



rscds
Dance Scottish

Scottish Country Dancer



RSCDS EVENTS

Summer School 2014

Dates: 20 July – 17 August 2014

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

www.rscds.org/article/summer-school, or book by phoning HQ between 10.00am – 4.00pm, Monday to Friday.

85th Annual General Meeting & Conference Weekend 2014

Date: 7 – 9 November 2014

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

- Friday evening Dance – Matthew McLennan's Band
- Saturday class – Paul Plummer, with musician Andrew Nolan
- Saturday evening Ball – Nicol McLaren's Band
- Sunday class – William Williamson, with musician Muriel Johnstone

Full programme and online booking will be available on the website in April; hard copy booking forms available on request from HQ.

Winter School 2015

Dates: 22 – 27 February 2015

Location: The Atholl Palace Hotel, Pitlochry

Co-ordinator: Margo Priestley

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

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

Once again, there will only be one course, so demand is likely to be high – book early! Online booking will open in early September 2014, keep an eye out for the exact date.

Spring Fling 2015

Date: 17 – 19 April 2015

Location: London

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

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

Further details will be posted on the London Spring Fling website at

<http://rscdsspringfling.wix.com/springfling> as soon as they are available – watch that space!

coming soon

- **Book 48 – 15 Scottish Country Dances for 2014**, plus CD by Susan MacFadyen's band
- **Third Graded Book of Scottish Country Dances** – 14 Dances for Beginners and Intermediate Dancers, plus CD
- **The Imperial Book Volume 1** – combined A5-sized book, a republication of Volumes 1-3 of Imperial dances

All the above will be available from 21st July from the website shop at www.rscds.org, and at Summer School.

Now available – *Dances to Song Tunes* by Hugh Foss, copy of the original book.




rscds
Dance Scottish

Editorial

In the last issue we marked the 90th anniversary of the RSCDS through stories of Jean Milligan. The new BBC film *Controlled Abandon* (reviewed in this issue) depicts Miss Milligan in action and illustrates her flair for the theatrical. Other, perhaps quieter, people also worked steadily to build our Society, and in this issue we look at two of them: Ysobel Stewart and Meta Dow.

The writer of the article on Mrs Stewart, Dr Alastair MacFadyen, has made a huge contribution in our own time. He learned his dancing from Miss Milligan, became a teacher, tutored and examined candidates, developed the Society archive, and eventually became Chairman and, in 2007, Honorary President. We wish him well on his retirement.

Thanks to the many other writers who have contributed to this issue. Please consider sending us your reports and articles, especially if you have not done so before; the Editorial Board would be pleased to hear from you. Photographs are especially welcome. For good reproduction the files should be at least 500 KB in size.

We welcome back to the Editorial Board Jimmie Hill, first Editor of this magazine.

In an upcoming issue, we hope to try something new: a cover collage of amusing dance T-shirts like the one worn by Helen in the photo below. If you spot such a T-shirt on the dance floor, please take a photo, with the wearer's permission, and send it to us. The joyful dancers shown in this issue's photographs would certainly agree, 'To dance or not to dance – what a stupid question.'



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Cover picture: Birling at the AGM Ball. Photo by Fraser Band

The next issue of *Scottish Country Dancer* will be published in October 2014. Please send your contributions and advertisements to the relevant email below by 1 August.

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News from Coates Crescent



Elspeth Gray, Membership Secretary, reports on developments in our Society

Branch anniversaries in 2014

Congratulations to the following branches who celebrate significant anniversaries this year. We wish you many more years of happy dancing!

90th	Edinburgh
60th	Hamilton (Ontario)
50th	Bramhall, Lochaber, Vancouver
40th	Hunter Valley/Newcastle
30th	Cheshire, Paris, Tokyo
25th	Vienna
20th	Ribble Valley, Tucson
10th	Central Germany, International

RSCDS and Girlguiding Scotland Challenge Badge

Mrs Ysobel Stewart of Fasnacloch was not only a Scottish country dancer but also a Guide leader in Argyll. She was the first Scottish Camp adviser and received the Silver Fish, Girlguiding's highest award. Her vision was to have the Scottish country dances written down so that Scottish Guides could learn their own dances in the same way that English Guides learned theirs. The link between the two organisations has been strengthened again by the production of a SCD Challenge Badge for the Society's 90th anniversary.

The badge, launched in November at the RSCDS AGM and throughout Girlguiding Scotland, is available to Guides, Brownies and Rainbows the world over: 500 have already been sold! It is being completed all around Scotland, and we know of units completing it across the UK and as far afield as New Zealand and Canada. The syllabus can be downloaded and the fabric badge purchased from Girlguiding Scotland's website, girlguidingscotland.org.uk.

Results of 2013 management elections

Management Board members: Elizabeth Harry, Jim Stott (both 3 years)

Education & Training Committee members: Helen Brown, Angela Young (both 3 years)

Membership Services Committee members: Maureen Daniel, Helen McGinley (both 3 years)

Youth Services Committee members: Lindsey Ibbotson, Rachel Shankland (both 3 years)

Board & Committee membership for 2013–14

The full list is as follows (the Chairman, Chairman Elect and Executive Officer Elizabeth Foster may attend any committee or other meeting, without a vote):

Management Board

John Wilkinson (Chairman & Convenor of Board)

Jim Healy (Chairman Elect)

Sue Porter (Convenor, E&T)

Philip Whitley (Convenor, MS)

Roy Bain (Convenor, YS)

William Whyte (Treasurer)

Luke Brady, Neil Copland, Elizabeth Harry, Craig Houston, Iain Hutchison, Jean Martin, Helen Russell, Jim Stott, Rachel Wilton

Education & Training Committee

Sue Porter (Convenor)

Ruby Wilkinson (Schools Director)

Helen Brown, Pat Harrower, Les Lambert, Mervyn Short, Anne Smyth, Anne Taylor, Angela Young

Membership Services Committee

Philip Whitley (Convenor)

George Meikle (Music Director)

Keith Bark, Maureen Daniel, Linda Gaul, Irene Heron, Anselm Lingnau, Helen McGinley

Youth Services Committee

Roy Bain (Convenor)

Adam Brady, Lindsey Ibbotson, Louise Macdougall, Anne McArthur, Rachel Shankland

Vacancies and appointments in 2014

The list of management positions available this year is below; nomination forms will be available on the website or from HQ from 25 April. In addition to completing the form, members must submit a profile outlining the skills and attributes they have to offer. Guidelines on the reverse of the form give an indication of what should be included, but those considering standing for election are **strongly** advised to read the role descriptions for Board and Committee members available on the website at www.rscds.org/article/legal. Nomination forms, profiles and photos must be received by 12 September 2014.

Vacancies 2014

Chairman Elect (2 years as C/E, + 2 as Chairman)

Convenor Elect, Membership Services

Committee (1 year, + 3 as Convenor)

Convenor Elect, Youth Services

Committee (1 year, + 3 as Convenor)

Management Board – 7 places (4 x 3 years, 2 x 2 years, 1 x 1 year)

Education & Training Committee – 3 places (3 x 3 years)

Membership Services Committee – 2 places (2 x 3 years)

Youth Services Committee – 2 places (2 x 3 years)

Appointments

In addition, the Management Board will be seeking to make the following appointments in 2014:

Treasurer to succeed William Whyte, and **Music Director** to succeed George Meikle, both from November 2014.

Schools Director Designate, Summer School Depute Director, and Winter School Co-ordinator – see the E&T report on page 7 for more information.

Headquarters staff

As reported in October 2013, Alison Horsley started in September as Finance & Office Manager, and she was joined in January by Cécile Hascoët as Finance & Administrative Assistant; both are settling into their roles very well. Welcome back to Sara Hyde (Lamont), who has returned from maternity leave and is working two days per week on new product development, event marketing and some design work.

Archive project

A successful application to the Heritage Lottery Fund, along with a contribution from the JMMF, means that an external archivist can now be appointed to oversee an upgrade of the RSCDS Archive, including the digitisation of music, video and photographic content. During the 12 months of the project, archival displays will be mounted at Summer School, Winter School and the AGM Weekend, and members, branches and affiliated groups are invited to contribute to the creation of a 'Living Memory' for the archive. By inviting former dancers and/or musicians in your community to 'share and tell' their early stories of SCD, and/or by producing a 'Dance Trail' for your area, you will not only enhance our archive but also give people who can no longer dance a means of remaining involved. Interest in the archive project has been considerable. Further information and guidance about participation will shortly be published on the website.

Subscription fees 2014–15

As agreed at AGM 2013, there will be an increase in the basic full annual membership subscription for the year July 2014 – June

2015, from £16.00 to £18.00. The full range of subscriptions available will be as follows (figures rounded where necessary):

Category	Sub Fee	HQ Membership
Adult single (25+)	£18.00	£28.00
Adult single (25+), Jan-June 2015	£9.00	£19.00
Adult joint (both 25+, same branch & address)	£29.00	£49.00
Youth (12-17)	£9.00	£19.00
Young adult (18-24)	£14.00	£24.00

The annual fee for affiliated groups will be £42, with the reduced fee for Youth groups (50% or more of members aged under 25 or in full-time education) being £21.

RSCDS-sponsored awards

RSCDS once again sponsored 'Club of the Year' at the December 2013 **Scots Trad Music Awards** event, held in Aberdeen. Isobel McMillan, Chairman of Aberdeen Branch, presented the trophy to Jack Smedley, who received the award on behalf of the winners, Folkclub, from Glasgow. Congratulations to Folkclub; we hope they continue to bring the best of live music to their many supporters for a long time to come!

Congratulations also to Paul Capaldi, winner of the RSCDS trophy at the **NAAFC Festival** on 1 March 2014. Paul plays the accordion in a band and teaches music. Due to a mix-up on the day, Anita Mackenzie was unable to

present the trophy in person on behalf of the RSCDS, but we would like to assure Paul of our interest and offer our warm congratulations.

New website

The new website is up and running! We hope that members will like the new look and will find the site easier to navigate. There have been more teething problems than anticipated, primarily due to the difficulties of transferring data from the old website, but we remain impressed with the new developers' determination to solve problems which are rarely of their making. They, and we, have been working tirelessly to resolve outstanding issues. Members with valid email addresses should have received an email giving them login details; if not, they can click on login, enter their email address and click on 'password reset'. As long as their email address is correctly recorded on the database, this will prompt an automated email with a new password. Those without email can request login credentials by



Jack Smedley of Folkclub with the Trad Music award

completing a 'contact us' form, as detailed in the news item 'New website – logging in'. Once you are logged in, you can change your password in 'my account', where you can also now amend your own contact details, and we would urge members to do that. Any queries about the website, or logging in, should be directed to info@rscds.org.



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From the Chair



by John Wilkinson, Chairman

It seems like only yesterday that I was preparing my October article – how time flies!

AGM 2013 took longer than planned. With the benefit of your views, however, we are now working on streamlining the event. Many thanks to all who wrote; I shall respond to each of you. It was sad to lose Dr Alastair MacFadyen as our President, and I should like to record my thanks to him for many years of help and friendship both to the Society and myself. His contribution has been enormous and he is held in the highest esteem by all Society members.

Challenges to recruit new members, laid out at Summer School and AGM 2013, are ongoing and will be discussed again at the Conference Weekend in November 2014 and elsewhere. We need new members to survive. The Board is developing longer-term strategies to this end but needs branches to take action and welcomes member input.

The BBC broadcast of *Scottish Country Dancing: Controlled Abandon* in December

generated much comment, with long-term dancers often unhappy, but non-dancers being sufficiently enthused to come through the doors to start classes. With no editorial control over this independent production, I was not unhappy with the outcome. We are negotiating with Hopscotch Productions to obtain DVDs for sale/distribution, so all dancers can have the opportunity to view the documentary and make up their own minds!

Duns & District, my own Branch, featured in an ITV broadcast in January, following research by Cumbria University which further added to the body of knowledge underpinning our Health Strategy, that SCD is good for your health. Posters, leaflets and other materials from the comprehensive *Health Strategy Pack* remain popular with branches and groups across the globe, and I urge members to use these in attracting newcomers to SCD.

The Commonwealth Ceilidh is scheduled to be held around the world at 7.30 on 21 June 2014 (see page 19). If this time or date is not suitable for your ceilidh, however, please don't be put off. What is important is that you participate and let us know when and

what you are doing. Photographs from your event would be particularly welcome. The official programme is very straightforward – deliberately so, to enable as many people as possible to be part of the Commonwealth Games. Not enough challenge? Why not support other groups in your area, include a local dance, demonstrate some SCD complexity – and attract new dancers along the way?

Once again, I must thank all HQ staff for their hard work and flexibility. Recent starters Alison Horsley and Cécile Hascoët are doing a great job and I know you will make them feel very welcome. Further changes are in store with intimation from Elspeth Gray that she will retire in December 2014, to be followed shortly by Elizabeth Foster in March 2015. We will miss them both but the Management Board is already looking at staffing for the future.

Thank you to all branches, groups, clubs and members with whom I have danced, laughed and spoken during my period of office to date. I find it reassuring to know that we all have the same aim in sight, a bright future for Scottish country dancing and the RSCDS.

Membership Services Committee



by Philip Whitley, Convenor

In this issue, I wish to concentrate on the remit of Membership Services Committee (information on forthcoming publications can be found on page 2).

When taking office, I was aware that the remit was too unwieldy to function effectively, and that members were not fully aware of it. This could dissuade them from standing for election, leading to the risk (thankfully rare) of a significant skills gap.

Arguably, we have been doing the work of two Committees, stretching resources very thinly, and this has resulted in a lack of focus. On a personal level, I came close to resigning towards the end of 2013 due to the immensity of the workload. Given that the previous two convenors resigned for perfectly valid reasons, this was not something I was prepared to countenance. It is an honour to serve as Convenor and it comes with a real sense of shaping the future, whilst acknowledging the traditions of the past.

Following discussions, the Management Board has agreed to our recommendations to refocus the remit. We could focus upon services to members (AGM Conference Weekend, regional conferences, matters pertaining to members and branches), or we could focus upon publications. We have decided to focus upon publications, as services to members are conducive to being managed by individual working groups reporting to the Management Board. This very much represents a 'back to basics' approach in focussing upon our core business – producing new dances and curating old ones.

This has a trade-off: the Committee (indeed all Committees) must focus on longer-term strategies of at least five years to ensure the future of the Society; for this reason I have given a commitment that we will produce a new book of dances every year for the next five years. My successor, when standing for election this year, must be aware that he or she is managing a long-term work plan. This is essential to the long-term future and continuity of the Society; indeed,

Convenors are now as much business managers as anything else.

The positive side is that serving on the Committee should be more attractive, as we now have a clear vision and sense of purpose. We produce publications and the skills of people standing for election should reflect this:

- drafting skills (putting dances into Standard Terminology, compiling pictorial diagrams for books);
- proofreading skills;
- analytical skills (analysing dances, quantitative and qualitative analysis to run the evaluation process);
- IT skills (database design and management are skills increasing in importance to the Committee).

The proposal will, of course, require formal ratification in some form at the AGM in November, as will the proposed name change to Publications Committee, but this is undoubtedly a major step forward in addressing long-standing structural problems and ensuring sustainability.

Youth Services Committee



by Roy Bain, Convenor

As we go to print, **Spring Fling 2014** in **Lyon** is almost upon us. Over Easter weekend we shall welcome 80 young dancers from eight European countries and one from the USA to attend our workshops and join with dancers attending the Lyon Branch weekend for the evening dances.

Spring Fling 2015 London will be held from 17 to 19 April, with Elaine Davies leading the local organising committee. As part of SF15 we will be having a **Dance Competition**; see the Spring Fling 2015 ad on page 8. Submissions will be trialled by youth groups and a shortlist of dances will be judged on the Sunday morning by dancers attending SF15. Online submission will be available soon, with a closing date of 15 December 2014. All details are on the website rscdsspringfling.wix.com/springfling. Discussions for **Spring Fling 2016** are

ongoing – watch the website for more details!

We continue to improve our contacts with **universities**. We had a dem team at the Inter Varsity Folk Dance Festival (IVDF) in Edinburgh, and provided funding for the band at the Scottish Universities Scottish Country Dance Festival (SUSCDF) in Aberdeen. Other UK universities have been in touch requesting information and assistance. If you know of a university near you, anywhere around the world, where we can help set up SCD classes, please let us know at ysc@rscds.org.

Youth Workshops held in Glasgow (October) and Cambridge (January) have been very successful. Plans are now in place for Aberdeen in October 2014, and we are looking ahead to the January 2015 workshop as well – keep an eye on the website for information as these plans progress.

Teachers – near and far – we would love to

hear what you are doing with your classes, whether they are for children or university or somewhere in between. Please send your information and photos to the committee at ysc@rscds.org.

At the beginning of this year, the **Commonwealth Games** organisers advertised for dancers to audition for the Opening and Closing Ceremonies. A number of our young dancers have expressed interest in being involved and have applied. Good luck to them and hopefully we shall recognise some faces at the Games!

The pilot phase of the **School Accreditation Scheme** is coming to a conclusion and we hope to roll it out later this year to all schools worldwide.

If you have any questions or information relevant to our age group of 35 and under, from any part of the world, please contact the Committee at ysc@rscds.org.

Education & Training Committee



by Sue Porter, Convenor

On the day I became Convenor, it was with great sadness that we learnt about the passing of Ann Dix. All of us who worked alongside Ann, whether as examiners, tutors, committee members or dancers, appreciated her dedication to SCD, quietly proffered advice and encouragement. We will miss her friendship on and off the dance floor. There is an obituary for Ann on page 29.

Examinations

Changes to the examination system documents have now been updated and are on the website. I would urge all those involved with examinations to check they have the latest versions as posted on the website. From 1 July 2014, all examinations will be based on the (new) *Manual*, 3rd edition June 2013.

Tutors' course

We are offering a course during week 3 of Summer School at St Andrews this year, to train RSCDS teachers to be the next generation of tutors. This week-long course will be tutored by me. Further information is available from moira.thomson@rscds.org.

Medal Tests

TAC Summer School 2014 is offering a course, run by Anne Smyth, Scotland, to train current RSCDS teachers to be Medal Test Assessors. If you are interested, please contact TAC Summer School for an application form.

Adjudicators' course

November saw eleven teachers in Perth for an adjudicators' training session under the leadership of Anne Taylor and Jim Stott. Congratulations to the following teachers who have been added to the adjudicators' list at HQ: Alasdair Brown, Malcolm Brown, Allana Creighton, Pat Houghton, Jimmie Hill, Margaret Hill, Janet Johnston, Les Lambert, Yoshiki Oyama, Mervyn Short and Angela Young.

Graded Book 3

Produced in collaboration with Membership Services, this book and CD will be available at Summer School 2014. The book addresses the lack of strathspeys suitable for teaching the more advanced formations, and includes further reels and jigs.

Winter School 2014

Coordinator Anne Smyth put together an exciting programme, which resulted in a

waiting list for the first time in a few years. Thanks to Anne and her team of teachers and musicians for a wonderful and highly successful event.

Summer School 2014

The RSCDS instead of the Tourist Board will run the Thursday night dances in the Younger Hall this year, keeping them open to the general public. Tickets can be booked online via the RSCDS website, or by phoning Headquarters.

Appointments

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

Summer School Director Designate – to serve as designate 2015, working with Ruby Wilkinson, Schools Director, then as Director for three years covering 2016, 2017, 2018.

Summer School Depute Director – covering 2015 and 2016, working with Ruby Wilkinson, Schools Director during 2015.

Winter School Co-ordinator – 2016, following Margo Priestley in 2015.

Please contact info@rscds.org for the job description and application details, with the appropriate post in the subject line. The closing date is 31 August 2014.

Young Dancers' Page



Attendees at the Youth Workshop

Youth Workshop Cambridge 2014

A car-load of dancers from the Oxford University Scottish Dance Society set out for Cambridge early one January morning to attend the Youth Workshop. Upon arrival we were plied with coffee and divided into Advanced and Intermediate classes. In the Advanced class Mervyn Short and Muriel Johnstone put us through our paces, as we were gravely instructed to dance 'Eight pas de basque', only to discover that we'd switched from reel to jig-time after the first four steps! A highlight of the morning was the energetic dance *An' Thou Wert My Only Dear (Book 21)*, a jig which seemed to fit an impossible amount of dancing into 48 bars!

After lunch it was time for a change of teacher and musician for the afternoon class with Kate Gentles and Keith Smith. One of the greatest pleasures of the Youth Workshop was having live music, and Muriel and Keith's playing really lifted us as we danced and helped us to put our teachers' comments into practice. Suitably, given our location, we danced *The Bridge of Sighs* with its interesting figure of half diagonal reels of four combined with half rights and lefts. It quickly became a favourite.

The final session of the day offered a choice of Highland or Ladies' Step. I opted for Highland where we learned *The Perth Assembly*, danced by eight people over eight swords. We had two full sets of dancers including many Highland novices, but by the end of the session we were all dancing our hearts out.

The evening dance was hosted by the local branch and university club, and we enjoyed meeting more of the local dancers. Muriel and Keith's fantastic music somehow inspired even weary legs, and provided a suitably rousing end to the day.

It was great to experience a day of classes with our contemporaries, from those with considerable dancing experience to those who had only been dancing for a few months. It was especially nice to meet the Youth Services Committee, who took the time to chat to workshop participants and solicit our views of what the RSCDS can do for young dancers.

Lina Arthur

School Accreditation Pilot Scheme

Aberchirder Primary School in Aberdeenshire is part of the School Accreditation Pilot Project. Using *Jigs & Reels*, they are aiming for Gold Accreditation, the highest award. Scottish dancing is becoming an integral part of the school curriculum. The students can dance skip change of step, slip step and pas de basque, and are learning formations and dances. They recently performed for parents and friends at their 'Scots Night'.

The evaluation of the Pilot Project will be submitted to the RSCDS in July 2014.

Anne McArthur

Summer School 2013, Week 3

I just returned from Summer School in Scotland and had one of the best weeks of my life. It was an amazing opportunity to meet dancers from all around the world! I learned so much from the excellent dance teachers. One instructor was from Japan and the other was from Australia! I also took an afternoon class on How to Teach Children SCD. I will use the skills I learned to teach my three little brothers how to dance! I thoroughly enjoyed learning more advanced SCD technique in my morning classes. I feel that I improved as a dancer and I want to continue this next summer too! My week at Summer School has motivated me to help teach kids SCD so that I can help preserve this wonderful art that is near and dear to my heart and heritage.

Abigail Moore, age 15, South Carolina



The South Carolina dancers with their teachers

St Andrew's Day Celebrations

Over 180 children from all nine primary schools in Hawick participated in their fourth annual St Andrew's Day ceilidh, organised by Paul Scott (Active Schools Co-ordinator) and Margaret Pritchard (Youth Co-ordinator for Roxburgh, Selkirk and Peebles Branch). The ceilidh, held in Hawick Town Hall with music provided by Jock Borthwick, was a huge success.

Margaret Pritchard



St Andrews Day ceilidh, Hawick

SUSCDF Aberdeen 2013

The Scottish Universities SCD Festival (SUSCDF) is an annual event comprising an energetic but straightforward dance programme, this year to the music of Alan Ross. The highlights of the evening, however, are the displays by each of the University groups which were of a particularly high standard this year, ranging from New Scotland's (Edinburgh) effective use of about 30 dancers of all levels to Dundee's physically demanding dancing to *Hakuna Matata*. A fun night – roll on next year!



Demonstration at SUSCDF Photo: Craig Skinner

SPRING FLING LONDON 2015

17–19 April

As part of Spring Fling London 2015 we are holding a DANCE COMPETITION.

Entries can be submitted by anyone of Spring Fling age (12–35).

The winning dance will be named 'Spring Fling' and published by the RSCDS.

For more details visit rscdsspringfling.wix.com/springfling

YOUTH WORKSHOP ABERDEEN

11 October 2014

Boys' Brigade Hall, Crimon Place
AB10 1RX

From the Archive

RSCDS Archivist Alan Macpherson writes about a lesser-known pioneer of dancing.



Margaret Mary Dow, usually known as Meta Dow, was born in Kippen in October 1888. During her lifetime she was a major force in the early years of the revival of country dancing in Scotland.

Meta Dow trained as a teacher of Physical Education at Dundee Training College in 1907–08. Following her graduation, she took up an appointment as a physical training instructress with Clackmannan County Education Authority, working in the Grange School in Alloa. During her time there she was noted for her work in teacher continuation training and also for promoting swimming and life-saving classes for the pupils.

In the autumn of 1921 Meta Dow applied successfully for a post as a lecturer at Dundee Training College where she remained for the rest of her working life, eventually becoming the head of women's PE. During her time there, she became involved with country dancing. Her work as a college lecturer would have included music and movement and when, in 1925, there was a move to establish a branch of the recently-formed SCD Society, Miss Dow was invited to attend a meeting addressed by Mrs. Ysobel Stewart. As a result, Dundee Branch was formed and Miss Dow along with two others agreed to be nominated as a teacher. The appointments were confirmed following an assessment on 9 February, 1925, when the examiners were Mrs Stewart and Miss Sharp.

Miss Dow taught regularly for Dundee Branch classes. The Dundee Branch minutes show that in 1930 she organised an Autumn School to be held in the Training College and in 1935 she held a *Thé Dansant* to raise funds to send dancers to the London International Festival of that year. Through her various country dance activities she became friendly with the well-known 'Dancie' John Reid of Newtyle. In fact, John Reid wrote a tune for her called 'Miss Dow's Fancy', which was first played

for *The Glasgow Highlanders* by his orchestra at a Dundee Branch dance in the Training College hall, 14 December 1936. An early arrangement of the tune was by

Winifred Byrd-Mathew, a Dundee musician and friend of both Dancie Reid and Meta Dow, who played for Miss Dow's country dance classes.

Miss Dow continued to work for the development of SCD, becoming an adjudicator and also a teacher at the Society's Summer Schools, and she was considered by some to be the 'Miss Milligan' of the East. Her contribution to the re-establishment of country dancing in Scotland was never fully acknowledged by the RSCDS. However, during a discussion with Dr. Alastair MacFadyen in the early 1990s it was decided that a dance, using



Summer School staff 1934, with Meta Dow bottom centre

the tune *Miss Dow's Fancy*, should be written as a belated tribute to her work for SCD. The result was *Miss Dow's Strathspey*, completed in 1994 and submitted to the RSCDS for consideration. The Society, however, decided not to publish it and the opportunity to make a public tribute to Miss Dow's work was missed.

In the early 1940s Meta Dow resigned from the Training College to return home to care for her ailing mother. For many years after, she taught the RSCDS country dance class held in the McLaren High School, Callander. She was also a gifted watercolour artist. Meta Dow died in Perth in December, 1955.



Meta Dow (far right) with Dancie Reid, on the tennis courts at St Andrews

RSCDS Incorporation

The Management Board has confirmed its plans to present motions at the 2014 AGM which, if accepted by delegates, would lead to the Society becoming incorporated on 1 April 2015. The proposed change of legal status means adoption of a new constitution, known as the Memorandum and Articles of Association (MAA). A full description of the reasons for change, what it means in practice, how it would be implemented, etc, is now published on the Society website along with the key legal documents.

William Whyte, Treasurer (treasurer@rscds.org)

Erratum

An error has come to light in bars 17–18 of *Eileen Watt's Strathspey* in the combined book of *Magazine Dances* published in 2012. The instructions should read, '1st couple dance a petronella turn to finish 1st woman between 2nd couple on the women's side and 1st man between 3rd couple on the men's side.' This was correct in *Scottish Country Dancer* Issue 1 and we apologise for the later mistake.

The Siren Call of Winter School

Gill Loubser, Cape Town Branch chairman, reports from Pitlochry.

What has enticed me from Cape Town in February? What magnet has lured me to a rather grey and chilly Scotland? Why have I forsaken the spectacle of grapes ripening in vineyards against a backdrop of slumbering mountains under vivid blue skies?

The siren call, it seems, is RSCDS Winter School!

Yes, here I am at the close of my third visit to the Atholl Palace Hotel in Pitlochry, one of 123 Scottish country dancing *aficionados* put through our paces by four of the Society's most experienced teachers, taking keen pleasure from the live music provided by world-class players, and soaking up the congenial atmosphere of what is, essentially, a giant house party!

This year's outstanding five-day experience was marked by a buzz of enthusiasm and friendliness that undoubtedly emanated from the school's co-ordinator, Anne Smyth, and a remarkable team of teachers and musicians.

Sunday evening's wine reception, a fine dinner and the first social dance of the week set the scene for our four-day marathon of morning classes, afternoon 'optional extras' and evening dances, the latter supplemented by an entertaining *ceilidh* on Wednesday, co-ordinated by the inimitable Eric Finley, and the grand finale, the ball at Blair Castle.

The exacting five-day schedule involved some organisational challenges for Anne Smyth, who had to balance the complex logistics of numbers of dancers at various levels with sizes of the available class venues. However, as Anne has previously been deputy director at no fewer than three Summer Schools, she is well qualified to manage the necessary juggling acts, and to cope with last-minute changes and requests, in her usual calm and organised way.

Equally well chosen were the teachers – Duncan Brown, Eric Finley, Pat Houghton and Anne Smyth – who patiently and diplomatically enticed us to improve our dancing performance, while we revelled in the music provided by instrumentalists of the calibre of Muriel Johnstone, George Meikle, Ian Robertson and Peter Shand.

This report wouldn't be complete without a mention of the sterling work undertaken by headquarters staff, particularly Moira Thomson, and the hotel staff. The organisation was superb.

Also significant is the internationality of the event. Of the 123 dancers, 43 (35%)



Winter School staff: Left to right standing Duncan Brown, Anne Smyth, Eric Finley, and Pat Houghton; seated George Meikle, Muriel Johnstone, and Peter Shand. Photos by Gordon Porter

travelled to Pitlochry from outside the UK (13 from the US and Canada, 12 from Australia, 11 from France, three each from Germany and Switzerland, and one from South Africa).

The location was another temptation. Pitlochry, situated in Scotland's heartland, offers beautiful scenery and plenty to see and do. In fact, two groups spent Tuesday afternoon on tours respectively to Castle Menzies and Blair Castle.

'Grown-up Summer School'

For me, the allure of Winter School has become so great that it seems to have overtaken my previous addiction to Summer School – so much so that since my first visit to Pitlochry in 2012 I have not returned to St Andrews; and I can't help exploring the reasons behind my defection.

Returning to the earlier 'house party' analogy, one dancer described Winter School as 'grown-up Summer School', and that's a sentiment that resonates with me. Have I outgrown Summer School?

One clear attraction is staying in a hotel with bedroom and bathroom *en suite*, and not having to run the gauntlet of communal

ablutions! And at the end of the evening's social dancing, it's fun to enjoy a drink in the hotel lounge, listening to music from our talented musicians, exercising our brains with a quiz, and having a general chinwag with fellow dancers.

Another plus point in my book (as proprietor of a demanding publishing business), is the two days' shorter duration. It's easier to fit into a busy schedule.

Having said that, however, clearly the key aspect of either school is the honing of dancing skills, being encouraged to meet RSCDS standards of footwork, phrasing, handing, covering, and all those good things that many of us teach back home. In a wider context, the enthusiasm engendered by attending either school percolates throughout the SCD community on five continents.

So, signalling the end of my annual SCD 'fix', I've said fond farewells to friends old and new as we scatter to our respective corners of the globe. However, a list has been opened that already reflects almost 70 dancers who wish to return to Pitlochry next year. And my name's near the top of that list!



AGM & Conference Weekend

Helen McGinley describes an eventful weekend in Perth.

The first weekend in November 2013 saw me, once again, stuff my ball gown into a carry-on bag and head for Perth to join over 500 other dancers for a packed three days of fun, fitness and friendship. Friday evening's dance, with Croydon & District Branch's programme of twenty dances and music from Susan MacFadyen's Band, was a great way to begin catching up with old friends and making some new ones, although because of the size of the hall there were some folk I did not see until Saturday.

Saturday morning offered a choice between a class led by Maureen Haynes



and played for by Susan MacFadyen and the final of the 'Dance Music for the Future' competition, which was won by young Danish-based band D.u.K. The International Branch lunch was well attended and combined a meeting with food, wine and good company. This was followed by the Society AGM itself, which went on for so long I was beginning to wonder whether I'd ever find out if I'd been elected to Membership Services. Eventually it was announced that I had been, so I am very grateful to all the delegates who voted for me. A summary of the meeting is, as always, available on the website.



Chairman John Wilkinson at the AGM

After a quick dinner and an even quicker change of clothes, we returned to Bell's Sports Centre for a Civic Reception and the Ball. The programme this evening, also twenty dances, was by Winnipeg Branch and Alastair Wood's Band provided the music. The atmosphere was super and even the fact that no one in our set had ever encountered one of the strathspeys did not stop us dancing our socks off all night. The five of us in the B&B together once again



All photos by Fraser Band

Scrolls of Honour 2013



L-R Ruth Beattie, Irene Bennett, Keith Bark, and Noeline O'Connor

At the AGM, Scrolls of Honour were presented to Keith Bark (Toronto), Ruth Beattie (Glasgow), Irene Bennett (Membership Services Committee) and Noeline O'Connor (New Zealand) – congratulations to all. Sadly, one Scroll was unable to be presented, to Ann Dix (Berks/Hants/Surrey Border), who passed away the day before the AGM. However, Ann's Scroll was delivered to her sons so that it could be displayed at her funeral service.

unwound with a bottle of wine and a chat before bed.

Sunday morning began with a brief meeting for members of the committees, which was followed by a Youth Forum and a class. George Meikle played for the latter, which was taught by Janet Johnston with her usual good humour and sense of fun. I picked up some teaching tips as well as learning new dances and rediscovering *La Tempête*, which I hadn't danced since I was a student.

The next Conference Weekend will be held 7–9 November 2014, again in Perth. I look forward to seeing you there.



'Dance Music for the Future' Competition

Muriel Johnstone reports on last November's competition and challenges us to think about dance music in new ways.

In the year of its 90th anniversary, the RSCDS introduced a new initiative to encourage more musicians to participate in playing Scottish dance music and in shaping its future. Who better to take the helm of this new project than David Cunningham, RSCDS Music and New Media Development Officer? His summary of his vision: 'The search is on for musicians who want to get creative with Scottish dance music. We are looking for new and interesting ideas based around our traditional music but which still retain all the ingredients that make you want to dance. We want to encourage as many young people as possible to get involved in playing for Scottish country dancing and to widen public perception of the creativity and diversity that can be integrated into Scottish dance music.'

This project is part of a wider initiative to become a less inward-looking society. In the series of interviews between John Wilkinson (our current Chairman) and David Cunningham, one point raised concerned our responsibility as custodians of a tradition. If a tradition is to be kept alive it has to move with the times. I think Jim Healy put it extremely well when he said, 'Tradition is the sum of the innovations that dancers have accepted'. The RSCDS has not always reached out to embrace new ideas about the style of music played for SCD. The competition aimed to raise awareness of the diversity of Scottish and Celtic music outside the world of RSCDS-style dancing and to let the public know we are willing to adopt some new creative ideas. Tradition moves forward in whatever way the public directs it. The title of the competition says it all: Music for the Future!

The idea was brilliant; the response was disappointing; the result was electrifying.

Far fewer entries came in than hoped for and indeed far fewer than indicated by the show of interest from Scottish colleges, schools, accordion & fiddle clubs. In the end, only one entry came from the UK. However, the judges, George Meikle, David Cunningham and I, heard lots of ideas which boosted our enthusiasm for the whole concept.

Each band sent in recordings of a set of reels, a set of jigs and a set of strathspeys, and we judged each category separately

before coming up with a total score for each band. Overall, reel-time was the most successful rhythm, and strathspey the least. In the first round of listening we decided on the three finalists. They were to be invited to a live final at the AGM. However, when we discovered their locations, we realised that unfortunately we would have to scotch that idea. The finalists chosen were:

Reel of Seven – a California-based band, led by Andy Imbrie.

Parcel of Rogues – an ensemble drawn frae a' the airts, led by James Gray.

D.u.K. – a six-piece band from Denmark, led by Kevin Lees.

These finalists were heard by a crowd of over 200 interested Society members in Perth. David Cunningham put together a fine presentation of audio, video and slides to give a flavour of the three bands. Then the panel made its decision, and congratulations go to D.u.K., the winners of the competition and the RSCDS's first 'adopted' band!



D.u.K.

D.u.K. are a fabulous young sextet from Denmark consisting of four fiddles, piano and double bass. Their ensemble playing was tight; the tunes were a good mixture of traditional and modern; arrangements were innovative but not alarming; rhythm was outstanding and exciting. Kevin Lees, who leads this group, is one Englishman among five Danes. He was present at the judging of the competition and delighted the audience with some tunes played with Roger Malton as a fiddle duet. Kevin followed this selection with some dance tunes for which he invited me to join him on piano, a chance I wasn't going to pass

up! It was good for the audience to be able to hear the panel's chosen winner, and the decision was enthusiastically endorsed in the hall. It would have been better still to have had the whole band there.

A recording contract with the RSCDS was one reward for the competition winners, and D.u.K. will be making a CD for an upcoming RSCDS book of dances. We are all looking forward to hearing their debut recording.

So - what happens now?

Firstly, we need to follow up with other musical events or programmes as soon as possible, to give some incentive for young/new bands to play for SCD and sell the positive aspects of playing for dance. Dance music is exciting! Think of the opportunity to explore the huge repertoire of Scotland's fine music, and the satisfaction of stimulating dancers and making a hall full of people move with the music. Think too of the training of playing in a group, improving sight-reading, having fun making music, while providing exactly what dancers need, meeting people from all over the world, and perhaps having the chance to travel extensively.

Yes, there are some 'rules' attached to playing for SCD, but these don't need to become a stumbling block or a restriction: they are part of the overall satisfaction of making the partnership work.

Young musicians with new ideas might be one way of attracting young folk to the dance floor. A possible starting place might be the youth events now established: youth workshops, Spring Fling, etc. Enthusiasm and love for Scottish/Celtic music are witnessed every year in Glasgow at Celtic Connections, attended by hundreds of people of all ages, including many young adults. Wouldn't it be wonderful to tap into that rich vein, to encourage the musicians to play for dancing and to have the concert-goers get up and dance?

This might mean that the dance and the music **both** take a new direction, one more in touch with the activities and tastes of the younger generation today. Is this not a case of the tradition being carried forward rather than stagnating or becoming locked in a time capsule?

I'm sure that, in their day, Niel Gow, Nathaniel Gow, William Marshall, Robert Mackintosh, James Scott Skinner didn't worry about where the music was going. Music and dancing have always evolved to keep pace with contemporary taste and influences. In recent years there have been

Controlled Abandon

Jimmie Hill reviews the BBC Scotland programme shown on Sunday 29 December, 2013

Controlled Abandon, celebrating 90 years of the RSCDS, was an hour-long TV programme, made by Glasgow-based production company, Hopscotch Films, for the BBC. It was an unrivalled opportunity to showcase the Society's considerable achievements. The programme was structured round six familiar dances: *Miss Milligan's Strathspey*, *Strip the Willow*, *The Glasgow Highlanders*, *The Dashing White Sergeant*, *The Reel of the 51st*, and *Pelorus Jack*. These were interspersed with historical information, interviews, archive film, and footage from Summer School 2013.

The veteran presenter, Robbie Shepherd, began by giving a brief recap of the various mythologies surrounding the history and origins of SCD, of which he must have heard many in his years presenting *Take the Floor*. No one, however, mentioned Robbie's own part in that history, or the many country dance bands who got their first airing on his programme. Film is a visual medium, so why, instead of the wealth of original Scottish material at their disposal, did the editors choose childish animations in the style of some generalised European folk-artsy cartoon to illustrate our history? Why the outrageous anachronisms, presenting dancers from the Napoleonic Wars in Edwardian dress, and Mrs Stewart in trousers?

With almost every schoolchild now a competent cameraman, why was so much of the filming so amateurish – the musicians sitting stranded in the middle of the floor on upright chairs, waiting their turn to speak instead of at their instruments where they were so much more at ease? Why the constant disjunction between

sound and image: dancers dancing a strathspey while the soundtrack was in reel-time – not once, but many times, making the dancing appear ridiculous.

It was excellent to see Miss Milligan teaching and hear her shout, 'Up with those heads!', but why did the director focus on her shouting, 'Gay!?' Was there nothing to be said of her role in giving young war widows and single women a social outlet, her benign vision of a worldwide community of dance? On the other hand, it was delightful to see a young Queen Elizabeth dancing *Petronella* in the Edinburgh Assembly Rooms, and good to see her genuine interest in the young Scottish dancers at Holyrood Palace last summer.

The six dances were well described by Robbie Shepherd, and very well danced by the two teams of demonstration dancers. Few Scots, however, would have recognised *Strip the Willow*, using hands for all the turns, and skip change throughout – not a birl in sight! The joy which Miss Milligan was seen advocating in an earlier clip was lacking. More control than abandon!

There were interviews with Summer School dancers, musicians, teachers, the Society Chairman and Secretary as well as clips of classes, Younger Hall demonstrations, and social dancing. It was the interviews with members, however, which made the most lasting impression: the Munich fireman whose wife described him as 'a bit crazy'; the Japanese office worker teaching a group of ladies.

It was an inspired decision to interview Margaret Bennett, one of Scotland's leading folklorists, herself a graduate of Jordanhill College and one of Miss Milligan's students. In discussing variation in dances she compared styles of dancing to dialects: they may differ from area to area, but this does

not make one right and the other wrong. Although recognising the immense contribution of her teacher, Margaret Bennett pointed out that cultural traditions evolve: 'Part of her hadn't realised that you get variants in tradition.'

As a BBC programme, there had to be a clip from the White Heather Club, but why also include Bruce Forsyth's *Generation Game*, which presented the kilt as effeminate: the presenter lifting his kilt; the audience members making fools of themselves and of our culture? In my view, one amongst many unfortunate editorial decisions.

The reaction here in Scotland has been mixed. Some branches and clubs saw a few new beginners in January, but there has been no great influx of new people as a result. Reactions from the many Scots I have canvassed have been largely negative, ranging from 'a sad reflection' and 'amateurish', to 'awful, wooden, stilted'.

There was much about this programme which was admirable, but did it celebrate 90 years of the RSCDS? Given that the programme makers are based in Govan, just over the river from the Kelvin Hall, there was no footage of the impressive Glasgow Schools Day of Dance; nothing from the other children's festivals around the country; no footage of the hundreds of dancers at the AGM in Perth; nothing of the thousands of dancers in Scotland's village halls every weekday night; nothing from the lively university clubs. The programme presented the peripheral, the atypical, and the eccentric while Scotland and her diaspora were largely ignored. A 60-minute programme on national prime-time television should have been something for us all to celebrate. An interested colleague, who does not dance, summed it up: 'It gave the impression Scottish country dancing is only for eccentric non-Scots.' This programme could have been so much more.

Dance Music cont

many discussions about the reasons for the lack of new dancers, in particular younger dancers. Perhaps it is time for some radical thinking with the music at the forefront.

Immersed in the tradition almost from birth, I love this dancing and I love this music. Have there been changes since I started dancing? Yes, there have – for example, changes in speed of dancing, changes in style of dancing and of music, developments in the composition of music. In the RSCDS dancing scene these changes have perhaps been gradual but

nevertheless, looking back at archival material of the dancing and listening to recordings from the 1950s say, we can see and hear a tradition changing.

In Britain, over many decades the long-standing format of accordion, fiddle, piano, bass and drums has been accepted as the norm. Scottish dance music could be in danger of becoming locked in a bygone era, not for its repertoire but for its sound.

Outside Britain, there is less reluctance to try new approaches. Nowadays, in our world-wide dance community, many diverse and excellent band sounds exist,

and although, to some ears, they may not sound traditional, they should be encouraged. Some new interpretations of our traditional music work really well; others are unsuccessful. The two most important issues for these musicians to grasp – and the most difficult to teach – are how to make the music speak with a Scottish accent and how to make the music 'dance'.

Well done the RSCDS for bringing about the competition. Now the challenge lies in continuing to focus on *Music for the Future* and not losing the benefit of this initiative.

New Zealand Summer School



Did we enjoy Summer School in Cambridge? With great musicians and teachers, friendly dancers, a lovely venue, tasty meals, and good weather provided, we couldn't help but enjoy ourselves. The organisers are heartily congratulated for providing a memorable School.

So what did we do? Well...

We were met at Hamilton airport, and chauffeured to St Peter's School, Cambridge, the short trip giving us the opportunity to enjoy the rolling green Waikato countryside.

We went off happily to class, although we were more sprightly at the beginning of the School than at the end. The teaching staff had devised programmes ranging from gently social to fiendishly challenging. Tutor Antoine Rousseau from Paris Branch had lessons too, in speaking Kiwi. He didn't pass. We were delighted that Noriel Tarca from Australia was able to join the staff line-up – many New Zealanders know Noriel from Australian Winter Schools. The New

Zealanders on the teaching staff ensured that we brushed up on our technique while learning new dances. Music was provided by Nicol McLaren and Issy Hodgson from Scotland, and New Zealand bands Rose and Thistle, and Wild Heather, joined by members of the music class for a wonderful Big Band sound on the final night.

An added musical treat was a visit from Scottish fiddler Iain Fraser, in New Zealand to judge the Scottish fiddle competition at the annual Waipu Highland Games. Congratulations to Lynne Scott, who was placed second in the advanced fiddle section. Iain popped in and out of classes for the two days he was at the School, augmenting the already wonderful music the classes were enjoying.

Junior dancers were a joy at the School, taking part enthusiastically in School life, and some found time to take their medal



tests. JAMs were involved in a disproportionate number of items at the Ceilidh, and performed, beautifully, 'The Magic of Summerschool' devised by JAM Helen Wyeth (see photo below left).

Instead of a Big Day Out, buses provided transport most days to nearby Hamilton, or to the delightful township of Cambridge. For relaxation some made use of the school's swimming pool, while others gathered at the Happy Hour. Important matters like who had won the lucky draw for a bottle of wine at the Happy Hour were recorded in the daily *Bannock Banner*. This august publication kept us informed about what had happened and what was going to happen, along with puzzles in case we had some spare time.

Evening functions ranged from informal socials to the formal President's Ball and Hogmanay. The theme of the fancy dress night was, appropriately, 1314, the Battle of Bannockburn, and there were ingenious costumes on display. Spectacular decorations by a very talented local dancer brightened the hall and stage.

And there was the occasional after-party.

If you do get the opportunity to be part of a New Zealand Branch Summer School, you'll be glad you did.

Janet Favel

Dancing in New Places: Turku, Finland

I was privileged to help Katalin Konya, a dancer from Hungary, with her idea of taking SCD to Finland where no known SCD groups existed... until now.

On Friday 16 August 2013, about 90 dancers from 15 countries, from as far afield as Japan and Australia, descended on Turku for a long weekend of classes and dances with Pat Houghton teaching and James Gray and Andrew Lyon as musicians. A subsequent tourist package visited UNESCO World Heritage Sites in Finland and across the water in Estonia where we held a Ball with the Tallinn SCD Group, with superb piano music provided by Sue Bollans of Munich.

Back in Turku, the Saturday and Sunday afternoons were free. So we advertised in the local newspaper offering the local population a chance to taste SCD. Indeed 45 people came, and I taught basic dances to an enthusiastic crowd. It is not every day that I am honoured to have James Gray as class musician.

Our formal evening dance programmes contained easy 'Extras' in case we had non-dancers watching whom we could encourage to join in. Those afternoon dancers who came to watch could experience dancing at evening balls with live music and sample what is possible if they persist.



To be effective, the interest needed to continue after we left. Fortunately, volunteers did come forward. Hanna Lystimaki has acted as Secretary and Kirsti Nurmela volunteered as teacher. Kirsti runs a dance studio, teaching many dance forms, and has taken on the challenge of teaching SCD from scratch. But once we left they were on their own. Help was needed.

I contacted David Quarrie, International Branch Chairman, who cut through the red tape and instantly authorised the purchase and dispatch of basic RSCDS books and CDs. With a deadline to meet before the Turku group met for the first time, 'Coates Crescent' acted immediately. With other donations by members of the International Branch, the Turku dancers were launched. But they are isolated, their neighbouring groups being in Tallinn, St Petersburg and Stockholm.

To assist, Katalin and I shall return on 7–9 February 2014 to enhance their knowledge of the basic steps, formations and dances and answer any questions which may have arisen.

Having danced in every Western European (and all but one Eastern European) country with SCD groups, I am pleased to have helped initiate dancing in a new country.

In the words of our teacher, Pat Houghton, 'There are many Scottish dance weekends and holidays organised every year worldwide. What was unique about the Finland event was taking the new dance experience to the local people and the success of the venture.'

Our next venture is to Zakopane in the Polish Tatra Mountains in May 2014. Could this be the missing Eastern European country in which I have not yet danced? Perhaps I shall be writing of the new Zakopane SCD Club in due course. Watch this space.

Jim Cook, London and International Branches

Thornhill Dancers in China



On Sunday 13 October 2013, 23 members of Thornhill Scottish Country Dancers started their long journey to Shanghai to take part in the Shanghai International Folklore Festival. This high-profile festival attracts television viewers and large live audiences as well as sponsorship from companies like the Baosteel Cooperation and the Municipal Administration for Culture, Radio, Film and TV. We were the sole representatives of the UK, and we joined another 13 international teams. It was a fantastic opportunity to demonstrate to people from across the world what Scotland has to offer.

A typical day at the festival started with a buffet breakfast which was always early – too early for some! The food was generally pretty tasty, although not always authentically Chinese, and often included fried rice (surprise surprise), noodles (even more surprising), fried vegetables, fried eggs (which were excellent), fried tofu, fried meat, fried green vegetables and chips. The saving grace was the abundance of delicious watermelon, and of course the best part of any mealtime, watching some of the group members' feeble attempts at manipulating chopsticks.

Each afternoon we gave a 15–30 minute performance in a different part of the city, sometimes with last-minute itinerary changes. Most stages we danced on during the day were outside, at parks or sports grounds for example, and temporary facilities were set up for us and the crowds which gathered to watch us. Our shows are choreographed to be energetic and entertaining, and include a mixture of traditional set dances, military and Highland sword dances and more modern routines. As we were also one of the few dance groups to provide live music, the ceilidh band and bagpipers also got a great

reception from the crowd. Officials and dignitaries from the local government and local businesses were always in the first few rows. It was great to see the crowd cheering and clapping and waving flags after each of our shows.

Between the afternoon and evening performances our bus took us back to the hotel for a change of outfit and then we were on the road again. Some evening shows were in more intimate locations in front of sponsors and officials, others on large theatre stages for a more varied audience. The final show of the trip took place in the Theatre of Shanghai

University. The audience was seated steeply up from the front of the stage, with a brilliant view of the dances. That kind of arena provides a real spectacle, and our display was followed by resounding applause.

One day was described as a Team activity day and cultural experience. We visited a community centre within Shanghai to meet people engaged in fan-making and decorating, traditional dancing, and painting. We were also shown the traditional tea-making ceremony and watched a performance by local musicians. We were then split into smaller groups to have lunch at the homes of several local residents; this was a real Chinese meal and the food was fantastic.

Many of the team's lasting memories are not only of dancing but of interacting with the other performing nations and glimpsing a little of their culture. The official parties gave us the chance to teach each other our different routines and form friendships with people from every corner of the world. Our group included dancers and musicians aged 15 to 25, and the younger dancers in particular grew in confidence and became more self-assured as each day passed. The life skills that they develop on a trip like this will last them well into the future.

Sinclair Barbour



Well-known dancer, teacher, and musician **Angela Young** has recently hit the high spots with a major award in television production. At a prestigious event in the Hilton on Park Lane, London, she and her team were awarded a BAFTA (British Academy Film and Television Award) for an Easter Special for CBeebies, a children's channel. The programme featured Northern Ballet and was aimed at introducing dance and movement to youngsters through the classic story of the little bird who tries to discover what she really is. Alongside the main programme Angela produced sections for the CBeebies website to show children how to learn the dance moves, find out about the dancers and see behind the scenes, as well as creating the first CBeebies Dance App. The BAFTA now has pride of place in Angela and Graham's new home in Glenfarg!

Mrs Ysobel Stewart of Fasnacloich, 1882–1968

Dr Alastair MacFadyen, retiring President of the RSCDS, investigates the life of Mrs Stewart and reaches some surprising conclusions.

The Co-Founders

As RSCDS members all over the world celebrated their Society's 90th birthday, I am certain that they must have reflected, thankfully, on the fortuitous circumstances in the autumn of 1923 which brought together our co-founders, Mrs Ysobel Stewart and Miss Jean Milligan. Their partnership laid the foundations of the Society which we now enjoy and which has proved remarkable for its achievements as well as for its longevity.

As far as I am aware, these two ladies were unknown to each other until their first arranged meeting in 1923. This can probably be explained by the fact that their backgrounds were very different. Miss Milligan, as is well known, was a city dweller who never missed an opportunity to extol the virtues of Glasgow, the city in which she lived all her life. In contrast Mrs Stewart was very much a product of rural Scotland. She began life as Ysobel Campbell, the daughter of Colonel Duncan and Mrs Isabel Campbell of Inverneill. Although born in London's Kensington, prior to her marriage Ysobel spent most of her early life at the family home of Inverneill House on the western shores of Loch Fyne in Scotland's Argyllshire.

Music, Dancing and Gaelic at Inverneill

In 1988 when I published my tribute to Mrs Stewart (*An Album for Mrs Stewart*, RSCDS, Edinburgh), I was fortunate to have access to an album compiled by Ysobel Campbell for the years 1904 to 1908. The album, composed of an assorted collection of newspaper cuttings, photographs, sketches, dance programmes etc., was lent to me by a nephew of Mrs Stewart and gave me a vivid insight into the life of our co-founder in the years before the First World War.

The Album revealed that music and dancing were significant aspects of Ysobel's life in the family home as well as in her wider social life. Weddings, social exchanges with neighbours, attendances at the Highland Gatherings were all occasions for dancing. The completion of an addition to Inverneill House in September 1893 was celebrated with a house-warming dance, with some of the guests arriving at the nearest pier, Ardrishaig, in their steam-

powered yachts. According to Ysobel's Album, the guests enjoyed their dancing in the 'new drawing room'.

A Ball held in Lochgilphead's Drill Hall on 29 December 1904 had 28 dances on the programme (see below). They were mostly quadrilles, waltzes and polkas. The Foursome and Eightsome Reels were each danced twice during the evening and the six dances of the country dance tradition were all to appear later in the Society's early publications.

Commun, she would have met other leading supporters of the Gaelic revival, amongst them the family of the 7th Duke of Atholl. A younger member of that family, Lord James Stewart Murray, later the 9th Duke of Atholl, was to give invaluable service to the Scottish Country Dance Society as President and as Chairman.

The family governess, Miss Margaret Findlay Swan, was responsible for the education of all the young Campbells of Inverneill. But for the last two years of her



Exposed to such a deluge of music, from an early age Ysobel Campbell was able to develop her own musical talents. She learned to play the Highland bagpipe and often contributed a Gaelic song at local concerts. Several years ago a former RSCDS President, Lady Elgin, told me that Mrs Stewart had confided to her that her ability to whistle had helped her recollect country dance tunes she had discovered during her researches.

Ysobel Campbell also had a keen interest in the Gaelic language and actively supported *An Commun Gaidhealach*, the association formed in Oban in 1891 to promote the Gaelic language and culture. At national events organised by *An*

formal education, Ysobel was a pupil at St Leonards School for girls in St Andrews, Fife. At St Leonards, she was able to demonstrate and extend her skill in all forms of needlework. Having left St Andrews in 1899, she was recalled to the school in 1901 to take up the post of the school's first teacher of handicraft. However, an increasing number of social commitments in Argyllshire seems to have required the termination of her teaching career in 1907.

On 6 June 1907, along with several hundred other young ladies of a similar social status, Ysobel was presented at Buckingham Palace to King Edward VII and Queen Alexandra. In November 1908 her

engagement to marry Captain John (Ian) Stewart of Fasnacloich was announced and their union was solemnised at Lochgilphead on 6 January 1909. It was a 'grand occasion' with much celebration, much publicity and many guests attending from all parts of Argyll and beyond. The newly-weds made their home in Ayr where they remained until their retirement to Perthshire in 1934.

World War 1: Personal Tragedies

As for a great many women of Britain, 1914 to 1918 were years of considerable anxiety and tragedy for our co-founder. At the beginning of the war, her husband, Major Stewart, was called up, and with the Royal Scots Fusiliers, he served at home and on the Western Front where he suffered the loss of an eye. Invalided from the army, he was able to resume his pre-war occupation as an Inspector with the Ministry of Agriculture. Ysobel Stewart's three brothers served with the Argyll and Sutherlands during the war. The two youngest lost their lives in action.

The most grievous loss suffered by Major and Mrs Stewart during the war years was the death in 1916 of their son and only child, Dugald Stewart of Fasnacloich, aged five, following an appendicitis operation. It tells us much about the character of Ysobel Stewart that despite the experience of these personal tragedies she was still able to volunteer to assist in two Red Cross hospitals during the war.

Charming and Approachable

Some RSCDS members who met Mrs Stewart found her 'distant and aloof'. Miss Jean W.S. Matheson, a loyal and long-time RSCDS member and former Secretary of the Ayr Branch, expresses a very different view. Jean attended the first post-war Summer School in 1945, and recalls that Mrs Stewart was 'charming and approachable'.

I have the impression that Miss Jean Milligan may have been rather in awe of Mrs Stewart during the Society's early years. This may surprise those of us who were acquainted with Miss Milligan during the last thirty to forty years of her life and remember her energetic and irrepressible enthusiasm for the country dance as well as for the Society which she and Ysobel Stewart had founded.

There was also a surprise for the students of Miss Milligan who were invited in 1923 to assist with the review of the twelve dances proposed for inclusion in SCDS *Book 1*. Also present for this review were Lord James Stewart Murray, the President, and Mrs Ysobel Stewart, the Secretary. In recollecting their memories



of this event, the former students commented on their surprise at seeing their College lecturer, whose confident and outgoing manner they admired greatly, deferring to Mrs Stewart and Lord James whenever a technical quibble about the dances arose.

Secretary of the Scottish Country Dance Society

The early history of the Scottish Country Dance Society has been well recorded elsewhere (MacFadyen & Adams, *Dance With Your Soul*, RSCDS, Edinburgh, 1983), so repetition here seems unnecessary except to reiterate one important fact. It was Ysobel Stewart who took the first crucial step towards the formation of an association to revive interest in the Scottish country dance when she requested a meeting with James Michael Diack, a Director of Paterson's Music Publishers, to whom she revealed her plan to publish an accessible book of Scottish country dances.

Mrs Stewart was elected Honorary Secretary of the SCDS at the inaugural meeting of November 1923 and she held the position until the AGM of November 1933. Reflecting her acknowledged organisational skills, her contribution, as Secretary, to the consolidation of the Society during its formative years was significant. Initiatives introduced during her tenure of office have continued to add lustre to the work and achievements of the RSCDS.

In the month of August 1927, the Society held its first holiday course at University Hall, St Andrews. It was for one week only and was organised by the Secretary. A contemporary newspaper account of the event commented, 'Mrs Stewart is the

principal figure in connection with the Summer School' and added that she acknowledged the invaluable services of Miss Jean Milligan 'as instructress at the School'. Apart from the four years of World War II, a Summer School has been held every year since 1927. This is a creditable record for any organisation.

In March 1932, the first issue of a Society magazine was published. It consisted of eleven pages and in her editorial, Mrs Stewart explained that its purpose was to enable those 'who are interested in our old Country Dances to be kept in touch with the activities of our Society'. Although the emphasis on the 'old Country Dances' may no longer apply, year after year since 1932, *The Bulletin* and now its successor *The Scottish Country Dancer* have never failed to fulfil the magazine's essential purpose of keeping the membership informed, even during the war years when the paper shortage reduced *The Bulletin* to a single type-written sheet.

South Africa

Mrs Stewart resided permanently in South Africa from 1955. It seems to have been principally for health reasons that she chose to exchange the wet and at times very bleak weather of Scotland's west coast for the temperate climate of the Cape. As the first Honorary Vice-President of the RSCDS, Mrs Stewart was always anxious to be kept informed of Society affairs and she welcomed especially letters from the Secretary, Miss Muriel Hadden. It was a letter from Miss Hadden which informed her about the plans for a Royal visit to Coates Crescent in June 1961. In reply, Mrs Stewart said that she was glad to have news of the promised visit but added, 'It made me feel quite homesick to think that I am so far away.' In her correspondence with Miss Hadden, the Vice-President invariably spoke of the pleasure she derived from the success enjoyed by the Society. She marvelled at Miss Milligan's energy and 'rejoiced to know that she has the health and strength to carry on the wonderful work she gives to the Society'.

The death of Mrs Stewart in South Africa on 15 October 1968 was reported to the RSCDS AGM of 2 November 1968 by the President, Major-General Lord Thurlow, who invited Miss Marguerite Kenyon of RSCDS Glasgow Branch to offer a tribute to the co-founder. Miss Kenyon, who had known Mrs Stewart from the Society's earliest years, concluded her remarks 'by expressing appreciation of Mrs Stewart's work and the pleasure and companionship which it had brought to thousands'.

A Week in the Life of a Musician

Every day, Luke Brady adapts his music to suit a different dance style.

As you can imagine, it is impossible to earn a living playing solely for SCD. As a result my musical life is more full and varied than I could ever have imagined. I do try, however, never to lose sight of the fact that it began with an SCD class.

Monday

My first class of the week is ballet, ably taught by Benoit Egloff, an accomplished dancer in his own right, at the Scottish School of Contemporary Dance in Dundee. The exercises are usually easy to follow and I can work very closely with one student at a time, attempting to set their movements, mood and style to music. I've always wondered how SCD classes can begin, after a few minutes of marches and stretches, with a bouncy skip change or high-impact pas de basque, when ballet takes far longer to warm up the body properly. Perhaps this is why I see more foot straps, ankle straps and knee braces at a Scottish country dance than I have ever seen in a dance school. The evening brings my first SCD class. It's a group of women in St Andrews enjoying their 'Golden Years'. This session Fiona Mackie, quite young by comparison, has started teaching them. It is a great 'technique-free' class. Their energy and enjoyment are not translated to pointy feet and a close in third, but into broad smiles, encouraging laughter and simple good fun. To my mind these are the best aspects of SCD!

Tuesday

Tuesday begins with a dance style called 'Release', taught by the School's Creative Director, Leanne Lappin. 'Release' is about the control of momentum and using the natural swing and gravity of the body to create a fluid and dynamic quality. It is beautiful to play for, as you are following the natural rhythms created by the dancers with their own momentum. By contrast, dancers in SCD must pace themselves to the music. A six-bar reel must take six bars of music and can't really be affected by one's own momentum. In the afternoon more ballet, this time with the Tayside Ballet School. These are Royal Academy of Dance classes taught by the young principal Claire Owen. The classes are very formal and disciplined, though not unfriendly. The exercises are set for the whole year and are defined by grades which are examined at the end. It bears a striking resemblance to our examinations, medal tests and teaching style. Did Miss Milligan deliberately use this style as the bedrock of the Society method of teaching? The problem is that ballet is a



discipline but SCD is a social activity. Treating it as a discipline or a competitive sport may alienate and scare people away!

Wednesday

More ballet with Benoit in the morning followed by another three hours of children's classes! Wednesday evenings are taken up with another SCD class, this time in Gleneagles village with a class taught by Society Chairman Elect Jim Healy. This class is all about dances and sociability! It has little technique beyond the support required to help people get through the dance. There is lots of laughter and informality. The class is made up of a mixture of Reelers, Scottish country dancers and raw beginners. Like Monday night, this is an enjoyable social class with a crowd that really appreciates live music.

Thursday

Thursday morning brings a class in Merce Cunningham technique, taught by Laura Watson. This technique utilises the articulation of the spine to help create curves and shapes and then moving from one shape to another to create dance. It is quite challenging to play for as many of the changes of shape can be rapid, but the movement can be flowing, and so music is required in two contrasting ways. As in the use of slow airs for strathspeys, the steps are strong and powerful but are danced to very soft and elegant music. On Thursday evenings I'm back in St Andrews to play for the Branch Beginners' and Advanced classes. Beginners' classes are often slow as more explanation and walking are necessary. This stands in stark contrast to the Advanced class, taught by former Society Chairman, Irene Bennett, who seems to run a class with the ethos 'Never walk when you can dance'. There is no walking through from each position. Movements are explained then danced. If they go wrong then Irene will explain them in a different manner and try with music again. It certainly stops people getting bored! Although an advanced class, there is little footwork or step practice but a great deal of attention is paid to eye contact,

teamwork and sociability. When I'm not playing, this is the class I choose to go to!

Friday

In the morning we have classes in Martha Graham technique taught by Lisa Bibby. The Graham technique is fabulous to play for. It is all about the contraction and release of the body, making it very dramatic. Lisa's style of teaching is very fluid and dynamic allowing me to have great fun flying over the keyboard with a rapidly changing piece of music. In the afternoon I prepare for whatever the evening has in store. The car is packed, a final check of the sets and the original tunes for the programme, and then it's off to, usually, a dance. The atmosphere in dances is different from that in even the most informal of classes. In a way it is more formal, as people have made an attempt to dress up and come for an evening with a prescribed programme. The expectation of dancing is very different though; the event and the dances themselves have become the focus. In the same way the music is no longer simply a tool for use in class but also necessary to entertain and energise! It is great to hear a responsive crowd reacting to music and enjoying the dance, company and, of course, music.

Saturday

Saturday is still a working day for a musician! At 9 am I am in a church hall playing for more ballet classes for children. More often than not, the band needs to leave directly after lunch for a long drive to England. The dancers, however, are always extra appreciative of the band and also of the distance they have travelled. The journey back is not quite so much fun! The usual time for getting back is about 4 am! It is still a pleasure to go, particularly for repeat performances. It's a real compliment to be asked back.

Sunday

Sunday mercifully provides a long lie! But the day is almost always taken up with CD orders, other music work and indeed replying to emails. Then you start again for another week!

A Visit to Remember

Stephen Webb calls in at 12 Coates Crescent.



Last November I attended the Society's Annual General Meeting in Perth. To get there from London I generally fly to Edinburgh and take the train from Waverley station to Perth.

This year, however, I decided to take an earlier flight than usual, to do some sightseeing in Edinburgh on the way. Why not call in to No.12 – after all I had been a member for 40 years, yet I had never stepped across that hallowed threshold! Georgian Coates Crescent is at the west end of Princes Street, off Shandwick Place. No.12 is south-facing and enjoys a corner site facing out towards a green.

Sir Patrick Walker had originally owned 12 Coates Crescent, along with other property in the area built in 1819 to a plan by architect Robert Brown. The well-detailed classical terrace building has three storeys and an attic. The RSCDS occupies the ground floor and basement. The main rooms on the ground floor, with their high ceilings, are three largish offices plus a committee room. In the basement, down a

winding staircase, are rooms for storage and the archives. Entering the front hall one first sees a portrait of our Patron above a replica Charles Rennie Mackintosh chair covered in the Society's present tartan. The chair, made by the late Tommy Robertson, was a gift from the Kirkcaldy Branch in memory of the late Nancy J. Arnott, their long-term teacher and secretary.



I was greeted by Alison Horsley, the Finance and Administration Manager; most of the staff were in Perth preparing for the conference weekend. Alison showed me the staff offices. All rooms seemed *light and airy* with large casement windows, a great

working environment, I thought. In the committee room Jean Callander Milligan proudly gazes down on proceedings from the elegant 1961 portrait by Henry Raeburn Dobson. A selection of RSCDS publications and CDs were on display too.

The highlight for me was a visit to the archive. Alison allowed me to look through early books by Emerson, Thurston and Flett. Together with LPs was a significant number of 78rpm records by artists such as Jimmy Shand and Bobby McLeod. Also held in the archives were first editions of all RSCDS books of dances, carefully stored in marked envelopes.

I was particularly interested in knowing whether I owned a first edition of *Won't You Join the Dance?* as my hard-cover copy is undated and my guess for its publication date had been January 1952. Jean Milligan had signed it for me in 1974. On a shelf I found about six copies just like mine and two were signed, one with the date November 1951, so my guess wasn't far out! Also of interest were Miss Milligan's comments in pencil on a draft copy. Then my eyes rested on several paper cuttings which had been mounted on card. One was an account from a Montreal paper dated April 1975 entitled *Scottish Country Dancing Keeps Miss Jean Chipper*.

Alas, I did not see the 1973 rose bowl or the famous handbag – I guess they are saved for a return visit!

Editor's note: Normally, members visiting Edinburgh should make an appointment if they wish to see the RSCDS Archive.

Join the Commonwealth (People's) Ceilidh

If you love a good ceilidh – and who doesn't – please make a mental note that Saturday 21 June is 'Commonwealth Ceilidh' day. As part of Glasgow 2014 Cultural Programme running alongside the Commonwealth Games, the RSCDS and Get Scotland Dancing have created a 24-hour ceilidh initiative for global participation. The Commonwealth (People's) Ceilidh is for everyone: all abilities, all ages, all cultures.

So, wherever you are, on the third Saturday in June, ceilidhs will begin at 19.30 local time and follow time zones around the world. And how appropriate to celebrate this most Scottish of social gatherings on the solstice in both northern and southern hemispheres!

The programme - The two-hour dance programme is made up of 15 easy dances, most of them familiar to many people including reelers and ceilidh-goers. You can warm up with a *Dashing White Sergeant*,

reel to the *51st Division*, and sweep the floor with a *Strip the Willow*. Added to old favourites will be three new specially commissioned dances, developed by the Aberdeen, Edinburgh and Glasgow Branches in collaboration with groups from other dance genres. The new dances have been devised to reflect different aspects of the Games and to facilitate participation.



Commonwealth Ceilidh launch event with Fiona Hyslop MSP, Cabinet Secretary for Culture & External Affairs

Join in - First of all check with your local RSCDS branch or affiliated group to see if they are organising a ceilidh. Other event organisers, dance or community groups may be holding a Commonwealth Ceilidh event close to you too – on 21 June or perhaps on another date.

If you are interested in putting on a Commonwealth Ceilidh, plenty of information and support materials will be available on the RSCDS website from the end of March, including music for the dances, dance instructions and a DVD illustrating each dance. This means you can learn the dances, including the three new ones, in advance. Through its Commonwealth Ceilidh website, Get Scotland Dancing currently provides the dance programme, an events guide, and marketing materials to help you promote your event. So, whether you want more details or would like to run your own ceilidh, the first step is to **register** on www.commonwealthceilidh.org.

C'mon, Ceilidh!

A Different Approach to Teaching Beginners

Campbell Tyler of Cape Town explains his original, and highly successful, approach to teaching new dancers.



Photo by Andrew Hodgson

Elaine Wilde of London Branch and Iain Hutchison of Glasgow Branch recently visited Cape Town and conducted a number of teaching sessions. During one of these I spoke to Elaine about the introductory class I was teaching. She suggested that I write up my approach and send it to *Scottish Country Dancer*. After I protested that I was not a certificated SCD teacher, and in fact had not even registered for Unit 1, she persuaded me by saying that the magazine needed alternative articles. Hopefully I can stir a bit of debate.

When asked by the Cape Town Branch to teach an introductory class last year I asked for, and got, carte blanche to do it 'my way'. There were three aspects of the standard approach, as I perceive it, which I did not wish to follow:

- Teaching quick time first and strathspey later;
- Teaching formations which are hardly ever danced these days, using dances that are hardly ever danced these days;
- Not including as a major element of the curriculum handling the various progressions (two, three, and four couple progressions as well as those in the newer three-couple dances).

The first issue I tackled was to start immediately with the strathspey travelling step. Aside from a couple of ceilidh-type dances (*Flying Scotsman* and *Reel for Jeannie*), the first two classes were all done to strathspey time. I only introduced the skip change in class 3 and the pas de basque in class 5. From class 3 onwards I did strathspey for the first half and then reel/jig for the

second. Consequently the dancers met every formation for the first time in strathspey time.

I am convinced that doing the strathspey steps first helped the class with the reel steps later. The standard of their strathspey dancing is extremely good (our Branch Chairman commented that they do the Swirl better than many experienced dancers in our clubs). I felt that they enjoyed the strathspey dancing because they felt more in control of what they were doing, they could improve their technique, they could practise hands and eye contact because there was time for those elements. They carried that over into their reel/jig time dancing. It is interesting to me that of the fifty dances in the *Graded Dances* books, only one is a strathspey.

The second issue I tackled was the formations taught and the dances used for that purpose. The dances I used were firstly *12 Coates Crescent*, then *From the Broomielaw*, then *Dream Catcher* and finally *Byron Strathspey*. I followed these with the quicktime dances *St Andrews Fair*, *On the Quarterdeck*, *Joie de Vivre*, *Catch the Wind* and *Cranberry Tart*. All these dances, with the exception of *From the Broomielaw*, are regular features on Cape Town socials. But only one is on the RSCDS Core Dance Introductory list. At points during the thirteen weeks I used 'practice dances' which just helped to cement a particular formation, but the class knew these were temporary and not to be confused with 'real' dances.

It is interesting to me that of the 35 dances listed in the beginners' grid of dances as supporting level 1 formations, only one (*Piper and the Penguin*, at 45) appears in the top 100 dances appearing most frequently in programmes world-wide. The next most frequent is *Royal Deeside Railway* at 110. In other words, we are encouraged to teach our beginners dances they will hardly ever come across outside class. The concept of grading formations as simple to difficult is also interesting. Are they really difficult or just uncommon? I think with the exception of the tournée and possibly the all-round poussette, I could teach a beginners' class any formation in the book in one session (they learnt the Swirl with ease). To illustrate that point, one of my beginners went to a club class during the course and was taught *Gypsy Dreams*. In reply to my rather anxious question afterwards, he told me he had no problem with the gypsy poussette nor the gypsy turn.

The third issue was that of the different

progressions. I spent considerable time getting the dancers to step through the sequence for each couple firstly in a four-couple progression, then in a three-couple progression, then a two-couple progression and finally a three-couple dance, using the dances above. I emphasised this because it seems most inexperienced dancers (and even some experienced ones) in our clubs battle with knowing when to step down, when not to dance (false starts and non-starts are common) and where in the set they are.

We completed the thirteen weeks with an Introductory Social hosted by the class with all Cape Town dancers invited. Of the fourteen dances on the programme, the course participants could dance twelve, having been told to sit out *Best Set in the Hall* and *Montgomerie's Rant* (because I hadn't taught them corners yet). The high point of the social for me was the first dance after the break, when I asked the class to demonstrate *The Dream Catcher*. They danced it on their own, with no recap or walk-through, and the other dancers gave them a standing ovation at the end. They had done it flawlessly. They were SO chuffed!

Let me conclude with a note written by one of the participants at the end of the course:

The dream was to take a group of absolute beginners who didn't know each other and may have never danced much, if ever, before and get them dancing. Most of them will have had a hectic day at work and arrive tired. Then make them concentrate and work together as a team. You've got six weeks to convince them that they will enjoy it, then another eight (if they choose to stay) to prepare them to perform in front of a group of experienced dancers. To some this may have sounded like a nightmare. However Campbell managed to stay positive and keep us all going. At the end, we were able to perform Dream Catcher and have a wonderful evening of dancing with people we had never met.

Campbell explained to us that we were the guinea pigs of a new idea to change the order of what gets taught when. As far as I'm concerned, we went through a natural progression of dancing, learning thoroughly each step which then was applied to a dance. To me it made sense learning the slower steps first. It enabled us to concentrate on our hands as well as our feet. It has been wonderful to be guinea pigs and have lots of fun along the way! I now look forward to our next course in March!

Charles Upton and Minicrib

Dave Haynes of the new Minicrib team tells us about the creator of this invaluable service.

Charles Upton is a name well known to many Scottish country dancers around the world. Try putting the search terms 'Charles Upton Scottish Dance' into an internet search engine and see the many pages of references to his Minicrib recap database! Dance groups and individuals on every continent use his software, based around Microsoft Word, to produce cribs for dances and classes. So, who is Charles and what was the inspiration behind Minicrib?

An engineer by profession, Charles has lived all his life in Wirral, UK. There he joined the Birkenhead St Andrews Society and found the music, the energetic dancing and the intricate and ever-changing patterns of the dances fascinating. He married Joyce in the early 50s – they have recently celebrated their 60th wedding anniversary. After a break from dancing while their children were young, they joined a group run by a well-known local dancer, Ken Keegan.

Ken was also a member of Deeside Caledonian Society and so in 1975, when Deeside had moved to a local hall, Charles and Joyce were invited along. Thus began the long association with Deeside that continues to the present. Of course, Charles attended dances and meetings of other local dance groups, particularly Wallasey Caledonian Society.

Beyond SCD, Charles has been involved with the Scout movement for many years, joining the St Catherine's Scout Group in

Birkenhead as a boy and later forming a Scout group closer to home at the Greasby Methodist Church in 1954. For more years than he cares to remember, Charles was involved in the Scout Post, a fund-raising scheme involving the collection, sorting and delivery of Christmas cards.

On his retirement in 1992, Charles decided to invest in a computer and learn as much as he could. He had been typing little 'crib cards' to remind himself of the figures of the dances at Deeside Caledonian Society meetings, where there was no recapping or walkthroughs of dances. The computer allowed him to store these cribs and produce sheets with recaps for all the dances on a dance programme. This soon attracted the attention of others, so it was not long before he was printing and circulating copies to friends in advance of dances. These recap sheets grew rapidly in popularity and the task of producing them became unmanageable, so Charles decided to put all his cribs (numbering some hundreds) onto floppy discs. I remember Charles handing out these discs discreetly at social functions and accepting only a nominal sum to cover the cost of purchasing discs.

In early 2000 Charles took the bold step of uploading his Minicrib database program, based on the AutoText feature of Microsoft Word, onto the Deeside Caledonian Society webpage. The rest, as the saying goes, is history. The number of dances in the database now tops 4,500, and Charles has worked hard to answer all the emails he has received which point out errors or ambiguities and suggest dances to add to

CHARLES UPTON'S OBSESSION (R6x32) 6C set I & A Jamieson Glen Orrin Coll 2

- 1 - 8 1s+2s **also** 3s+4s **also** 5s+6s dance Set & Rotate to end 2 1 4 3 6 5 :-
Set, rotate singly & dance on 1 place clockwise, change places RH on sides & dance on 1 place to own sides (1s in 2nd pl)
- 9 - 16 Centre sets of 2 couples (1s+4s & 3s+6s) dance 1/2 LH across, end couples (2s+4s & 3s+5s) dance 1/2 RH across into 1/2 RSh reels of 3 on the sides - 4s+2s+1s & 6s+5s+3s, ending (1)(2)4 3(5)(6)
- 17 - 24 4L followed by partner casts up Ladies' side & crosses to 1st place opposite sides **while** 3M followed by partner casts down Men's side & crosses to 6th place opposite sides (all now on opp sides), centre 4 couples chase clockwise 1/2 way **while** end dancers turn RH 1.1/2 times. 4 6 5 2 1 3
- 25 - 32 All circle 12H round & back. 4 6 5 2 1 3

the database. He has also provided help to Minicrib users with technical issues. Producing the nine or ten updates of Minicrib each year is quite an undertaking.

In an article in the London *Reel* magazine in 2007, Charles expressed his concern that he was 'well past his sell-by date' and was looking for someone to take over the running of Minicrib. A few volunteers came forward but unfortunately, for various reasons, the take-over never happened and Charles had to battle on.

In December 2013 Charles eventually was able to pass the responsibility for Minicrib to the newly-formed MiniCrib Team – three local dancers from RSCDS Wirral Branch and Deeside Caledonian Society who are hoping to continue producing MiniCrib for as long as dancers around the world find it useful. The MiniCrib Team have a new website – www.minicrib.org.uk – and are already implementing new features and versions of MiniCrib. All we can really say is 'Thank you Charles for everything you have done to make our dancing so much more enjoyable.'

Gothenburg Welcomes the BBC

The TV series *Great Continental Railway Journeys* explores the prosperous world of pre-1914 Europe as viewers follow host Michael Portillo on continental journeys by train.

In June 2013, Boundless Films invited the Gothenburg Branch to participate in an episode reliving the journey between Copenhagen and Oslo as described in Bradshaw's *Continental Railway Guide* of 1913. The film company gladly agreed to film a demonstration of *Gothenburg's Welcome*, devised by the late Bobby Munro and the only dance submitted from Sweden to have been published by the RSCDS.

At the planning meeting with the film director and producer, Branch representatives elaborated on the strong link Gothenburg had with Scotland, particularly during the

mid-1800s. It was also decided that the dance demonstration should, weather permitting, take place on the deck of a four-masted steel barque called the Viking, now permanently moored in the harbour near the city centre and used as a hotel.

Several founding members of the Branch took part in the filming at the end of July 2013. Furthermore Claes Lindeborg, an RSCDS teacher, contributed to the film by explaining some of the city's early links with Scotsmen, particularly those associated with the shipbuilding industry. Michael Portillo walked around quaysides while Claes explained the importance to the development of the city of men such as Alexander Keiller. Keiller originally came to manage the family's timber business but

subsequently worked in the shipbuilding industry. William Gibson, another Scot, was Keiller's business partner.

Claes then introduced Michael to the dance group performing *Gothenburg's Welcome* and invited Michael to participate in the dance, a difficult challenge for someone who had not practised the dance. Michael rose to the challenge, and with guidance and encouragement from the dance group he successfully completed the dance. The film group kindly rewarded all participants with a glass of whisky which was greatly appreciated by all.

The film was shown to the UK public on BBC 2 in mid-November 2013 and the Branch received comments from many friends who saw the broadcast. It is now available for all to see on YouTube under *Great Continental Railway Journeys*.

Nigel Nicholson

From around the World

Thanks, as always, to those who have contributed to this section. The Editorial Board would still be delighted to hear from anyone willing to act as correspondent for Asia (outside Japan), mainland Europe or South America. Contact Helen, nellifant@ymail.com.

United Kingdom

Glasgow Branch 90th Anniversary Ball

Over 150 Glasgow Branch members and their guests celebrated the Branch and Society 90th Anniversary with a Ball in the splendid surroundings of Glasgow City Chambers on 22 November 2013. As dancers mounted the elegant marble staircase to the ballroom, a sense of celebration was in the air. As well as Glasgow members, other guests had travelled from a wide area and one visitor from Canada made a special journey for the event. Important to record was the presence of nine previous Glasgow Chairmen, pictured below with the present Branch Chairman (Alan Munro), Society Chairman (John Wilkinson) and Society President (Dr. Alastair MacFadyen).



Back, L to R: Jim Ferguson, Hamish Gibb, Iain Hutchison, Dr Alastair MacFadyen, Dorothy Paterson, Peter Knapman

Middle: Les Lambert, John Wilkinson

Front, L to R: Alan Munro, Margaret Weir, Ruth Beattie, Christine Traynor.

Photo by Patrick Murray

John Wilkinson proposed the Toast to the Branch and also presented Dr. MacFadyen with a gift in recognition of his years as the President of the Society and Honorary President of the Glasgow Branch. Alan Munro reminisced on the contribution Glasgow members have made to the Society throughout the 90 years of its existence, highlighting the names of those who had held office and others who had given faithful support to the Branch and the Society. Ruth Beattie, immediate past Chairman of the Society, received a beautiful floral tribute from the Branch Chairman in gratitude for her services to

both the Branch and the Society over a period of many years.

An enjoyable programme of dances followed including some from the recently published *Glasgow 90th Anniversary* book. Music by David Cunningham and his band added to the success of the evening. A fascinating exhibition of memorabilia included photographs and many items of information from the past, contributed by Branch members. Also on show was the unique and elegantly produced Hill manuscript published by Dr. MacFadyen in 2009.

Alan Munro

Country dancers from **Hayes and District Scottish Association** held a special dancing night on Friday 15 November, raising £75 for the BBC Children in Need appeal. They tailored their normal Friday evening programme to include a 'bring and buy' sale and used novelty music for some of their dances. Highlight of the night was dancing *Ian Powrie's Farewell to Auchterarder* to the tune *The Teddy Bears' Picnic*.

Association President Mary Barry of Ealing commented: 'It's been a real fun night for us and wonderful that we have also been able to raise a little contribution towards the BBC Children in Need appeal; we've had plenty laughs tonight and some good fun dancing.'

Michael Nolan



Hayes club members Ron McCann, Brenda Manbauhar, and Michael Nolan put best foot forward

The **Rochdale Branch** of the RSCDS celebrated its 70th Anniversary on Saturday 16 November, with a dance and celebratory cake at St. Aidan's Church Hall, Rochdale, Lancashire. An evening of dances selected to represent the 70 years was enjoyed by the dancers who had come from clubs ranging from Manchester to Edinburgh.



L to R: Pamela Millray (MC), Catherine Ternent (MC), John Colley (Branch President), Eric McCall and Kathleen Kearney (Committee members), with Ian Slater (musician) on stage.

Europe

The **Scottish Dancing Côte d'Azur Club** held its Fifth Annual Winter Workshop on 16–17 November 2013 at The Mougins School near Cannes, and welcomed dancers from the UK, Germany and Italy as well as 'locals' from France and Monaco. We were fortunate indeed to have Linda Gaul from Pitlochry as teacher and Adam Brady from Dundee as musician. Saturday morning classes were followed by walk-throughs or a visit to Grasse, then an evening dance. More classes followed on Sunday morning with an informal dance in the afternoon. Linda's choice included something for everyone, from simple old favourites to some newer and more challenging dances. Adam's enthusiastic playing put a lift in all our steps, even on Sunday afternoon!

We plan a similar event in November 2014. Nice airport and the venue itself are easy to access; we have arranged good terms with a local spa-hotel; and the normally clement weather is ideal for a short winter break on the Côte d'Azur.

Angela and Robin Hemmings



Côte d'Azur dancers

Australia

Correspondent Alan McCulloch,
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Australia's capital celebrated its centenary in 2013 with cultural events including a Scottish Ball organised by **Canberra and District Branch**. This attracted dancers from Canberra and further afield, many of whom were either occasional dancers or new to SCD. To prepare newer dancers for the Ball, the Canberra SCD community offered a series of well-attended free classes. A further course for beginners following the Ball encouraged these newer dancers to continue and we have high hopes that SCD participation in Canberra will grow during 2014. The 39th Australian Winter School, to be held in Canberra from 28 September to 4 October 2014, will provide further opportunity for dancers of all levels.

Western Australia Branch ran the 38th Australian Winter School in Albany. Despite having to change the venue just before printing publicity material, the committee found a great location and ran an excellent school with classes taught by Elaine Arthur, Katharine Hoskyn, Antoine Rousseau, Ruby Wilkinson and Jean Dodds.

The School was a perfect opportunity for the WA Branch to launch the CD *The Other Kangaroo Paw* with music by Marian Anderson and Her Scottish Dance Band for dances by four devisers. Marian played at the school, accompanied by Max Ketchin on drums, Bill Ewan on piano and David Oswald and Gary Sutherland on accordion. The energy and enthusiasm of their playing were an inspiration to all the dancers.

Highlights of an active year for the **Adelaide Branch** included the annual Ball in August with music by Chris Duncan and Catherine Strutt which attracted interstate and overseas visitors. The Branch held two day schools during the year, one for less experienced dancers. Feedback from participants in both was very positive and similar day schools are to be held in 2014. During the year Branch members danced in displays at several community events.

Sadly, life member, teacher and dance deviser Lily Davison died in February 2013. Adelaide Branch held an enjoyable afternoon in April in her honour when

Branch members and others, including many of Lily's class members, danced some of her many dances.

Queensland Branch celebrated the Society's 90th Anniversary with a great weekend in October at Maroon Dam. It was a treat and an honour for the Branch to have Ruby Wilkinson to teach classes, ably supported by Bill Ewan on keyboard. Iain Mckenzie and Emma Nixon played for the two evening functions. The photo below shows happy dancers in blue, standing in the shape of a '90' to celebrate the 90th Anniversary of the RSCDS. The blue and white bunting has exactly 90 flags.



Queensland Branch at Maroon Dam

Melbourne & District Branch is planning to mark its 45th Anniversary in 2014 with events including a President's luncheon and a grand Opening Social, a course for beginners, development classes for all levels and a monthly children's class. Groups affiliated with the Branch have planned their classes and socials for the year so that in and around Melbourne you can dance six nights a week and social events take place somewhere in Victoria almost every weekend during the year. If you are visiting Victoria, see the Branch website www.rscdsmelbourne.org.au for details of classes and social events... you will be very welcome!

Japan

Correspondent Kaoru Oyama,
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Tokyo, Tokai and Saitama Branches have been active holding dance events. In the late summer heat, each held a class for *Book 47* taught by teachers who had

attended Summer School. We enjoyed learning new dances, but twelve dances might be a little too many for half a day.

There were many dances, such as a social dance to celebrate RSCDS 90th Anniversary and a 'bring a friend dance' to appeal to non-RSCDS dancers. At the New Year Dance of Saitama Branch, 90 dancers demonstrated *Monymusk* and *Shiftin' Bobbins* to celebrate the RSCDS 90th Anniversary and got applause. It was a great success and wonderful to see so many dancers dressed up with a bright smile.

The 31st Japan Scottish Highland Games were held in October with Alex Gray as adjudicator for a SCD competition. Regrettably, no Highland dance competition was held. As Yoshiki Oyama was appointed an RSCDS Adjudicator in December, even if the HG Committee have no budget to cover an air fare for an adjudicator in future, they will be able to hold a SCD competition with him.

Tokyo Scottish Dancers celebrated their 50th Anniversary and held a grand ball at Shinjuku in December. You might be

surprised to know that some Japanese started Scottish dancing in Japan 50 years ago and some of them are still dancing.

In March, Tokai Branch held a Weekend at Gamagori with Duncan Smith and Catherine Fraser. The plan for the 2011 Weekend with them was cancelled because of the earthquake, tsunami and nuclear crises. We all welcomed their visit heartily.

Tokyo Branch will celebrate its 30th Anniversary and hold a Weekend in May at Minakami with Bill Zobel, Ron Wallace, Muriel Johnstone and Keith Smith. We expect many participants from various parts of the world.



Demonstration at Saitama Branch New Year Dance



SCD Society of Jamaica Christmas Social

Jamaica

Correspondent Fiona Black,
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The Scottish Country Dance Society of Jamaica is a group of 17 dancing members ranging in age from 14 to over 80. A couple of us have Scottish family connections but most do not. What brings us together is the dancing and the friendships we have formed over the years. Our regular dancing is held on Tuesday nights at the Liguanea Club in Kingston, but we stop from May to September due to the heat.

Our activities include a Junior Dance Programme that welcomes new dancers in the first part of July. We traditionally have Summer Socials in June and July but this year we also held a Christmas Social and recognised the 90th Anniversary of the RSCDS. We also dance at the Burns Supper of the Caledonian Society of Jamaica. In 2013 there were 50 at the Burns Supper and dancing was well supported by the revellers. Each year we have a weekend family retreat in the first quarter of the year. This year we plan to gather in the mountains at a house called 'Blue Mist'.

You can see something of our activities on our Facebook page, 'The Scottish Country Dance Society of Jamaica'. We welcome visitors and perhaps if you give us notice we can organise a dancing event. Contact Fiona Black (address above) or Jeanne Croskery jeannecroskery@gmail.com.

New Zealand

Correspondent Janet Favel,
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2013 was bracketed by brilliantly-organised Summer Schools in Christchurch (South Island) and Cambridge (North Island). Music classes provided at NZ Branch Summer Schools since 2003 are well and truly bearing fruit. We have been inspired by musicians from overseas who have given generously of their time, skills and enthusiasm to encourage and support our home-grown musicians. New Zealand now has a range of bands from north to south ready and willing to play for dancing. The Music Class and Friends provide the music for the final night of Summer School, always

a highlight for dancers and musicians alike.

Regular schools on the NZ Branch calendar include Queen's Birthday Weekend in Waikato-Bay of Plenty and Labour Weekend in Auckland. Other events during 2013 included the Easter School at Alexandra, the JAM Camp in Christchurch, Nelson-Marlborough's traditional St Andrews Dance, and Napier Club's 60th anniversary.

In 2014 we look forward to Easter Weekend School in Fairlie and 60th birthday celebrations with Knox (Auckland) and Nelson SCD Clubs. At the end of this year the NZ Branch Summer School is to be held in Dunedin.

We have seen teacher candidates pass examinations and JAMs complete medal tests and were delighted to see the contributions and dedication of two Branch members recognised. Noeline O'Connor was presented with the RSCDS Scroll of Honour for her contribution to dancing as a teacher and examiner, and John Smith received a New Zealand Branch award for his musical services to SCD.

NZ Branch is now on Facebook – sign up through the NZ Branch website www.dancescottish.org.nz.

South Africa

Correspondent Heather Hodgson,
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Undoubtedly two highlights of the dancing year in South Africa were a visit by Muriel Johnstone and Keith Smith and a visit by Elaine Wilde and Iain Hutchison.

RSCDS Pretoria celebrated its 40th anniversary in style with a ball at which Muriel Johnstone (piano) and Keith Smith (fiddle) were invited to play. It was also a privilege to have them take a class. Almost 50 people attended the ball, with dancers travelling from Johannesburg, Cape Town and Pietermaritzburg. An enjoyable evening was had by all dancing to superb music! That night, teacher Wouter Joubert was presented with a Branch Award in recognition of his commitment and service to the branch.

2013 also saw the launch of RSCDS Pretoria's third book of dances, *Forty Years On*, containing 28 dances written by Pretoria

Branch members and friends, each with music arranged for piano. Many of the tunes are original, composed by Wouter Joubert.

Elaine Wilde and Iain Hutchison were invited on a 'busman's holiday' which resulted in a jam-packed 'Dance Scottish in Cape Town' event. Elaine was welcomed as guest teacher at four of Cape Town's SCD clubs on four consecutive evenings. On the Saturday, she conducted a school with intermediate and advanced classes in the morning and ladies' step in the afternoon – a hectic day that culminated in a Branch Social Dance attended by around 40 dancers. As a grand finale, Elaine taught the Branch demonstration class on the following Monday; then she and Iain then took a well-earned holiday in Knysna! Elaine's teaching was greatly appreciated and Iain's and her superb dancing was truly inspirational.

If you are planning a holiday at the tip of Africa do pack your ghillies as we'd love to welcome you on the dance floor. Please visit us virtually in the interim at www.scd.za.net.



Wouter Joubert (R) receiving his RSCDS Branch Award from the branch chairman, Ryan Nelson (L)

USA East Coast

Correspondent Eilean Yates,
edgyates@gmail.com

Dancing continues to thrive along the East Coast with many exciting events and workshops. Dancers from many areas had a fabulous time at Charlotte's Annual Scottish Weekend. The musicians were Marian Anderson's SDB with John (RSCDS Chairman) and Ruby (RSCDS Summer School Director) Wilkinson teaching at the workshop. Young dancers (10–15) were medal tested and all Grade 5 candidates passed with distinction and credits. The group also had a workshop at their Christmas Dance with Margo Priestley (RSCDS Youth Demo Team instructor) from Edinburgh teaching the classes.

The Greensboro NC group celebrated its 30th (Pearl) anniversary St Andrews Day dance in November. To honour the 90th anniversary of RSCDS the theme of the dance was 'Dancing through the Decades', the dancers dressing in attire from their favourite decade. Music was provided by 'The Bobbys', named in honour of Bobby Brown. They are led by Pete Campbell, husband of Mary McConnell who has taught the group continuously since it was founded.

The New York Scotia Dancers are hosting a workshop for teachers and potential teachers in late January led by Bruce Hamilton from San Francisco. The classes will be followed by an evening of dancing for experienced dancers.



John Wilkinson and Jamie Pressley dancing at Charlotte weekend

Looking forward to Spring the Atlanta branch will hold an 'Olde Tyme Gathering' in North Georgia with Duncan Keppie of Nova Scotia teaching. The Loch Norman dance weekend will have musicians from Scotland for the first time when Luke and Adam Brady are coming to play.

USA Midwest

Each spring the joint effort of three Scottish dance groups, Chicago Branch, John Muir (Wisconsin) Branch and Milwaukee RSCDS affiliated group, provides a weekend of dance and learning in the lovely setting of Beloit College, on the Illinois-Wisconsin border. Those who participated last year evaluated the event as 'outstanding', 'wonderful', 'superb'. The primary teacher for 2013 was Fred DeMarse from San Francisco, who brings a combination of great humor, practical advice and excellent dance instruction. His classes achieved his goal of imparting



Musicians Mara Shea and Julie Gorka with teacher Fred DeMarse

his knowledge and enthusiasm for dancing well while creating a friendly, supportive and fun social environment. The second teacher was Lara Friedman-Shedlov from Minneapolis. Lara taught a Saturday afternoon class on advanced formations while Fred led a step dance class. Fiddler Mara Shea and pianist Julie Gorka provided wonderful music for the entire weekend. Between them these multi-talented players inspired everyone to the best dancing possible.

The 2014 weekend will be held June 6–8. The musicians are A Parcel of Rogues (Calum Pasqua and Susie Petrov) and classes will be taught by Rebecca Blackhall-Peters of Vancouver and Susie Petrov. Details are on our website <https://sites.google.com/site/midwestscottishweekend/>.

Mady Newfield



John Muir children's class

The youngsters above are smiling because they have completed the **John Muir (Wisconsin) Branch** children's class and are enjoying their first Scottish dance party. They are pictured with teachers Kate Deck and Janice Lacock, who led nine class sessions for a wide spread of ages and abilities. The final reward was to dance with the adults for the first portion of the afternoon social, with live music from our resident band, O'er the Border. A second class is planned for the spring, and afterwards the accomplished graduates will be welcomed to our grand ball on March 29. With any luck, they'll become life-long RSCDS members!

Nancy McClements

North America West

Correspondent Roberta Gotfried, roberta.gotfried@gmail.com

This winter Scottish country dancers celebrated a myriad of Burns Suppers and balls throughout the Western region. In addition to our branch-hosted events, many of our dancers are asked to perform at Burns Suppers hosted by Scottish-affiliated organisations. San Francisco Branch's annual Valentine's

Ball was treated this year to accompaniment by Muriel Johnstone and Keith Smith.

As this issue goes to press, we are looking forward to several exciting events. The Catalina Workshop and Ball, sponsored by the four Southern California Branches, will be held May 2–4. The event, held every few years, is set on beautiful Santa Catalina Island where the circular art deco Casino ballroom is the site of the Ball. Youth Weekend West (YWW) will take place the same weekend at Western Washington University in Bellingham, WA. YWW is a treat for younger dancers to be exposed to unfamiliar and tricky dances, refine their technique, and try things they haven't already done. The Ball is open to all dancers to join the weekend participants.

Recently the RSCDS received a large legacy from a long-time member, **Derek Wilson**, who passed away in Florida in July 2012, aged 80. A native of England, Derek worked for a major aircraft company in Los Angeles as an engineer and danced on the demonstration team in the Los Angeles area. After retiring to Dunedin, Florida, he danced regularly with the Dunedin Scottish Country Dancers and participated in the demonstration team there as well.

Derek was a memorable character. He very much enjoyed SCD and appreciated good teachers and teaching techniques. He also appreciated the RSCDS as a standardising organisation.

Apart from dancing, Derek's passion was his Aston Martin sports car which had been specially made for King Hussein of Jordan. It's not known whether the king ever took ownership of the car, but it was Derek's pride and joy!

Fred DeMarse

The Management Board is very grateful for Derek Wilson's extremely generous legacy, which has been placed in the Development Fund. Guidelines and application form for the Fund can be found on the website under 'Funding sources'.

Overheard on the Web



Chris Ronald reports on some Internet debates

Would you become a teacher?

'There is absolutely no way that I will put myself through the process of trying to gain the [RSCDS certificate] when the chance of failure is so high after the huge investment of time and money which is required. At the end of the day, there are many unqualified teachers who are running very successful classes . . .' So wrote one subscriber to the Strathspey list, provoking a lively discussion with contributions coming from all quarters of the globe.

Other subscribers echoed these sentiments, some telling how they or someone they knew had been discouraged from becoming teachers because their footwork 'wasn't good enough'. No one took issue with the RSCDS standards, including footwork standards, as such. The disagreements were mostly over whether or not footwork was overrated, and whether one must be a good dancer to be a good teacher.

So how important is good footwork? According to one subscriber, 'Experienced dancers do not get upset by beginners with lousy footwork, they get upset by new dancers who have not learnt how to get from A to B with lots of eye contact, good phrasing, covering and a sense of the joy of the dance. Good footwork is always a bonus; the lack of it never caused a set to come to a standstill on the dance floor.' Others did not fully agree; they felt that footwork was more than a 'bonus': it may not be the top priority but it was 'a large contributing factor to the dance form'.

Everyone seemed to agree that dancing and teaching require different skills. Some felt that good dancing was necessary in a teacher, at least in a teacher of beginners. Others were not so sure: one referred to a respected swim teacher who was not a swimmer himself. Another mentioned how he had been taught by many teachers over the years, some qualified and some not, and had found big differences. The teachers he appreciated most were 'those who give inspiring lessons, who had previously analysed the dances well, and who explained difficult figures in a way that makes them seem easy'. He wondered to what extent attention is paid to this during teacher training, but was afraid his own footwork meant he would never find out.

Most contributors felt that the RSCDS examination process does teach valuable skills, which may be useful whether someone passes or fails. The question arose whether the useful aspects of the training could be made available to people who cannot afford the cost, or are not prepared to undergo the rigours and stresses of the full RSCDS process, particularly Unit 2 (the dancing part of the RSCDS examination system). One teacher, who had been told not to take the RSCDS exams because his footwork 'would disgrace the Branch', said he would love to go to Summer School and take Unit 5 (the two-week course which is the final stage in the RSCDS process, and which focuses on teaching skills), but this course is currently available only to those who have passed the preceding units, including Unit 2.

Whether it were Unit 5 or something else, there was broad support for more courses devoted to teaching skills, whether at Summer School or elsewhere. With regard to the existing system, one seemingly useful suggestion was to eliminate the rigidity whereby someone who has failed a unit three times may never take the examinations again. Also, it was felt that constructive, face-to-face feedback should be reinstated.

'Challenged' dancers

'Country dancing is a bit like a team sport. It requires that all dancers have a certain minimum level of capability, otherwise they are dragging the team down.' This is how a recent posting to the ECD (English Country Dance) list began. The writer added that he liked to think he would have enough common sense



Graphic by Sue Ronald

to retire from the dance when his physical or mental capability became such that it was beginning to drag the group down. But when such common sense is not present, and a dancer needed constant help from nearby dancers, he wondered what a group could do. 'We want to be kind to the individual, but we also want to maintain the quality of the dance,' he said.

It seems many groups face challenges like this, and there are no easy answers. If the individual is an honoured long-time member of the group, whose abilities have waned over time, dancers may gladly accommodate him or her. One group proposed to one of their old-timers a 'throne' from which to watch the dancing; but this suggestion was met with some choice words!

The challenge is perhaps greater with dancers who do not seem to realise their limitations and the effect on others. One contributor described an individual who had 'no sense of the dance as a whole' and regularly caused sets to break down. The group was worried about the effect this person was having on newcomers. 'However much we want to be inclusive, is it worth it to allow him to drive away new people?'

All agreed that asking a dancer to leave is a drastic step, to be taken only in extreme cases. However, most people felt there had to be limits. One such limit was where safety is at stake. 'Most dancers don't want to be the only thing standing between a dancer and a bad fall,' as one contributor put it. Another pointed out that behaviour that discourages other people from attending needs to be addressed. He referred to the codes of conduct that some groups have developed.

An example is the Events Policy drawn up by the Boston (USA) Branch which runs the Pinewoods Scottish dance camps: www.rscdsboston.org/RSCDSBostonEventsPolicy.pdf. The policy emphasises safety and courtesy, and provides for dancers whose behaviour is found to be dangerous or disruptive to others' enjoyment of the event to be asked to leave.

Note: An article entitled 'The Hopeless Dance Student' by Geoffrey Selling addresses the problem of challenged dancers with much sensitivity and common sense and with practical suggestions. It was published in the magazine of the Teachers' Association (Canada) in 2000. Geoffrey (geoffreys@gfsnet.org) is willing to provide a copy to anyone interested.

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March 21, 2015

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Letters to the Editor



The One O'Clock Canon Is Not Hard

Dear Editor,

Consider a dance. It has four hands across (right and left). It has rights and lefts. It has reels of four, some crossing, casting and turning. And that's all. No unusual figures. No tournée. No set and rotate. No targe or spurtle. No complicated meanwhiles or new figures like in *Muirland Willie* or *Best Set in the Hall*. Each figure leads naturally to the next.

So why does *The One O'Clock Canon* inspire such terror? Why does it receive comments from very experienced dancers like 'I think Ian must have written this in a nightmare'?

If you look at the structure of the dance, and think of it as ends and middles, it works out as follows:

Bars	Activity
1 - 8	Top couple cross right hand, cast off two places, cross right hand and cast up one place while bottom two couples dance rights and lefts
9 - 16	Dance right hands across at the ends, followed by left hands across in the middle
17 - 24	All dance reels of four on the sides
25 - 32	Turn right hand at the ends (2 bars), left hands across in the middle (4 bars) and dancing couples cast off

That doesn't look too complicated, does it? That's the essence of the dance. Apart from the first 8 bars of each half, you're doing exactly the same thing – you just do it at the top the first time, and at the bottom the second time. The first 8 bars aren't exactly tricky, either. You just need to be careful of your timing to make sure the cross doesn't get in the way of the rights and lefts. You have to be ready for the right-hand turn, and it's quite nippy, but you've had the reel of four to settle yourself. In fact the hardest bit seems to be for the original 1st couple to remember not to start again on bar 129.

So have another look at *The One O'Clock Canon*, with the thought that maybe it's not that difficult after all. It only contains simple figures, and there are only 40 distinct bars to it; you just repeat 24 bars at the opposite end of the set.

Yours faithfully,

Ian Brockbank, Edinburgh

Communication on the Dance Floor

Dear Editor,

What I think Bruce Hamilton achieves, amongst much else in his article [Issue 17], is acknowledgement of that realm in dance which is not to be quantified. Consciously or unconsciously, something in each of us both precedes and transcends reason and this is what sustains us ultimately. Of course, we give it names – mutuality, kindred spirits, fraternity – but essentially it is a language of its own as immediate for the wordless as the scholar.

I remember at sixteen, as one scarcely proficient, dancing with an asthmatic octogenarian whose elegance, gentleness and wit made all things possible (or so it seemed); her listening at every level was absolute, there was no agenda, no residue, and yet more than sixty years later what was distilled in those moments is potent.

When dance has openness of heart, humility and fine attention it connects us to ourselves and to our race. This surely is what we celebrate in dancing with another. Learning the language is not enough, it is how we use it.

Ian Ricketts, Godalming, Surrey

A Female Society?

Dear Editor,

With the Society now 90 years old we should realise and understand the profound and long-term effect it has had on Scottish dancing.

With the shortage of men at all levels of society in the 1920s, ladies started dancing together, the dancing style became more feminine, and ladies began teaching. It was, of course, a lady teacher and a Girl Guide leader who started an organisation with the objective 'To practise and preserve country dances as danced in Scotland.' Twenty-seven people attended the founding meeting and (sadly) nineteen of them were 'Miss'. Scottish dancing was considered to be a bit wild.

Where have we got to after 90 years?

Dancing and dances are certainly not wild but could do with some vigour. *Book 47*, for example, seems hardly in the spirit of the original objectives with its new dances, only four of them coming from Scotland and unlikely to be on the programme of a traditional wedding dance. The 90th anniversary dance programmes I saw seemed to be devoid of the classic dances of the last 90 years such as *Petronella*, *Bonnie Anne* or even a Foursome or Eightsome Reel.

Looking at photographs in the last

magazine, there seem to have been few males at the Spring Fling 2013 and I was able to count only two males among 19 Examiners! The team producing the magazine is also entirely female.

In 2023, where should we be? Where will we be? We could certainly do with another Jimmy Shand or a Scottish *Riverdance* to improve membership!

Yours sincerely,

John D Carswell, Linlithgow

Cadgers in the Canongate

Dear Editor,

Several years ago, at Summer School, there were discussions about the two alternative ways of dancing the reels in *Cadgers in the Canongate*. Thirty years ago, as a much younger dancer, I saw yet another method being used by the old-stagers in my district, mostly Scots people who had lived in the area many years. For completeness, I shall describe all three methods.

The dance starts with two right-shoulder reels on the sides, the first couple doing the first reel on their partners' sides, and the second reel on their own sides. The differences lie in the ways the reels are joined together.

In Method 1, the first couple finish the first reel in their partner's place on bar 8, then start the second reel on bar 9 the way their partners started the first reel on bar 1. A disadvantage to this method is that there is reduced continuity for the first lady, and no continuity for the first man, when joining the reels together.

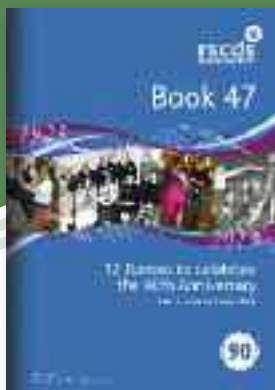
In Method 2, also taught by the Society, the first couple finish the first reel in their own places. To get there, the first man crosses diagonally from second place on bar 7 and follows his partner briefly on bar 8. This method has a good appearance as observed by somebody who is not part of the set.

In Method 3, the first couple, on bar 8, pass each other left-shoulder coming across the top of the set, ready to start the reels on their own side, right-shoulder, on bar 9. The first man does not need to go into the sidelines at the end of bar 8.

I observed the old-stagers doing the reels like this, when I was a young-stager. At the time, I didn't understand it, but now I realise it is a perfectly sensible way of doing the reels. Members may feel that it is worthy of consideration for the future.

I have placed a video showing all three methods on the website www.freewebs.com/scottish-dance-transitions.

Stephen Brown, Ribble Valley Branch.



RSCDS Book 47

Having gone through the dances in RSCDS Book 47, my first impression is that it

has something for every dancer. For instance, *The Kissing Bridge* can be enjoyed by beginners once they have mastered basic figures such as the reel of three and the pousette (or used to practise these figures). However, its simplicity does not make it boring and I am sure more advanced dancers will be happy to see it on a ball programme. At the other end of the spectrum, *The One O'Clock Canon*, with its fugal structure and two dancing couples doing different figures simultaneously, is the perfect dance for those who like a challenge.

Book 47 also includes a variety of set shapes and sizes, from a three-couple set (the strathspey *Memories of Mary Ann*) to square (the strathspey *The Mentor* and the reel *Flight to Melbourne*) to five-couple set (the jig *Vintage Simon*). This is always handy for a teacher or someone compiling a dance programme.

The dances include some new figures and as well as old favourites. I am sure many dancers will also be happy to see the chain progression for three couples (a.k.a. 'chaperoned chain progression') make it into the RSCDS repertoire with *Linnea's Strathspey*. In *Aging Gracefully*, we see a comeback of the first figure from *Neidpath Castle* (Book 22).

It would take too long to mention all the dances in Book 47 and discuss their respective merits. To sum up, I would say that the 90th Anniversary book is a collection of dances which all have the potential to be someone's favourite. Between us, my husband and I have taught all the dances to our local mixed-ability class (though we're still working on *The One O'Clock Canon*) and the dancers have generally enjoyed them. I would therefore recommend this book to all teachers or group leaders who have not acquired it yet. Additionally, the introduction by Alastair MacFadyen is worth reading, especially for those who have an interest in the history of the Society.

Sophie van Leersum, International Branch

Available from RSCDS www.rscds.org/shop
TACBooks store@tac-rscds.org



Moments in Time

Elaine Brunken

'These dances represent special memories made over the many years I have been dancing. Some are

of special people, some are of special places, but all are special Moments in Time.' – Elaine

At long last, a book of Elaine's dances! This handsomely presented book includes 21 dances with music. The tunes are mostly modern with the majority composed by Muriel Johnstone, and other tunes by Dave Wiesler, William Marshall and Traditional – luminaries all!

These dances are great intermediate level dances with just a few exceptions. They are slightly different from what's already out there and a great addition to the repertoire. A number have corners pass and turn or progressive figures of eight set in dances that one can teach/learn in a snap! Other dances make you sit up and take notice: *Mr. Gallamore's Strathspey* with a four-couple bourrel; *A Double Measure* that challenges the brain in a surprising manner when the end of one repetition of the dance flows into the beginning of the next repetition creating a moment of unexpected magic!

Three of the jigs are great set starters: *The Comeback Jig*, *The Greenbelt Jig* and *A Wee Nothin'*. They are mostly skip change with great flow and great movement. Did I mention Elaine was trained in movement? Her choreography exhibits this admirably!

The standard formations in each dance are in bold type, making it easy for a quick glance to let you know which formations are included. There might be others doing this and I applaud it. The layout is excellent.

Elaine has included a story with each dance, bringing it to life with more personality.

I have found delight in teaching every one of these dances!

Ron Wallace, San Francisco Branch

Available from TACBooks
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Moments in Time CD

Muriel Johnstone, Keith Smith and Jim Lindsay

I am not a musician so my review will not be technical. However, I am a dancer and a teacher and I appreciate a good sound when I hear it, so it is a real pleasure to be asked to review this CD. Make no mistake, this is a superb recording.

The CD (14 tracks: 5 reels, 5 strathspeys, 4 jigs) has been recorded to match Elaine Brunken's book of the same name. Several tracks feature sets of tunes composed by Muriel herself, some of which have become well-known and popular, while others were new to me. Other tracks include traditional airs, and the occasional Marshall, Gow, and Skinner.

To me, music makes a dance: no matter how good a dance may be, if the music is not good, the dance will not succeed. Three top-flight musicians have combined for this CD: Muriel (piano), Keith (fiddle) and Jim (accordion). Each in their own right is the consummate artist. Combine all three – what a mind-blowing result! These are tracks you will want to use again and again.

The instruments are well balanced; each artist can be heard, no one instrument drowns out the others. I particularly liked the way they harmonised, and how first one then the other had an opportunity to feature. The arrangements are varied so that the resulting 'sound' changes from track to track.

The jigs and reels are light and bright, so one just wants to get up and dance, and the strathspeys, so uniquely Scottish, have that 'urge' which immediately inspires one to dance to the best of one's ability (no slow or pastoral airs on this recording).

Track 8 gives us a set of good, lively hornpipes – all Muriel's compositions. Track 9, *The Falkirk Lass*, offers a great set of strathspeys by Muriel including *Castlecaigs*. If I had to pick just one, it would have to be Track 11, *Pinewoods Transitions*, an 8x40 reel. Listening to this track, I sensed that the three musicians were having fun and enjoying playing together as a trio – the feeling is infectious and immediately fills the listener with such joy that one doesn't want the music to end.

This CD is pure delight to dance to, and it is dancers who will gain the maximum from this wonderful music. It also makes for enjoyable listening though, be warned, you will want to start dancing, wherever you are and whatever you may be doing!

Dorothy W Wilson
Manager, RSCDS NZ Branch Recordshop

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Ann Dix

Ann Dix was a beautiful dancer, an outstanding teacher, a very talented dance deviser and a kind and considerate friend. She shared her joy and passion for SCD wherever she travelled to teach and examine for the RSCDS. She paid great attention to detail, demanding the best possible performance from dancers, examination candidates and demonstration teams.

Originally trained as a PE teacher, Ann brought her skills in teaching movement to preparing precise and challenging lessons in SCD. She gave unstintingly of her time and skills to many dance groups, including BHS Branch, the London Branch demonstration team and the Argyll Scottish Dancing Group. Very little daunted her; not even organising and choreographing a mass demonstration in the Albert Hall.

Despite being so busy and so supportive of her local dance groups, she found the time and energy, even during her years of illness, to support and run popular events, such as Hogmanay at Higham, a well-loved dance course in the Lake District.

Ann's work for the RSCDS also included sitting on the Education & Training Committee, where she did valuable work on updating the examination system. More recently she was one of three people who edited the 3rd edition of *The Manual of Scottish Country Dancing*. As in every other aspect of her life, she showed total commitment to the task, being prepared to travel and sustain long hours of discussion and endless re-drafts to produce consistent and accurate text. In all the work she did to promote dancing and enable people to enjoy it, even when she felt tired and ill, she never complained and was always cheerful and modest about her own contribution.

Ann was a joy to dance with, giving flight, elegance, strength and complete focus to her partner and the dance.

Helen Russell and Rachel Wilton

Photo of Ann Dix by Stephen Webb



Irene Fidler

Rene (as she was always known) lived her whole life in Newcastle upon Tyne, from where she had a remarkable impact on SCD.

In *Reminiscence Reels* she tells of her first encounter, at a 1951 Folk Festival where 'I was absolutely thrilled with it'. Hooked, she joined the fledgling RSCDS Branch and was soon in the demonstration

team and had her Teacher's Certificate (1957).

Her classes were popular and always fun. Her standards were high, her teaching meticulous and memorable and she brought out the best in everyone, whatever their age or ability. During the decade (1962–72) when Rene was in charge of demonstrations, teams appeared on television, on local theatre stages and generally returned triumphant from festivals. Over 55 years she taught two – and even three – generations of some families, yet rarely forgot a name.

Her talents did not escape Miss Milligan's eagle eye. In 1964 she invited Rene to teach at St Andrews, where she remained on the staff until 1998, a highly respected teacher of ladies' step dancing.

Rene also devised step dances, two collections of which were published. Despite her characteristic modesty ('No one will buy them'), both have been reprinted and sold worldwide.

The Branch elected Rene a Vice-President in 1988 and she was awarded a Society Scroll of Honour in 1993. The hundreds whose lives were touched by this consummate dancer and teacher will remember her with respect and affection.

Irene Waters, Newcastle upon Tyne and District Branch

Kenny Thomson

The world of Scottish dance music lost another popular bandleader in April 2013. Kenny came from a musical family and received his first accordion at Christmas 1947. Like many others, he was inspired by Jimmy Shand; other influences were Ian Powrie, Stan Hamilton, and Bobby Brown.

By the 1960s, Kenny was playing solo for SCD classes. He formed a strong association with RSCDS Ayr Branch, his band playing regularly at their Summer Dancing and other branch events. When the Branch sent a demo team to Sweden in 2001 and again in 2005, Kenny's trio went with them.

Kenny and his Wardlaw Dance Band made several recordings for the RSCDS, for Books 5, 33, 39, and 46, as well as other SCD recordings.

Through a career spanning more than 50 years, Kenny took his music throughout Scotland and to England, Atlanta, Gothenburg, Malta, Toronto and Tunisia. SCD music has truly lost a fine exponent and friend.

Stuart Thomson

Bill Hamilton

Bill Hamilton was born in Largs, Ayrshire. He joined the Society as a member of Edinburgh Branch in 1949 and danced in

the Branch Demonstration Team in the 1950s. He was also a member of the International Team representing Scotland in South Africa.

Bill qualified as an RSCDS teacher and taught at St. Andrews Summer School for many years. He taught Branch classes in Edinburgh, London and Birmingham and taught throughout Canada and the USA. He adjudicated at Festivals in the UK and also in Indonesia and Singapore. Bill also served on both the Executive Council and on the Publications and Research Committee.

Bill will be much missed by his friends.

Robert Mackay

Catherine Bonner

Catherine was born in France of Scottish parents and came to Australia through playing hockey for Scotland. She discovered SCD in 1980, gaining her full teaching certificate in 1989 and teaching two groups. By day she was employed teaching children with multiple disabilities and modified Scottish country dances for them, including those in wheelchairs.

Catherine was a willing and hard-working member up to her last days. She taught at many workshops and weekend schools both in Sydney and the Hunter Valley. She trained teams for innumerable demonstrations in nursing homes, Highland gatherings and other Scottish events.

As Chairman of Sydney Branch, a role she fulfilled for three years with great patience and energy, Catherine helped to plan and implement the 2002 Australian Winter School. In 2008 she was a very worthy recipient of a Sydney Branch Award.

Pat Charlton, Sydney Branch

Pat Kent

Pat Kent, founder of the Nova Scotia Branch, died in February. Pat trained most of the teachers now active in Nova Scotia and others who have moved away. Her beautiful strathspey *Wisp of Thistle*, danced the world over, was published in *Book 37*. She especially liked the 'flirty bits' in dances, such as in *John McAlpin*. Pat was awarded the RSCDS Scroll of Honour in 2002 for her many SCD accomplishments.

Lydia Hedge, Secretary, NS Branch

Susanna Hegel

Susanna was introduced to SCD while on holiday in Scotland in 1960, and from the early 70's she offered SCD as an optional activity at the secondary school where she worked. She started an evening class to encourage former pupils to pursue their hobby. Susanna received the Society's Scroll of Honour in 2002.

Day School Diary

May to December 2014

Compiled by John Sturrock. For more information about these events, please refer to branch or club websites. Issue 19 will cover day and residential schools or workshops from November 2014. Please send details to john.m.sturrock@btinternet.com.

May 14

- 02 – 03 Islay Branch, Weekend School, Islay, Scotland
- 02 – 04 Southern California Avalon Workshop, Catalina Island, CA, USA *Rebecca Blackhall-Peters, Fred DeMarse, Marjorie McLaughlin*
- 02 – 04 Winnipeg Branch, Workshop & Ball, Winnipeg, MB, Canada *Ruth Jappy, Cheryl Durin, Scotch Measure*
- 10 Richmond Branch, Day School, Barnard Castle, Co Durham, England *Maureen Haynes, Gillian Stewart*
- 16 – 17 Isle of Skye Branch, Portree, Isle of Skye, Scotland *Margie Stevenson, Colin Dewar*
- 16 – 18 New York Branch, 51st Pawling Weekend, Pawling, NY, USA *Elaine Brunken, Martin Mulligan, Antoine Rousseau, Laird Brown, Jim Stevenson-Mathews*
- 16 – 18 Duns & District Branch, May Weekend, Duns, Scotland *William Williamson, James Coutts, Marian Anderson*
- 17 Lyon Branch, Day School, Lyon, France *Raphaelle Orgeret, Laure Gardelle*
- 17 Swilcan SCD Group, ½ Day School & Dance, Utrecht, Netherlands *Margaret Lambourne*
- 17 London Branch, Musicians' Day School & Dance, London, England *Ian Robertson*
- 29 – 01/06 SCD Weekend, Zakopane, Krakow, Poland *Atsuko Clement, Graham Donald, Keith Smith, David Cunningham*
- 30 – 01/06 SC Dancers of Hamburg, Weekend Course, Hamburg, Germany *John & Ruby Wilkinson, Susan & Shona MacFadyen*

June 14

- 06 – 08 Chicago & John Muir Branches, Weekend, Beloit, WI, USA *Rebecca Blackhall-Peters, Susie Petrov, Calum Pasqua*
- 06 – 09 Vienna Branch, 25th Anniversary, Whitsun Workshop, Vienna, Austria *Fred DeMarse, Andrew Nolan, Muriel Johnstone, Keith Smith*
- 07 NW Craven Branch, Day School, *Preston Patrick, Cindy Clarke*
- 20 – 21 S.C.O.T. Weekend School, Buckie, Moray, Scotland *Ian Barbour, Sandy Nixon*
- 21 Luxembourg SCD Club, Workshop & Ball, Luxembourg

July 14

- 11 – 19 Boston Branch, Pinewoods Camp, Plymouth, MA, USA

Kathy Giacoletti, Linda Henderson, Antoine Rousseau, Jen Schoonover, Liz Donaldson, Elke Baker, Dan Emery

20 – 17/08 RSCDS Summer School, St Andrews, Fife, Scotland

25 – 03/08 TAC Conference and Summer School, Greeley, Colorado, USA *Helen Russell, Marjorie McLaughlin, Graham Donald, Keith Bark, Tim Wilson, Elaine Brunken, Ron Wallace, Marian Anderson, Keith Smith, Isobelle Hodgson, Judi Nicolson, Max Ketchin, Graham Bell, Steve Carcary*

30 TAS, Workshop, Broxburn, Scotland

Sept 14

04 – 07 Kuckucksnest, Autumn Course 1, Schlüchtern, Germany *Anika Lange, Stefan Schatz*

06 Thistle Club, Day & Musicians' School, Leighton Buzzard, England *Bill Zobel, Ian Robertson, Muriel Johnstone*

12 – 14 Seattle Branch, 40th Fort Worden Weekend, Port Townsend, WA, USA *David & Avril Quarrie, Lin Pettengill, Tim Wilson, Calum MacKinnon, Laura Risk, Lisa Scott, Ginny Snowe*

13 Dumfries Branch, Day School & Dance, Dumfries, Scotland *Les Lambert, Susan MacFadyen*

20 Leeds Branch, Day School, Leeds, England *Mervyn Short, Ian Slater*

27 – 28 Cologne SC Dancers, 40th Weekend School & Ball, Cologne, Germany *Patrick Chamoin, Keith Smith, Ruri Aoyama*

27 Ayr Branch, Day School, Troon, Scotland

28 – 04/10 Canberra Branch, 39th Australian Winter School, Canberra, Australia *Eric Finley, Doug Mills, Martin Mulligan, Jeanette Stephan, Jane Ellis, James Gray, George Meikle, Bob McInnes, Kate Scott*

Oct 14

03 – 05 SCDS of Berlin, 40th Weekend & Ball

03 – 05 Marhamchurch S Dancers, Weekend, Bude, Cornwall, England

03 – 05 International Branch, Workshop for advanced dancers, Menthon-Saint-Bernard nr Annecy, France *Elaine Brunken, Avril & David Quarrie, Chris Harris, Muriel Johnstone, Philippe Kocian*

04 Yorks & N. Humberside Branch, ½ Day School, Yorks, England *Les Lambert*

11 – 12 Paris Branch, Weekend School & Ball, Paris, France *David Queen, Adam Brady, Ian Robertson*

11 Ribble Valley Branch, Day School, Chipping, Lancs, England *Deb Lees, John Browne*

18 – 19 Nova Scotia Branch, Fall Workshop, Halifax & Dartmouth, NS, Canada *Marjorie McLaughlin*

18 London Branch, Day & Musicians' School, London, England *Graham Donald, Pat Houghton, Di Rooney, Lindsey Rousseau, Ian & Judith Muir, Barbara Manning*

18 Thistle Club, Day & Music Workshop, Eindhoven, Netherlands *Deb Lees*

18 Roxburgh and Peebles Branch, Day School and Dance, Galashiels *Margo Priestley and Lindsay Weir*

24 – 25 Charlotte SCD Society, Weekend, Charlotte, NC, USA *Margo Priestley, Jim Stott, Marian Anderson*

24 – 27 Kuckucksnest, Autumn Course 2, Schlüchtern, Germany *Carola Fischer, Silke Grosholz*

25 Exeter Branch, ½ Day School, Exeter, Devon, England *David Queen, Chris Oxtoby*

Nov 14

07 – 09 San Francisco Branch, Asilomar Weekend, Monterey, California, USA *Margo Priestley, Reel of Seven*

07 – 10 Croydon Branch, Weekend, Eastbourne, England

08 Bristol Branch, Day School, Bristol, England *Margie Stevenson, James Gray, Andrew Lyon*

15 Norwich Branch, Day School, Wymondham, Norfolk, England *Janet Johnston, Robert Mackay*

19 – 23 Kuckucksnest, November Course, Schlüchtern, Germany *Mervyn Short, Stefan Schatz*

Dec 14

28 – 05/01 58th New Zealand Branch, Summer School, Dunedin, New Zealand *Damon Collin, Deanne Corps, Rachel East, Linda Glavin, Pat Houghton, Wayne McConnell, Gail Schofield, Peter Shand, Keith Smith, Alan Burn, Anne-Marie Forsyth, Mary McDonald, Sharlene Penman, John Roxburgh, Lynne Scott, Natalie Scott, Clare Simpson*

SCD Festivals

Jun 14

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

Jul 14

12 60th White Rose Festival, Harewood, Leeds, England *Luke Brady, Alan Harrison, Ian Slater*

Glasgow: City of Commonwealth Games 2014

Glasgow: Founder Branch of RSCDS 1923

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