospitality, Miss Nancy Arnott, 1314, Red Ghillies, and Sound of Iona*. Sixteen dancers, aged twelve to eighteen, rose to the challenge of new formations and dances. The music provided the children with lots of lift and helped them survive almost three hours of dancing. The atmosphere was friendly and everyone

went home tired but happy. Angela was delighted with the effort that the class put in during the afternoon and how well they persevered. She could not believe how quickly the time passed! The dancers are looking forward to the next workshop in 2013.

*Jim Stott*



*Aberdeen Youth Workshop with Graham and Angela Berry at left*

Also in November 2012, **Hayes Scottish Country Dancers** teamed up with 6th Greenford Brownies to help them prepare to celebrate St Andrews Day. After a short display of dancing, club members taught three simple dances, *A Reel for Jeannie, The Dunedin Festival Dance, and The Dhoon*. The evening was the brainchild of Brownie Leader Desiree Polluk, who explained, 'It will go towards fulfilling two possible parts in their Dancer's badge: to find out about the national dances of three countries, including their history, the costumes worn and the music played as an accompaniment; and also to know three dances and be able to perform them really well'. Hayes & District Scottish Association President Mary Barry commented, 'This is a fine opportunity for us to support the young folk in our community. Perhaps there will be some budding Scottish dancers there.'

**Chiswick's** thriving Scottish Country Dance Club recently established a Facebook page. The ten-year-old club launched its new Spring Term on 6 January with a free taster



*Chiswick Kilts and Posh Frocks Dance*

session for newcomers. With its *First Step to a Healthier Lifestyle* theme and a full programme of classes for all levels, club night social dances with live music, and a special Scottish Ball to celebrate the 90th Anniversary of the RSCDS on 24 March, there's something for everyone at the club.

*Michael Nolan and Jerry Reinstein*

The *Arran Banner* of 11 January 2013 carried the news that **Rachel Barnetson Phillips** of Sannox had been awarded an MBE in the New Year's Honour Roll. Rachel was a founder member of the Stockport Branch of the RSCDS in 1940 and of the Liverpool Branch in 1951. She taught for 40 years for Chester St Andrews Society, taking all levels from beginners and improvers to demonstration teams. Her teams took part in SCD Festivals and competitions across the country. For 30 years, Rachel led the team organising biennial Day Courses in Chester. On retiring to Arran, she took on the Brodick group originally started by Margaret Hart, and helped Pinmill and Brodick schools with preparation and performance for the Arran Annual Day of Dance held each November.

On Friday 25 January, **Penwith Celtic Folk and Dance** in West Cornwall entertained the diners at the White Hart Inn, Ludgvan, Penzance, with traditional Scottish music, song, and Highland and country dancing. The landlady, Emily Osgood, and chef provided a three-course Burns Supper for guests. Helen Musser led the dancers, and Alistair Brown addressed the haggis.

*Helen Musser*

## USA

The Marian Anderson band, Jim Stott and Margo Priestley were honored guests of the **Charlotte Scottish Country Dance Society** (an Affiliated Group) at our 1st Annual Reel Scottish Weekend 2012 in Charlotte, NC, where Jim examined some very talented youngsters for their Medal Tests. The young ladies of the CSCDS created and danced a five-person strathspey, *The Falling Maple*

*Continued on page 24*

*Leaf*, to honour their leader, Jack Pressley. The dance will be published in the RSCDS youth Ezine, and a video appears on [YouTube,youtube.com/watch?v=SCyLDvMNAuY](http://YouTube,youtube.com/watch?v=SCyLDvMNAuY) The whole weekend was much enjoyed by dancers from all over the Southeastern USA and beyond.

The **Atlanta Branch** Spring Workshop Weekend is March 1-3 (Spring comes early here, we hope) at a new location, a rustic retreat called Forrest Hills in the mountains near Dahlonega. Stella Fogg and Sandy Gallamore are coming down from Richmond to teach, and the musicians will be Mara Shea on fiddle and Julie Gorka on piano, both from Raleigh, NC. We are excited about the new location, as it has a wood-floored ballroom, with no concrete beneath it! Wood floors are a rarity in the Atlanta area. Our Spring Workshop has been a tradition since 1986, either at the Conference Center in Unicoi State Park or at the Dillard House, a restaurant renowned for country cooking with a conference centre behind. We have had grand times at both places, while cursing their hard, carpeted dance floors. We're looking forward to having a good time at Forrest Hills, with about 70 people registered.

Becky Sager

The **San Francisco Branch** annual Asilomar weekend workshop and ball was held in November. It started with a welcome dance where friends from near and far visited and danced to the music of Calum MacKinnon and Andy Imbrie. Classes start bright and early and are taught by teachers from around the world. This year we had the pleasure of having Antoine Rousseau from France along

with Rebecca Blackhall-Peters from Canada, and Roberta Gotfried, Dwayne McQuilliams, and Marjorie McLaughlin from California. We offer classes at several levels of dancing; all are taught to live music. In the afternoon there are specialty classes and ball reviews. This year Linda Henderson also taught an impromptu review on the beach where we danced barefoot to the sound of the surf!

The grand event of the weekend is our formal Kim McGarrity Memorial Ball at Merrill Hall. This hall's simple elegance is a showpiece for art lovers. Its beauty was further enhanced by Jennifer Kelly's floral arrangements, subtle lighting, and class banners representing the many classes of the San Francisco Branch. This year our band for the ball was Fiddlesticks and Ivory headed by Lyle Ramshaw. We had a surprise guest fiddler, Keith Smith, who was in town. The music was exhilarating, keeping just about everyone dancing to the very end! We were also treated to Ron Wallace playing his pipes for *Reel of the 51st Division*. We are fortunate to have excellent sound

managers, allowing us to enjoy the music at its best.


Afterwards we gathered for a ceilidh headed by Kathleen McAdam and Harry Andrews. Along with food and drinks, this was a fun way to wind down and continue to enjoy ourselves. Sunday morning we have one large class where each teacher introduces one dance. Unique to this class is that all the weekend musicians play, comprising a band of at least 15 musicians! All too soon we are saying goodbye to old and new friends and planning to see each other again at Asilomar on 1-3 November 2013.

Donna Weidenfeller

The **Southern California Catalina Workshop** happens only every few years on beautiful Catalina Island, with the ball held in the art deco casino (circular ballroom) overlooking the Pacific Ocean. The next event will be 2-4 May 2014, with teachers Rebecca Blackhall-Peters, Fred DeMarse and Marjorie McLaughlin, and with Fiddlesticks and Ivory providing the music.



Merrill Hall, Asilomar



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# Overheard on the Web



*Chris Ronald lets us listen to a particularly interesting discussion on the Strathspey server.*

## Communication on the Dance Floor

A dancing friend wrote to me recently on the theme of communication between dancers during a dance. She thought the Strathspey list might come up with some helpful insights about this.

My friend commented that it was very rewarding when everyone in a not-so-strong set supports each other through a difficult dance and enjoys that collective celebration at the end. At other times she had seen that a well-meaning instruction call may distract the wrong dancer and prevent her partner and herself from hearing the music without interference. So she hoped to learn about ways to give non-verbal cues that are not obvious to the whole set and do not make one's partner feel like the weakest link.

One suggestion was to give hands a little earlier than called for, or even when not called for such as in mirror reels or figures of eight. While other contributors agreed that this was sociable and could be helpful, they stressed the pitfalls of helping too much. One such comment was, 'Especially with experienced groups that have a fairly low proportion of newcomers, there is a tendency to be "helpful" to new dancers by handing them off from one oldster to the next so much that they never get a real chance to learn to dance on their own – because there will always be

somebody signaling them where to go next (if not bodily pulling and shoving them there). This is what Hugh Foss called "learning to dance the way a tennis ball learns to play tennis"!'

An experienced teacher commented that when someone offers him an early hand, it makes him choose between being unsociable to the owner and starting early, thus messing up the timing or shape (or both) of the figure for everyone else. Alternatively, if he looks at the hand and smiles but doesn't take it, 'The owner decides that I'm slow on the uptake, and offers it even earlier the next time. And so on.'

This teacher also mentioned that he asks dancers not to say anything, and not to touch unless the dance calls for it, and then within that framework to help as much as is needed. If help is given this way, 'The less experienced dancers watch more closely for the cues. That is, they pay careful attention to the faces and bodies of the people they're dancing with (who pay careful attention to them, trying to discern whether they need help). When that becomes commonplace, the cues can become even more subtle.'

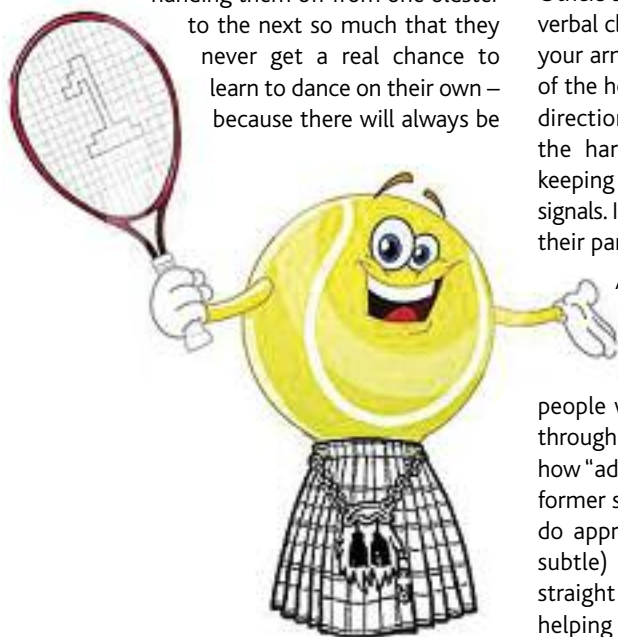
Others agreed, advocating more subtle non-verbal clues, such as 'pointing the way with your arms by your sides' and 'subtle moves of the head, eyes, and eyebrows to indicate direction or "we are up next"'. Sometimes the hard part is the newer dancer not keeping their eyes/head up to watch for the signals. I always tell newer dancers to look at their partner and around the set.'

Another subscriber mentioned that there is 'a big difference between people who experience the occasional "senior moment" and people who need help all the time to get through a dance. Any one of us, no matter how "advanced" a dancer, can end up in the former situation, at which point we usually do appreciate a subtle (or indeed not so subtle) hint that help us back onto the straight and narrow.' However, 'constantly helping people who are in the latter situation is, in effect, a misguided form of

charity – akin to shipping lots of ready-made food to poor people in Africa instead of helping them figure out how to grow their own and become independent. This not only makes it more difficult for the dancers in question to learn to dance themselves (and deprives them of the sweet feeling of success, however hard-earned, that comes from being able to dance without needing help), but also puts a permanent strain on the people who – whether they actually want to or not – are enlisted as "helpers" when, in a class situation, they would much rather concentrate on their own dancing within the context of what is being taught, or enjoy the teamwork within a smoothly-functioning set. This perspective may sound "elitist" but in fact it is a powerful argument in favour of creating an environment where new dancers can learn to dance based on their experience of dancing under their own steam rather than their experience of being passed back and forth by the more experienced dancers. It suggests dedicated beginners' classes or, in a mixed group, a policy of deliberately using simple dances and progressive teaching at least some of the time, to give new dancers a chance to learn the basics without having to rely on the help of more experienced dancers and/or being confused by more complicated dances that the more experienced dancers enjoy.'

Another subscriber referred to a course he had given recently, and said that one participant, a promising dancer, had told him 'how much she had enjoyed the course because "I had no one to rely on and so had to really concentrate on what was going on, which put me in a very different space from my normal one back at the club, so I learnt a lot!" So I totally agree with (and also really like) Hugh Foss' quote about the tennis ball.' Finally, one teacher said, 'My box of unpleasant dance memories is filled predominantly with unwanted "help"! Food for thought, isn't it?

*Editor's note: Bruce Hamilton's comprehensive article on this topic will appear in the next issue.*



Graphic by Sue Ronald



## Just As It Was

Muriel Johnstone and Alasdair Fraser

Excellent news for all Scottish country dancers and Scottish music lovers! Scotscores studio has released a very special set of CDs: three CDs entitled *Just As It Was*. The set contains recordings of Muriel Johnstone and Alasdair Fraser's playing for SCD balls over a period of almost fifteen years (1989 - 2003).

There is no need to introduce Muriel and Alasdair to RSCDS members: they are both not only well-known but famous among Scottish dancers, musicians and Scottish music lovers around the world.

Muriel Johnstone is one of the best SCD musicians and teachers. She is an outstanding solo musician, and Muriel's amazingly bright, lively style can be easily recognised in each duo or band she plays with. In addition, Muriel has a very special talent – the sound of her piano playing emphasises and amplifies all other instruments, making them sound at their best.

Alasdair Fraser is one of the best fiddlers playing Scottish traditional music. Alasdair's highly expressive playing is well known all over the world. His wide repertoire covers several centuries of Scottish music and includes his own compositions and arrangements. Alasdair is very artistic and dynamic, and his concerts are always masterpieces. It is not just playing music, but a great performance.

With the exquisite sound of Alasdair's fiddle plus the deep and ringing sound of Muriel's piano, this duo definitely is a dancer's delight!

On these CDs one can find many well-known dances, such as *Dalkeith's Strathspey*, *General Stuart's Reel*, *The Machine without Horses*, *The Braes of Breadalbane*, *Flowers of Edinburgh*, *Miss Milligan's Strathspey*, *Scotch Circle*, *Hooper's Jig* and others. Compositions such as waltzes, *Auld Lang Syne* and the beautiful *Niel Gow's Lament* are also included as a fabulous final note of the evening. All recordings are combined in a usual Ball programme order, Reel-Strathspey-Jig, so it would be very convenient to dance to these CDs at social dances.

In my opinion, this set is a 'must have' and it should be in each Scottish dancer's

collection. Having been recorded in different countries and different halls and venues, these CDs offer a great variety of melodies for a wide audience. These fabulous CDs invite one to dance, to listen, to enjoy, to fall in love with Scottish dance music.

*Anna Yegorova (Moscow), International Branch*

Available from [scotscores.com](http://scotscores.com)



## Dance for Joy Encore!

Reel of Seven

This is the second CD by the American band Reel of Seven which was recorded live at Asilomar and is a blend of traditional and modern music

The CD comprises fourteen tracks: six reels, four jigs, two strathspeys and two waltzes with some very interesting interpretations of traditional tunes as found in *De'il amang the Tailors* and *Montgomeries' Rant* with their drumming solos. Although I quite enjoy these interludes, sometimes I find them quite hard to dance to as the beat is often hard to define. With the surprise element the change to a solo instrument causes, some dancers would hesitate, which in turn would then interrupt the flow of the dance, especially for the less experienced dancers.

Some of the tracks, e.g. *Swiss Lassie* and *Lady Susan Stewart's Reel*, are very fast and unless they can be played on a variable speed CD player or through a computer programme with speed control, most dancers would find it difficult to cope.

The band comprises four fiddles, a cello, a recorder, percussion and a piano which I found in places slightly thin, but I suppose I am a bit of a traditionalist at heart so at times felt it needed the depth of an accordion.

Track 5 is a lovely waltz written by Andy Imbrie, the band leader, dedicated to Atsuko and the late Bill Clement and featuring Sherryl Fawx on the recorder.

According to the CD cover, some sets use a traditional signature tune followed by a set of modern upbeat jigs, or smokin' hot reels, or high energy Cape Breton style reels played with a Caribbean flavour. This more or less sums up the style of this CD – jazzy and upbeat: an enjoyable CD.

*Yvonne Gray, New Zealand Branch*

Available from TACSound

[sound.tac-rscds.org](http://sound.tac-rscds.org)

San Francisco Branch [rscds-sf.org](http://rscds-sf.org) and [musicinscotland.com](http://musicinscotland.com)



## A Salute to Robert H. Mackay

This DVD celebrates the life and music of one of our best known and respected SCD pianists. The format is an extended conversation with another well-known musician, Mo Rutherford, and takes place in a number of venues associated with Robert's life. There is always a piano near at hand which allows Robert to play some of his favourite SCD music. Dancers and musicians alike will welcome the opportunity to observe Robert's style of playing and choice of tunes since his priority is always to help and inspire the dancers.

His knowledge and experience of dancing have allowed him to develop a repertoire of tunes ideally suited to the steps and movements of the dance. Those who have been in his classes will be reminded of the lift when dancing skip change of step to *Dumfries House* or the strength possible in strathspey travelling when helped by *Lt Col. Baillie of Leys*. The names of all the tunes played helpfully appear on screen and are listed on the DVD cover.

We are offered an insight into Robert's experiences as a dancer and musician from his early upbringing in Perth to his subsequent travels around the world. He shares a fascinating selection of photographs to illustrate his involvement with so many aspects of our dancing culture, from the formality of dancing in front of royalty to the fun of Summer School parties at St Andrews.

The DVD reminds us of the worldwide RSCDS family of likeminded people, of which Robert is a valued member. All families have their noteworthy incidents, and Mo has persuaded Robert to share some of his matchless anecdotes with us.

Robert is at home playing in all types of situations and the DVD shows some recent examples of him in action playing for classes and demonstrations at Summer School. It concludes with a further display of his musical versatility as he is joined by Mo for

four hands at the piano in a set of traditional reels. This is a fitting ending to a DVD celebrating someone who has always promoted the traditions and sociability of Scottish country dancing.

*Andrew McConnell, Ayr Branch*

The disc is PAL format on one side and NTSC on the other.

Available from RSCDS Shop [rscds.org](http://rscds.org)



### A Collection of Dances to Celebrate the Diamond Jubilee of Her Majesty Queen Elizabeth II

Published in 2012, this collection of dances and accompanying CD by Frank Thomson and his Scottish Dance Band is a fitting tribute to celebrate the Diamond Jubilee of Her Majesty Queen Elizabeth II.

Dancing in Brisbane is in recess from the end of November until the middle of February as it is a time of extreme heat and humidity. A big thank you must go to the class of keen, mixed-level dancers who attended the morning (35C degree heat, 90% humidity and no rain) in the middle of January to review this book and CD.

The choice of one three-couple only dance, one four-couple square set, and the other four dances for three couples in a four-couple set is a good balance.

The accompanying CD by Frank Thomson and his SDB was appreciated. The strathspeys were strong and the tempo and choice of tunes for all the dances were enjoyed. It was good to identify familiar tunes from many of our well-known composers.

The three strathspeys were considered to be suitable for the more experienced dancers. *Mist o'er the Loch* is a dance with interesting movements such as the half turn and twirl with two hands by the corners, whilst the dancing couple dance round the corner positions.

Commencing with the knot followed by half diagonal reels of four, into the movement petronella turn while the corners cast, *Orwell Lodge Strathspey* had an unusual

quality and was enjoyed by the dancers.

*Burnaby at Forty* is a square-set strathspey. The dance commences with the Glasgow Highlanders Setting with a half turn, bars 1-4. This movement is shorter for the men on bar 4 to enable them to face out while the ladies face in. The remainder of the dance flowed well.

A combination of diagonal rights and lefts followed by set and link for three, along with other aspects of the jig *Rodney's Rant*, required the dancing couple to keep their wits about them throughout this very busy dance, which was thought to be suitable for the more experienced. It could be a challenge for an intermediate class.

The reel *The Royal Patron* was considered to be for advanced/very advanced dancers as the phrasing, transitions and covering had to be carefully maintained and the dancers had some difficulty with this.

Lastly, the reel *The Castle of Mey* was the dancers' favourite as the arrangement of the straightforward formations created a very pleasurable dance for a social programme, one which would not be difficult for any level of dancer.

*Carol Aitken, Queensland Branch*

Available from RSCDS Shop [rscds.org](http://rscds.org)

## Skip Change or Pas de Basque?

*The RSCDS Manual prescribes the use of pas de basque in turning corners with both hands in reel or jig time, and the standard RSCDS versions of dances like The Gates of Edinburgh also require pas de basque in turning partners with both hands. The published version of The Duke and Duchess of Edinburgh in Book 39, however, specifies that skip change should be used in turning partners with both hands, as this is the 'Edinburgh style'. We asked Bob Grant to explain the origin of this style. He has given us comments made in 1966, in conversation with the Edinburgh Branch chairman, by three leaders of the Society, followed by his own thoughts:*

**Allie Anderson** (long-time Edinburgh teacher): Miss Anderson recalled that she was teaching in 1913. At that time all progressive movements were made with skip change of step. She herself had been taught by an old-style teacher in this manner. Prior to the formation of the Society, when dancing was purely social and less formalised, it was always skip change that was used. Miss Anderson's mother, who died at the age of 92, remembered the use of this

step in the formation.

**Florence Lesslie** (taught in Edinburgh with Allie Anderson and continued to teach in New Zealand after 1964): 'In the Borders, Mr Duthie and the late Mr Ion Jamieson always taught skip change for turning and maintained that this was correct. I'm almost sure that Dundee did likewise.'

**Jean Milligan**: 'When Mrs Stewart and I began, everybody did everything with pas de basque; then some old person told us that we were wrong, and that movements of definite progression must be done with skip change, but that movements on the spot and where the movement is small, or where two people worked to move as one, should be with pas de basque. We all then changed... Mrs Stewart got a letter from the Guides saying that the small Brownies could not manage the 'turn corners' with pas de basque and asking us to allow them to turn with skip change. Mrs Stewart was unwilling but discussed it with me and we decided that it didn't matter with wee children. Before anyone realised it, all the people in Edinburgh were doing it.'

**Bob Grant**: We strive to dance with elegance and ease and I find the pas de basque version of set to and turn corners ungainly and inaccurate in that the shape of the formation is immediately compromised by having to advance on the setting. I prefer the skip change method as more natural and elegant with a better flow into the reels, and easier for wee Brownies.

**Editor's note**: Tom and Joan Flett (*Traditional Dancing in Scotland*, 1964) describe two fast-time travelling steps taught by the nineteenth-century danciers, one quite like our skip change and the other (the chassé) like a skip change without the skip. However, the Fletts also describe a 'travelling pas de basque' (their name): a 'slight spring' forward on beat 1, a close behind on beat 2, and a small step forward on beat 3. They comment, 'This step was used frequently in Country Dances and Reels in all parts of the country, and is still used at the big Highland balls. It was never taught by dancing-teachers... but is in fact a very safe and suitable step for use on a highly polished floor.' It is less athletic, though, than our pas de basque.

# Letters to the Editor



## **The Kandahar Reel**

**Dear Editor,**

Tom Toriyama's letter in Issue 15 appears to be critical of the Society's decision to publish *The Kandahar Reel*.

This reel was devised by two young soldiers on active service with the Black Watch in Afghanistan. The original dance belongs to the Scottish reeling tradition, arguably one with a more authentic link to the past than the RSCDS. Reeling is as valid a form of SCD as our own, popular in certain rural areas of Scotland, in the army, and with those attending County balls. The cover of *The Kandahar Reel* booklet shows young fit British soldiers dancing for the Prince of Wales. Our intention in publishing it was to show the breadth of the country dance tradition in the Scotland of today.

We knew that *The Kandahar Reel* would not be for everyone. We all accept that some dances are suitable for beginners, others for the more experienced. One of our best-loved dances, *The Eightsome Reel*, invariably clears the floor of the less fit – even at the Society AGM! It is worth mentioning that many dancers, whose fathers, brothers, husbands, sons and daughters have served in the British army, were delighted that the RSCDS published *The Kandahar Reel*.

Issue 14 asked us to learn the dance in preparation for St Andrews Day this year. We hope everyone will take part. It will not be the end of the world if some sets go wrong. That's often when the fun begins!

*Jimmie Hill, Linda Gaul, Jean Martin*

## **The Kandahar Reel and New-Rigged Ship**

**Dear Editor,**

Tom Toriyama writes in Issue 15, 'On bars 33-36 [of *The Kandahar Reel*] 1st couple dance down the middle to fifth place as the new 1st couple start; however this movement deviates from the RSCDS's ordinary dancing way.'

Although Tom Toriyama may not previously have come across it, the conclusion of this dance may not be a modern innovation, but a reversion to an earlier custom. In some early dances published by the RSCDS, the 1st couple usually danced to the bottom rather than slipping down. For example, if

the new 1st couple commenced by setting and casting, the original 1st couple would set and cast to the foot. In *Duke of Perth*, the original 1st couple would adapt the dance and perform it as a two-couple dance with the fourth couple, dancing the 'corner' figures with a single corner and finishing with a reel of four across.

George C. Watt argues that *The New-Rigged Ship* would be improved if the 1st couple danced in and down to begin the reel rather than passing 2nd couple by the right shoulder. The same may be true of other dances in the early books like *Cadgers in the Canongate*, in which the RSCDS reconstructed the symmetrical eighteenth-century reels as parallel reels. Obviously such anomalies could be changed by the RSCDS in order to correct these obvious errors. However, it is understandable that having two different sets of instructions in Society publications would cause confusion in the ballroom.

*Kind regards*

*John Mitchell, London Branch*

## **Memories of the SNDC**

**Dear Editor,**

I was so pleased to read the article by Colin Robertson in the October magazine regarding the history of the SNDC. As a teacher of Scottish dancing for over forty years, I had many dealings with Lew over that time. He kept my students supplied with footwear, kept me supplied with all the latest dance publications, and sent the miracle dust 'Slip Stop'. The footwear was sent by return of post after I sent a foot pattern (he hardly ever got the size wrong) and the new publications arrived through my letterbox as soon as they were available.

Over the years we developed a friendship which lasted until his death. I for one would like to express my gratitude to Colin and Lew for all they achieved. How I miss the SNDC – for the friendship, prompt service and their trade stalls at competitions and the meetings of the ISTD.

I agree with Colin that they were ahead of their time, and I am sure I am not the only dancing teacher upon whom they left a lasting impression. The SNDC was unique and is still sadly missed.

*Yours sincerely*

*Kate Penny, BHS Border Branch  
Fellow of the Imperial Society of Teachers of Dancing  
Fellow of the UK Alliance of Professional Teachers of Dancing*

## **Arctic Dancing**

**Dear Editor,**

Marilyn Healy's note on Canadian Inuit dance traditions (October 2012) closes by promising 'we are trying to find out more'. The Royal Geographical Society is absolutely right – Inuit in what is now Nunavut were doing 'SCD-type movements' with an enthusiasm and skill which were caught on silent film a century ago. I've watched that elusive video with experienced Scottish country dancers and all considered it a marvel. I believe it was filmed at Igarjuak, a few miles from the present community of Pond Inlet, probably between 1912 and 1916.

Scottish and English whalers visited Pond Inlet on Baffin Island each summer after 1824, and for many years there was much cultural exchange, made easier by the fact that the same Scottish officers and crew repeatedly went ashore at a few well-known harbours and entertained Inuit aboard their ships. Dundee interests operated a year-round station at Igarjuak for a few years after 1903. Further south (in Cumberland Sound) Scots began wintering over much earlier (1857). In 1973 ethnomusicologist Maija Lutz published an interesting survey of Inuit music there, including the influence of fiddles and bagpipes.

Many good books exist on Scottish whaling in Canadian Arctic waters, including several by W. Gillies Ross, a Canadian geographer. Readers approaching the subject from the Scottish side will find the work of English nautical writer Basil Lubbock useful. His vast survey of names of ships, masters and mates, whaling ports and whaling grounds was published as *The Arctic Whalers* (Glasgow, 1937).

In 1980 the National Film Board of Canada produced a film on *The Fiddlers of James Bay* but that is a rather different story; its focus is on music more than dance, and on the connections between Hudson's Bay Company traders from Orkney and the James Bay Cree, far to the south of Baffin Island.

As Ms. Healy's note shows, the third 'Franklin' expedition continues to fascinate people. It offers great tales of bad planning, bad luck, mysterious deaths and cannibalism, but so far I have seen no evidence that it bequeathed SCD to the people of the Canadian Arctic.

*Regards,*

*Philip Goldring, Ottawa*



## John Mitchell

John Mitchell was introduced to SCD in 1947 and joined the Leeds Branch of the RSCDS in 1963. He was an active member of London Branch from 1966 to the time of his

death. He also helped to found the Sussex Association of Scottish Societies, and as its first Chairman he organised an annual Charity Ball, the first day schools in Sussex, and the Sussex Open Air Scottish Dancing Festival, as well as the first teachers' training courses in the area. A fellow dancer, Pat Hunter, said at John's memorial, 'He was nearly always on the floor for each dance – if you could get into his set, or were asked to be his partner, you knew you had arrived as a dancer!'

John gained his SCD teaching certificate in 1972 and taught for the Hangleton SCD Club (which eventually became the Brighton and Hove Branch of the RSCDS) and later the Aldrington Club. According to Pat Hunter, his teaching was meticulous in its attention to detail.

The same attention to detail showed in John's extensive research into the history of SCD. He corresponded with Hugh Foss and Hugh Thurston, wrote many erudite articles for the *London Reel*, and frequently contributed letters to *Scottish Country Dancer* (see his last letter in this issue).

John was also a prolific writer of new dances and probably devised more new Scottish country dances than anyone else: a total of 827. These were compiled in the *Whetherly* series, 24 collections published between 1974 and 1990. They included *Caddam Wood*, *The Dundee City Police Jig*, *Iona Cross*, *The Cooper's Wife*, and *Lord High Admiral*.

John was a Fellow of the Society of Antiquaries of Scotland, a Life Governor of the Royal Scottish Corporation, a founder of Scots International, a member of the Scottish Tartan Society, and a Guild Brother of the Incorporation of Wrights of the City of Glasgow. So he was intensely interested in all things Scottish, and worked hard to further interest and participation in SCD.

Our sympathy goes to John's wife Dheidre and their daughter Alison.



## Mrs Betty Rutherford

Boxing Day 2012 saw the world of music and dance lose a great champion and advocate.

Betty Rutherford, from Keith in Banffshire, was a huge influence and encouragement to many people in the SCD and traditional music world for more than 30 years.

Her first association with music came when she attended piano lessons. She married musician Walter Rutherford in 1959. The couple always encouraged their children to dance and play, and indeed Mo and Annie have become well known in the scene too.

Betty took over the Keith SCD class following the retirement of Rina Morrison. She not only taught adults but visited the local schools to teach too. Walter played for the classes and it was very much the double act where you got good entertainment from the pair as well as good teaching. Never did Betty's encouragement wane, as was evident in the numbers attending her classes.

The Banffshire Branch of the RSCDS recognised the contribution the couple have made to dancing by presenting them with a Branch Award on 11 November 2005.

Betty served as Secretary of the North East Fiddle & Accordion Club for many years and attended many festivals including Perth, Musselburgh and Shetland. She will be greatly missed by all who knew her.

Gary Coull, Keith

## Also sadly missed...



## Dub [Daniel] Fortenberry

- The Seattle Branch is sad to report the demise of one of its great dancers and supporters, Dub Fortenberry. Dub, voted Member Emeritus by the Branch in 2011,

died at home on 3 January 2013 at the age of 95. Over the years Dub was a regular at beginner classes and helped many a new dancer gain confidence on the dance floor. Dub frequently made anonymous gifts to the Branch – books, music and money. He always invited a newer dancer to accompany him to balls. For many years he was also very much involved with activities of the Vancouver BC Branch.

By profession a carpenter, Dub was responsible for several of the fine dance floors in the Seattle area. Dub travelled frequently to St. Andrews to the RSCDS Summer School, and to Europe to dance at festivals around Scandinavia. He kept costumes in Europe and had another set at home. He had attended classes with many of

the icons of the early RSCDS staff and always spoke well of Dr. Milligan and appreciated all she did for the Society.

Elinor Vandegrift, Seattle Branch



**Winnie Urquhart** - Winnie Urquhart, my mum, and a member of Glasgow Branch for over 60 years, died on 8 October 2012 at the grand age of 96.

Winnie gained enormous pleasure from her SCD and after being examined by Jean Milligan, of whom she was very much in awe, qualified as a teacher. She taught for at least 25 years, passing on her enthusiasm and love of dancing to many. She served on the branch committee, danced with the demonstration team in the 50s and 60s, and made lots of friends over the years in the process.

Going to St Andrews Summer School, always in Week 2, was the highlight of my mum's summer. She was 90 years old when she was last there and still enjoyed all the fun, especially the parties which often ran on into the wee hours when she could often be heard reciting *The Laird o' Cockpen* with Robert Mackay. SCD has indeed lost one of its true characters!

Maureen McCrudden, Glasgow Branch

## Tom McLeod and David Hollings -

October was a sad month for the Dundee Branch, as it saw the deaths of Tom McLeod and David Hollings. Tom and David both came to Dundee in the late 1960s. They danced with the Branch demonstration team for many years, participating in festivals and competitions, including the Edinburgh Military Tattoo.

David served as branch secretary for nearly ten years. Tom was branch treasurer and auditor at various times. Both danced and maintained an interest in Branch affairs until very recently. We shall miss them very much indeed.

Helen Beat, Dundee Branch

## Mary Helen Wilson (nee McCartney) -

Wee Mary, as she was affectionately called, started dancing with the WRI before joining the Dumfries Branch of the RSCDS in 1952. She started going to Summer School in 1978, and then attended every year for the second fortnight. She was well known in the Very Advanced class for many years, and only reluctantly joined the Seniors' class, the pace of which she considered too slow for her. She attended the AGM every year and enjoyed meeting old friends. She kept her interest in the Society until the end, and she will be remembered with great affection by her friends.

# Day School Diary

May to November 2013

Compiled by John Sturrock. For more information about these events, please refer to branch or club websites. Issue 17 will cover day and residential schools or workshops from November 2013. Please send details to [john.m.sturrock@btinternet.com](mailto:john.m.sturrock@btinternet.com)

## May 13

- 03 – 05 Youth Weekend West, Vancouver, WA, USA  
*Linda Mae Dennis, Lea Maiolo, Lisa Scott, Leslie Hirsch, Linda Danielson*
- 03 – 04 Belfast Branch, Weekend School, Coleraine, Northern Ireland
- 04 Brussels Dance Scottish, 40th Anniversary Ball, Brussels, Belgium  
*Muriel Johnstone, Keith Smith*
- 10 – 11 Millport Weekend, Isle of Cumbrae, Scotland  
*Margo Priestley, Lindsay Weir*
- 17 – 18 Isle of Skye Branch, Weekend, Portree, Isle of Skye, Scotland  
*Johan MacLean, Colin Dewar*
- 17 – 19 New York Branch, 50th Pawling Weekend, Hopewell Junction, NY, USA  
*Ron Wallace, Ruth Jappy, John Wilkinson, Laird Brown, Jim Stevenson-Mathews*
- 17 – 19 Winnipeg Branch, 50th Workshop & Ball, Winnipeg, MB, Canada  
*Robin Lynch, Simon Scott, Ken Natrass, Ron Krug*
- 17 – 19 Duns & District Branch, 59th May Weekend, Duns, Scotland  
*Irene Bennett, William Williamson, Lyn Bryce*
- 17 – 20 International Branch, Dance Weekend, Killarney, Ireland  
*Malcolm Brown, Tim Wilson, Raphaelle Orgeret, Nicol McLaren*
- 25 – 26 Clivis, Workshop Weekend, Turin, Italy  
*Ken & Barbara Martlew*
- 25 Swilcan SCD Group, ½ Day School & Dance, Utrecht, Netherlands

## June 13

- 01 Lyon Branch, Day School, Lyon, France  
*Raphaelle Orgeret, Laure Gardelle*
- 07 – 09 Milwaukee & Chicago Branches, Midwest Weekend, Beloit, IL, USA  
*Fred DeMarse, Mara Shea, Julie Gorka*
- 08 Heather N Thistle, Workshop & Ball, Columbus, OH, USA  
*Cecily Selling*
- 22 – 23 Silver State SC Dancers, Workshop Weekend, Truckee, CA, USA  
*Marjorie McLaughlin*
- 26 – 30 Kuckucksnest, Summer Courses, Schlüchtern, Germany  
*David & Avril Quarrie, Iain Fraser*

## July 13

- 04 – 07 International Summer Stage, Tuscany, Italy  
*Helen & Ian Russell*
- 08 – 12 Boston Branch, English-Scottish Sessions, Pinewoods, Plymouth, MA, USA  
*Terry Harvey, Jen Schoonover, Dave Wiesler*

- 12 – 20 Boston Branch, School, Pinewoods, Plymouth, MA, USA  
*Robert McOwen, Fiona Miller, Sue Porter, Ron Wallace, Liz Donaldson*
- 14 – 11/08 82nd Summer School, St Andrews, Fife, Scotland
- 26 – 28 TAC, Teachers' Conference Weekend, Sackville, NB, Canada  
*Angela Young, Jimmie Hill, Muriel Johnstone, Keith Smith*
- 28 – 04/08 TAC, Summer School, Sackville, NB, Canada  
*Elaine Brunken, Linda Henderson, Jimmie Hill, Antoine Rousseau, Bill Zobel, Muriel Johnstone, Jim Lindsay, Keith Smith, Ian Robertson, Judi Nicholson, Angela Young*
- 28 – 04/08 TAC, Tutors' Course, Sackville, NB, Canada  
*Geoffrey Selling*

## August 13

- 16 – 19 Finland Weekend School, Turku, Finland  
*Pat Houghton, James Gray, Andrew Lyon*
- 23 – 01/09 SCD Week, Prague, Czech Republic  
*Ron Wallace, Muriel Johnstone*
- 31 TAS, Autumn Workshop, Broxburn, Scotland
- 31 Ayr Branch, Day School, Troon, Ayrshire, Scotland  
*Janet Johnston*

## September 13

- 06 – 08 Seattle Branch, Weekend Workshop, Fort Worden, WA, USA  
*Barbara Johnston, Elinor Vandegrift, Andrew Smith, John Wilkinson, David Knight, Liz Donaldson, Ralph Gordon*
- 07 Lochaber Branch, Day School & Dance, Caol, Scotland  
*John Wilkinson, George Meikle, David Cunningham*
- 14 New Zealand Branch, Advanced Day School, Waikato, New Zealand
- 20 – 22 SCD Moscow, International Weekend, Moscow, Russia  
*Patricia Houghton, Muriel Johnstone, Keith Smith*
- 21 Tamburin-Stuttgart SCD Club, Advanced Day School, Denkdorf, Germany  
*Daphne Scobie*
- 29 – 06/10 38th Australian Winter School, Albany, Western Australia  
*Elaine Arthur, Jean Dodds, Katharine Hoskyn, Antoine Rousseau, Ruby Wilkinson, Marian Anderson, Max Ketchin, Bill Ewan, Judith Smith, Robert Whitehead*

## October 13

- 04 – 06 Saskatchewan Branch, 33rd Workshop & Ball, Saskatoon, SK, Canada  
*Gordon Robinson, Elaine Brunken, Ken Natrass, Ron Krug*

- 04 – 06 Argyll SD Group, Weekend School, Ilminster, Somerset, England  
*Pat Houghton, Paul Plummer, Robert Mackay, Ian & Judith Muir*
- 05 York & N. Humberside Branch, Day School, York, England
- 12 Ribble Valley Branch, Day School, Chipping, Lancashire, England  
*Atsuko Clement, John Browne*
- 12 London Branch, Day School, London, England
- 12 – 13 Paris Branch, Advanced Weekend School & Ball, Paris, France  
*Janet Johnston, Ken Martlew, Christine Moos*
- 19 Thistle Club, Day & Music School, Eindhoven, Netherlands  
*Nicol McLaren*
- 19 Northern Italy Branch, Workshop & Dinner, Bologna, Italy
- 24 – 27 Kuckucksnest, Autumn Courses, Schlüchtern, Germany  
*Anika Lange, Carola Fischer, Silke Grosholz, Christine Moos*
- 25 – 26 Charlotte SCD Society, Weekend School, Charlotte, NC, USA  
*John & Ruby Wilkinson, Marian Anderson*
- 25 – 27 International Weekend, Rechberg, Schwäbisch Gmünd, Germany  
*Sue Porter, Jennifer Wilson, Frank Thomson*

## November 13

- 01 – 03 San Francisco Branch, Asilomar Weekend, Monterey, California, USA  
*Mervyn Short, Ian Muir, Frank Thomson, Deby Benton-Grosjean, Andy Imbrie*
- 09 Toronto Association, Workshop & Dance, Toronto, Ontario, Canada  
*Graham Donald*
- 16 Bristol Branch, Day School & Dance, Bristol, England  
*Les Lambert, Judith Muir*
- 16 Norwich Branch, Day School & Dance, Wymondham, Norfolk, England  
*Janet Johnston, David Queen, Bob Shakespeare, Robert Mackay*
- 20 – 24 Kuckucksnest, Advanced November Course, Schlüchtern, Germany  
*Bill Zobel, Stefan Schatz*

## SCD Festivals

### June 13

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

### July 13

- 13 59th White Rose Festival, Harewood, Leeds, England

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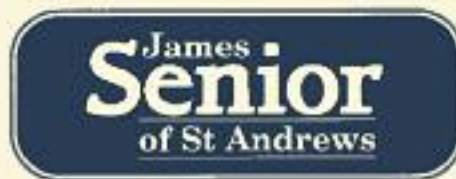


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