



Some Ruminations on Music for Scottish Country Dancing

by Heather MacKay

Welcome to the fourth in a series of articles drawn from an interview with Barbara McOwen, a well-known Scottish Country dance musician, bandleader, and arranger who got her start in the San Francisco Branch. Here is Barbara's take on the different types of music played for dancing.

Heather (H): *What should musicians consider in trying to put together a good dance arrangement?*

Barbara (B): Use tunes you absolutely love! Sometimes that's a little hard, since for Scottish Country Dance arrangements it's usually good to use the title tune for the dance. Like *Flowers of Edinburgh*; you just would not play for the dance without using the tune *Flowers of Edinburgh*. And maybe you hate *Flowers of Edinburgh*! But as much as you can, use tunes that you love. I'm not 100 percent strict about it, but you're in the [Scottish dance music] culture and that culture says to use the title tune.

It's also good to use tunes that are the same sort of tune. You might say, "Well, I'm going to put together a set of strathspeys," but then there are different sorts of strathspey. An obvious case would be that *Braes of Tulliemet* is one sort of strathspey and *The Lea Rig* is another sort of strathspey. Also, you want to have the tunes match pretty well in form, so that you don't have a tune that's twice as long as the others. You want to have [tunes that are] the same length and that will fit the dance in a general way. Also, once you've got tunes you love (as much as you can) and you've got the same sort of tunes, you have to make a decision about keys.

H: *From your perspective as a musician, what makes a good or bad dance program? What do you wish programmers knew about dance music?*

B: There's one main thing I wish they knew, which as I mentioned, is that you have different kinds of strathspeys, some of which I wouldn't even call a strathspey and which have nothing to do with strathspeys, but dancers like to dance a strathspey step to them. Most people are attuned to hearing the difference between the *Braes of Tulliemet*, a strathspey with a lot of snaps and a driving sound, as opposed to *The Lea Rig*, which [is a slow air or song tune]. It might be OK to have a program

that had all strathspeys in it, i.e., in which all the dances called strathspeys were to strathspeys, but it wouldn't be good to have a program with only song strathspeys. Mind you, those [slow airs] are gorgeous tunes and one or two sprinkled in a program is really lovely. I once was invited to play for a Ball and they sent me the program, and there were no strathspeys. There were two or three *The Lea Rig* type dances, and then there was maybe *Neidpath Castle*, which is a nice strathspey tune but is only three times through, then there was a medley; nothing you could really sink your teeth into! So I realized I have to look out for strathspeys to be sure they don't get left out of the program accidentally.

H: *And are there differences with reels and jigs?*

B: I might divide reels into roughly three categories. One would be reels. In all the old tune books, what is called a reel is, almost without exception, a 16-bar tune. And some of them don't end, they run back into themselves to the beginning. You can't just play the first part twice and the second part twice, because they're very repetitive and it wouldn't be musical. So you take the 16-bar tune and play it twice for a 32-bar dance.

Then, I mentioned earlier the tune *Flowers of Edinburgh*. That does not appear as a "reel" in the old books, it appears as a "country dance" or sometimes a "Scotch measure." You could also call it a hornpipe, in my opinion. These are tunes, new and old, that are 32-bar tunes with a hornpipe end. The end of the phrase is three quarter notes, then there's a quarter note left over for the pick-up into the [next part of the piece]. They're

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Classified Announcements

Classes

**A New Beginners Class at UCSF
starts January 9, 2004
Fridays, 7:30-9:30 PM
A new day of the week!**

Bring your friends and co-workers to a new Scottish Country Dancing class on Friday, January 9 at 7:30 PM! UCSF Millberry Recreation and Fitness Center sponsors the class. Susie Langdon Kass is the teacher.

The fee is \$85 for the 11-week session. Starting December 15, your friends can register by mail, Fax, or in person at Millberry Recreation and Fitness Center, 500 Parnassus, San Francisco. Call 415-476-1115 for a catalog. Validated parking is just \$1.00 for the evening in the Millberry parking garage.

Contact Susie at 415-333-9372, susielk@itsa.ucsf.edu, for more information and directions.

The class is held in an aerobics studio with a great wood floor and mirrors. Tell your friends to bring tennis shoes or dance slippers; no street shoes are allowed in the studio. Continuing beginners and experienced dancers are welcome, too!

Faulty CDs

Devil's Quandary CDs

Anyone having problems with their copy of the *Devil's Quandary* CD can exchange it at the bookstore at monthly parties or contact Bob McMurtry, Fyreladdie@aol.com for replacement. Some of the CDs may have a flaw from the factory. The manufacturers have rerun the CD and corrected the problem. Besides being an embarrassment, it is difficult to know who the customers were. Thanks for your patience.

Bob McMurtry

**A new
Scottish Country Dancing class
For Youth (Ages 10 and up)
is starting in San Francisco**

When?

Mondays, 4:15—5:45 pm
January 5—March 29, 2004

Where?

Ballet Russe

1944 Clement Street (at 21st Avenue)

Who?

Taught by Susie Langdon Kass and Pat O'Brien

All students will be invited to attend the annual Children's Spring Fling Ball in May

To inquire or register, please call:

Daphne Ball, 415-751-3119,

dlefball@aol.com,

or, Susie Langdon Kass, 415-333-9372,

susielk@itsa.ucsf.edu

Other Events

2004 Ball Gown Sale and Tea Party

Come and join us for a good time browsing, trying on, buying, or selling. You're sure to find some great bargains! In the past, we've had fun admiring and commenting on dresses others were modeling. Susie's house has lots of space and a huge mirror. So, don't get rid of that gown that doesn't fit or no longer seems to be the right color! Bring it to the Ball Gown Sale!

The annual pre-Valentine's Ball tea party and ball gown swap will again be held at Susie Langdon Kass' home in San Francisco. The date is Saturday, January 24 from 2:00 - 4:00 p.m. Even if you don't find something to buy, you still can enjoy a cup of tea, good food, and socializing.

The proceeds of each sale go to the seller, but the entry donations (\$3 per person) will go to the scholarship fund. If you can't make it, you can still send in garments for possible sale.

Look for flyers with directions to Susie's house and SAVE THE DATE!

Volunteer Opportunities

**Volunteer! Run for the Board!
Branch Committee candidates
needed!**

Interested in being on the Branch Committee?

Could you suggest someone who'd be good on the board?

The nominating committee is seeking to recruit people to run for election to the "Branch Committee", our organization's Board of Directors or Executive Committee. Four members will be elected at the Annual General Meeting (AGM) in May 2004 for a two-year term. It's fun and it's a great way to serve our organization. If you are interested yourself, or could suggest someone, please let us know. Contact any "board" member or Susie at susielk@itsa.ucsf.edu, 415-333-9372.

Want to find out more about the Branch Committee? Come to a meeting! Or, talk to a current or former board member. All RSCDS-SF Branch members are welcome at Branch Committee meetings. The committee usually meets at a member's home in the afternoon of monthly party days. Call a committee member to find out the location.

The Nominating Committee

For Sale

Kilt, Hunting Stuart of Bute, Waist 38", Length 26": \$200.00

Green Houndstooth Argyll Jacket, 48 R: \$75.00

1 Tuxedo Shirt with Frilled Dickie, 16X34: Free to good home

Contact Larry Wakeman, 925-381-2282 or lcwakeman@aol.com

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 very full of notes, and sound just as driving and fast moving as a reel, except they're 32-bar tunes.

There's so much composition going on now of great new tunes, like *Trip to Windsor* or *Father Francis Cameron*. They are 32-bar tunes, and they don't really fit into the old reel category, but they're not hornpipes either. So the distinctions are getting fuzzier.

The third category might be reels with significantly fewer notes per bar, as in *Peat Fire Flame*. Those tunes rank highly musically with me, but it bothers me little bit to call them reels. They're just not driving enough and they don't look anything like the reels that are in the older books.

It might also be good for people making a program to have a variety of different sorts of jigs and make sure there are some real jigs on the program. There are three main kinds of jigs. Some would be called 6/8 pipe marches. Then there's the two-step kind, like *White Heather Jig*, [which are] more sing-songy and modern sounding.

But, really, all Scottish Country dance jigs have evolved into something closer to 6/8 marches. What a piper told me a long time ago is that jigs are a little faster and they're less "pointed." Pointed means dotted [or uneven in rhythm, with a longer first note]. So a jig would be even notes. A good example is *Jig of Slurs*. A jig is usually fast and there's no good place to put an upbeat in it, and that kind of rhythm is what people are use to at contra dances or Irish jam sessions. A 6/8 pipe march is a little slower and is very pointed; probably the best known 6/8 march is the *Atholl Highlanders* for *The Duke of Atholl's Reel*. That pointed rhythm gives space for an upbeat, which is what the piano right hand might do, for example. A 6/8 march is a foreign animal to a lot of musicians, but that's what the dancers really want.

[Tune in next time for our final article in this series, in which Barbara offers some words of advice on encouraging new dance musicians.]

In Memoriam
William Wakeman, Jr
January 4, 1921 – November 2, 2003

William (Bill) Wakeman passed quietly in his sleep on the morning of November 2. Bill was a member of the Branch from 1965 and danced in the Lafayette class until several years back. Bill also managed the Lafayette class for much of that time, retiring from that post only about two years ago.

Bill is survived by his wife, Bonnie, his brother John, four children, six grand children and 1 great-grandchild.

Valentine's Ball Preview Session
Saturday, February 7, 2004
1:00—5:00 PM

Noe Valley Ministry, 1021 Sanchez Street
at 23rd Street in San Francisco

\$8.00

Teachers: Bruce Herbold, Trina Merriman,
& Susie Langdon Kass,

Music by the The Strathspey and
Humuhumunukunukuapuaa Society Band
David Newitt, Heather MacKay, Patti Cobb,
and Bruce Herbold

All dances will be briefed, walked through for one or more couples and danced once for each couple. Some knowledge of the dances is desirable.

This is a review session.

Dances will not be taught in detail.

Sponsored by the San Francisco Class
 For information call Susie at 415-333-9372 or
 Linnea 415-647-5176

Directions:

By car: Street parking only; carpools STRONGLY suggested.

From 101: Take Cesar Chavez (Army) Street West exit, Cesar Chavez west to Sanchez, then right (north) to 23rd Street.

From 280 north: Take the San Jose Avenue exit. After the 1st light, turn diagonally left onto Dolores at left turn light, continue north to 24th Street. Turn left, then right onto Sanchez.

By public transit: Muni: J-Church streetcar, 24-Divisadero bus, 48-Quintara bus; or BART to a downtown station and transfer to the J-Church streetcar, or BART to the 24th Street station and walk.



Monthly Parties

MARCH MONTHLY PARTY
SATURDAY, MARCH 6, 2004
7:30 P.M.

MOUNTAIN VIEW MASONIC TEMPLE
840 CHURCH ST, MOUNTAIN VIEW

Dance	Level	Type	Source
Light and Airy+	B/I	32J 3	4/5
Mrs. Hamilton of Wishaw	I/A	32S 3	23/9
Postie's Jig	B	32J 4	Clowes/Ormskirk 5
Summer in Assynt+	I	32S 3	Birmingham 73
The Irish Rover	A	32R 3	Cosh 22 SCD
Dancing in the Street+	I	32R 4	42/4
Argyll Strathspey+	A	32S 3	35/3
Midnight Oil	A	48J 5	Drewry/Bankhead pt3
Monymusk	B	32S 3	11/2
The Golden Gateway Reel	I	32R 3	McMurtry/Devil's Quandary
Over the Water to Charlie (New Way)+	I	32J 3	34/5
Asilomar Romantic	I	32S 3	SF Coll. Vol 2
On the Quarterdeck	B	32H 2	Boyd/Harbour City
Miss Gibson's Strathspey	B/I	32S 3	Leaflet 18
The Reel of the 51st Division	B/I	32R3	13/10

+ = New this month

Directions: From 101, take Embarcadero west. Turn right on Middlefield. The hall will be on your right. From 280, take Page Mill Road east and turn left on Middlefield.

APRIL MONTHLY PARTY
SATURDAY, APRIL 3, 2004
7:30 P.M.,

ALAMEDA MASONIC HALL,
2312 ALAMEDA AVENUE, ALAMEDA

Dance	Level	Type	Source
Light and Airy	B/I	32J 3	4/5
Summer in Assynt	I	32S 3	Birmingham 73
The Golden Gateway Reel	I	32R 3	McMurtry/Devil's Quandary
Miss Ogilvie's Fancy+	B/I	32S 3	20/8
On the Quarterdeck	B	32H 2	Boyd/Harbour City
Over the Water to Charlie (New Way)	I	32J 3	34/5
Kinfaun's Castle+	I/A	32S 5	SCDA/ 4th Cairnforth
The Sprig of Ivy+	A	32R 3	Boston Bk.
Monymusk	B	32S 3	11/2
Clutha+	B/I	48R sq 4	31/2
Postie's Jig	B	32J 4	Clowes/Ormskirk 5
Argyll Strathspey	A	32S 3	35/3
Snake Pass+	I	32J 3	Life Begins at 40
Mrs. Hamilton of Wishaw	I/A	32S 3	23/9
Dancing in the Street	I	32R 4	42/4

+ = New this month

Directions: From the South: Take 880 N, exit at High Street and drive west across the High Street bridge into Alameda. Continue on High Street for about 6 blocks and turn right onto Central Ave. Go for another 10 blocks to Park St. Turn left on Park, go 1 block and turn right on Alameda. From the North: Take 880 S, exit at 23rd Ave. Upon crossing the bridge going west you will be on Park. Continue on Park to Alameda and turn right.

The Evolution of the Kilt The 18th Century and the Kilt



What we think of as “the kilt” today was purportedly invented in 1725 by an Englishman, Thomas Rawlinson, owner of an iron works in Glengarry and Lochaber. This gentleman had a number of Highlanders in his employ and came to fancy the Highland way of dressing. However, the machinery and fires of the iron works posed a danger because of the Highlanders’ voluminous *plaids*. Rawlinson abbreviated the belted *plaid*, cutting off all material above the waist and

further tailoring that below. What resulted is the skirt-like garment we know as the kilt today. In Gaelic, it is known as the *feileadh beag* (little wrap) to distinguish it from the *feileadh mòr* (big wrap), the belted plaid.

Ivan Baillie of Aberiachan, Esq. attests to this story in a 1768 letter published in *Edinburgh Magazine* in March 1785: “And I certify from my own knowledge, that till I returned from Edinburgh to reside in this Country in the year 1725, after serving seven or eight years with writers to the signet, I never saw the *felie-beg* used, nor heard any mention of such a piece of dress, not (even) from my father, who was very intelligent and well-known to Highlanders, and lived to the age of 83 years, and died in the year 1738, born in May, 1655.”

Sir John Sinclair, renowned Highland Dress researcher, wrote in 1830 “...it is well known that the phillibeg [*feileadh beag*] was invented by an Englishman in Lochaber about sixty years ago.”

After the Rising of 1745, both the belted *plaid* and the kilt were worn by the Highland regiments. Originally, the kilt was worn in undress order only, but soon the belted *plaid* was deemed too cumbersome for combat and abandoned altogether.

Recent scholarship has, to the great delight of Highlanders everywhere, disproven that Rawlinson “invented” the *feileadh beag*. The *Armorial Bearings of the Chief of the Skenes* (1692) clearly shows a man wearing a *feileadh beag*. There are other depictions showing the *feileadh beag* prior to Rawlinson. Peter MacDonald, textile and costume adviser to United Artists for *Rob Roy* and advisor to the National Trust for Scotland and the Royal Scottish Museum writes: “To begin with, and this is perhaps the central point which has always been missed, the *feileadh mor* was formed from two pieces of cloth joined length

ways. It is therefore not beyond the wit of man not to join them and this seems to have come into fashion in the latter part of the 17th century as socio-agricultural practices, and perhaps also the nature of warfare, changed.”

The Proscription

The Act of 1746 made the wearing of any form of Highland Dress illegal for all but soldiers in Highland regiments (it was their uniform). There were several reasons for this. The first and most predominant reason was to break up and absorb the Highlanders. As long as they identified themselves as a nation unto themselves, they were dangerous to English rule. Forcing them to take on English garb was expected to “subdue” them and decrease their identification with the Highlands. This same reason was used by Henry VIII in the 1537 prohibition on saffron shirts and mantles in Ireland. The second reason for the prohibition on Highland Dress was the unique functionality of the *plaid*. It was claimed that the *plaid* enabled men to better conceal themselves in the heather and therefore better surprise their robbery and murder victims. The *plaid* also allowed men the freedom to, at a moment’s notice, join a rebellion. Since the *plaid* was their blanket and bed as well as their clothing, they didn’t have to go home and pack. The third reason was more puritanical than the other two. The English claimed that the *plaid* encouraged idle living because one could lie around in it all day. Indeed, they professed that “now the labourers have put off the long clothing, the tardy pace, the lethargic look of their fathers, for the short doublet, the linen trousers, the quick pace of men who are labouring



for their own behoof...” (Robertson’s *Agriculture of Perthshire* 1790)

The repeal of 1782 re-instated Highland Dress and it soon became all the rage with all classes of society. Indeed, even the Lowlanders began to wear tartans and kilts. In a painting from 1795, *Military Promenade* by John Kay, the Misses Maxwell, leaders of fashion in Edinburgh, wear ankle length skirts imitating kilts. This was a time of great national pride over the success of the Highland regiments in the Napoleonic Wars.

Everything military was fashionable. Women often wore feminine versions of the uniforms of their fathers, husbands, and brothers much like 13th century crusaders' wives wore heraldic tabards.

The victory at Waterloo and subsequent occupation of Paris lead to some wonderful records of Highland Dress in 1815. Of this time period, Sir Walter Scott wrote: "The singular dress of our Highlanders makes them particular objects of attention to the French." An account of the occupation of Paris recounts that the Emperor of Russia requested a sergeant, a piper, and a private of each of the Highland regiments to parade before him in the Elysée Palace. He was particularly interested in Sergeant Thomas Campbell's hose, gaiters and legs. After pinching the sergeant's skin, "thinking I wore something under my kilt," Campbell lifted his kilt "so that he might not be deceived." Ah, the wit of the Scots.

Scott's romantic writings about the people of the Highlands affected a wave of "sentimental Jacobitism." In the royal visit of 1822, both the Lord Mayor of London and King George the Fourth wore Highland Dress. This year marks the birth of Highland costume as the Scottish National Dress.

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While you were at Asilomar: a report on the RSCDS AGM, 2003, and a year on the E&T

by David Normand-Harris

At the same time as many members of San Francisco Branch were enjoying classes and dancing in the idyllic setting of Asilomar, delegates representing the one-hundred-and-sixty-six worldwide Branches of the RSCDS assembled for the seventy-fourth Annual General Meeting weekend in Perth (Scotland, not Australia!). This historic town, known as the *Gateway to the Highlands*, is close to Scone where many early Scottish kings were crowned. At the end of October Perth is at its most attractive amid countryside rich in autumnal colouring. However, RSCDS members have limited opportunity to enjoy the *Fair City* (another sobriquet) unless they set aside time before or after the events of a very busy weekend.

The Annual General Meeting is, of course, the *raison d'être* for the convention, but it goes without saying that no gathering of Scottish Country dancers is possible without opportunities to take to the floor. Consequently, first things first, the weekend started with a Ball. The sight of Scottish dancers in full evening-dress at the San Francisco Valentine's Ball is always impressive, but picture a hall with nearly seven-hundred dancers in formal attire, and that was the spectacle on the Friday evening. True, the décor of the Gannochy Sports Hall may not have the 'Scottish baronial' ambience of the Scottish Rite Center in Oakland and the floor may lack a little spring, but the sheer number of enthusiastic dancers created a very special atmosphere. It might be expected that there would be less intimacy among such a vast crowd, but, on the contrary, there was particularly strong sociability: a feeling as if one was attending the re-union of a huge — and happy — family.

The AGM itself was held on Saturday afternoon, but in the morning other meetings took place, which were of considerable significance; but first I need to explain a little recent history: two years ago, again while you were at Asilomar, at allegedly the longest AGM in its history, the Society effected major changes to its constitution — full details have been well publicised in the official *Bulletins* and *Newsbriefs* distributed to all members. One of those changes was an increase in the number of delegates which each Branch is entitled to send to undertake the crucial task of voting at the AGM. By this measure San Francisco's "delegation" was increased to eight, and in 2002 I was delighted to be invited by the SF Branch Committee to switch from being a delegate for a Branch of which I was not a member to representing San Francisco, where I am. (San Francisco is the largest Branch in the U.S.)

Another important change adopted at the AGM in 2001 made it possible for any member of the RSCDS to stand for election to the newly-created Management Board or any of the three management Committees: General Purposes and Finance, Education and Training, and Membership Services. All that is

required is a nominator and seconder and ten further signatories supporting the nomination. And so it was that, while you were at Asilomar in 2002, I was a delegate for San Francisco Branch for the first time, and I stood for election and gained a place on the Education and Training Committee.

My experience on the E&T Committee seems to be in some contrast to that of Susi Mayr's during her first year on the new Management Board (her account was published in the last *Reel & Strathspey*). I had a most active and productive year with four meetings of the full Committee and several additional sessions for various smaller working-groups. Among the major issues confronting the E&T Committee have been revising arrangements for the appointment of new Examiners and re-structuring the examinations for the RSCDS Teaching Certificates. This may seem to be "dull stuff" but the training of teachers and the appointment of examiners for that process are crucial for the future of the RSCDS, because only by having teachers of the finest possible calibre will the high standards of the Society be maintained.

I was delighted to be asked to join the working-group on the latter: with our guiding principles that we should preserve the best of the current structure but adapt and change, where appropriate, to suit the circumstances of a Society which is now truly international, we started with a review of the many submissions from Branches and individuals world-wide on where the system might be improved. After lengthy discussions a new scheme was formulated, which will shortly be submitted to the Management Board for formal approval. I understand that the other management Committees have been similarly hard at work in the first year, which is perhaps the reason why Susi's time on the Management Board seemed comparatively uneventful: the fruits of the labours of those on the management Committees have been ripening during the first year and will shortly be "harvested in" by the Management Board.

The E&T Committee also has responsibility for the RSCDS Summer, Winter and Youth Schools; and I was a member of another group working on a new scheme for awarding medals for proficiency in dancing to children. Again, this was a matter which took considerable time and effort to complete, but the first tests are due to come into operation in 2004. In short, I found the work on the E&T very varied and challenging, and, having verified with the Convenor that my contribution had not been entirely valueless, I was eager after the initial year to stand for re-election in 2003 to be able to continue the exciting work which faces the RSCDS

That brings me somewhat circuitously back to the events of the 2003 weekend: after the pleasure of the Ball on Friday evening, the business started with a Branch Forum on Saturday morning. This was the first such meeting of its kind. Each Branch, regardless of number of members, was entitled to send one representative — I was there for San Francisco. The

Forum had been organized by Berks/Hants/Surrey Borders Branch and consisted of four topics for discussion which had been submitted in advance by other Branches: communication; Branch inter-action; Society publications and how we use them; commissioning of a professional video to promote membership. Although the Forum had no power to make decisions, all the comments were referred to the Management Board for consideration. I have already submitted to the San Francisco Branch Committee my own brief report of the meeting, and would be happy to e-mail that to any member of the Branch (dnormandharris@aol.com). Perhaps the most noteworthy item was a suggestion that the annual subscription-copy of the new publication should no longer be sent to every member, since it was argued that few, other than teachers, require a book containing music; it was proposed that the Society might start to issue its own crib-sheets instead.

After a short break, a general meeting under the title *The Floor is Yours* was an open discussion limited to a single highly important topic: whether the RSCDS should become a member-based or Branch-based organization (currently there are 18,000 members who join through Branches and 2,000 who join through Headquarters). Arguments for each were presented by two members of the Management Board and the ensuing discussion indicated that opinions were fairly evenly divided. Since Branches and individual members are soon to be consulted concerning the various options, **you** will have the opportunity to be involved, and there will ultimately be proposals to be voted on at the AGM in 2004. (By the way, for those who are not delegates or who have no taste for business-agendas a dance-class is always arranged during the morning as an alternative to the meetings.)

The afternoon featured the AGM itself, attended this year by 257 delegates and 244 observers — respectively 46 fewer and 118 more than in 2002. The drop in the number of delegates in attendance was probably accounted for by the fact that for the first time ever postal voting was allowed this year, but San Francisco Branch fielded its full complement of eight in person! Again, I prepared and submitted to the Branch Committee notes on the meeting in the form of minutes, and there is an official report on the RSCDS web-site (www.rscds.org). This year, there were no contentious issues and the only voting required was for the election of new members to the Management Board and the three management Committees.

Perhaps the most rewarding part of the meeting was the presentation to Robert Mackay of the Society's Scroll of Honour, which is awarded for outstanding service to the RSCDS Robert H. Mackay — if you have not met him when he used to visit San Francisco, you will probably have danced the eponymous dance composed in his honour — was nominated for the Scroll by San Francisco Branch, and the extent of his contribution to the Society is extremely wide-ranging, including: running

courses for musicians, playing for countless classes, schools and international tours; membership of the Executive Council as representative of SF Branch from 1986 to 2002 and many years of membership of various management committees (publications, finance, music). Into the bargain, he is a dancer of demonstration-team standard! Robert had by far the loudest, warmest and longest applause accorded to any of the recipients of the Scroll, and I know that he was very proud that it was San Francisco Branch who chose to nominate him for that honour.

The final event of the weekend was a social dance with, again, nearly seven-hundred dancers. I confess that I was not present because I was at a little dinner with Robert Mackay and some friends to celebrate his award. However, reports of the dance were that it was a thoroughly congenial and friendly affair. Indeed, those epithets characterized the entire weekend: conviviality is the essence of Scottish Country dancing, and it was there in abundance throughout.

Branch Committee Actions October and November, 2003

Reported by Greg Reznick, Recording Secretary

Events

Asilomar: In October Cameron McDonald reported that this year's event still had a few spaces available. Banners will be allowed in Merrill Hall, but many other decorations are now disallowed by Asilomar management. Next year we will have to raise prices to reflect increased costs.

Jean Patrick Dance: In October Larry Wakeman presented the final financial results from the 2003 Jean Patrick Dance. All expenses were generally on budget and the event netted approximately \$160 for the branch. The committee thanked Larry for organizing an excellent event.

Valentine's Ball: In October Art Tarsa provided a budget for the upcoming ball. It is currently about \$500 to the negative. The committee agreed to accept the ticket prices and structure as presented (with the note that "beginner" discount would actually apply to all people who have not previously attended the ball) and supported Art's suggestion that he should attempt to balance the budget through a reduction in the food cost to last year's figure. In November Art reported that flyers were distributed at Asilomar and will be in the next R&S distribution. All other activities are on schedule.

Music Workshop: In October Ned and Janis Dairiki proposed a one-day music workshop to be held in March, 2004. The workshop and accompanying dance and concert would feature Alasdair Fraser and Muriel Johnstone. The committee enthusiastically supported the concept and recommended

that the organizers select a venue for the dance that could accommodate a large crowd. The committee agreed to approve the concept, and asked Ned and Janis to bring a more refined budget and plan to a future meeting. In November Ned and Janis Dairiki did just that and provided firm information about the workshop. It is scheduled to be held on March 13, 2004, with a concert on March 12. The venue will be the Albany Veterans Memorial Building. A budget was offered that showed the event to be close to break-even. The committee agreed unanimously to accept the budget as presented and thanked the Dairikis for their excellent work in planning this event.

Treasurer's Report

At both meetings Gary presented the current financial condition of the branch. There have been no significant deviations from the budget and the financial condition is healthy and on plan.

Corresponding Secretary's Report

In October Nancy reported that all eight branch representatives to the AGM had been named. They are David Normand-Harris, Alex Tweedly, Robert MacKay, Harry Andrews, Eric Finley, Garry Robertson, Jurgen Munz, and Sijbout Colenbrander. The representatives were to be instructed to support Susi Mayr and David Normand-Harris for the positions where their name is on the ballot and to support the dance review process that was used for Book 44, but with more lead time. In November Paula reported that Robert MacKay, a longtime representative of the branch received the Society Scroll to great applause. She also noted that the two candidates supported by the branch (David Normand-Harris and Susie Mayr) were successful in the election.

Other Items

Ballot Verification Procedures: In October Larry discussed various ideas to reduce the number of spoiled ballots in future branch elections. These ideas included "piggyback" labels, better instructions for the voters and the vote counters, and the distribution of ballots on colored paper. The last proposal (colored paper) would eliminate the need for determining ballot eligibility at the time of voting. In November Larry provided a written proposal regarding a new ballot verification procedure, summarized it as follows:

- a) Ballots will be printed on red paper.
- b) Valid ballots will be on the same paper (color and quality) as the mailed ballots. They will be in the supplied return envelope. There will be a maximum of two ballots per envelope.
- c) The ballot counters will be given clear instructions about determining validity.

The board approved the plan in principle (Witsie/Nancy) and asked Nancy to draft a formal statement of the policy.

Members' Handbook: In October the committee appointed Alan Twigg as editor of the manual. All committee members were asked to review the handbook and forward their comments to Alan. He will incorporate the suggestions and bring any remaining issues back to the committee.

Santa Cruz Music Project: In October Dan Shapiro presented a report regarding the project conducted in Santa Cruz to provide live music in class. It was hoped that this effort would increase class attendance. The basic result was that it did not affect attendance over the long term but did have benefits with respect to the development of new branch musicians and the improved integration of the Santa Cruz class into the branch. In general, it was felt that much was learned, but that the intended results were not forthcoming. The Branch Committee thanked Dan for a great report and his contribution to the project.

Reel & Strathspeyer Distribution: In October the committee continued its discussion on the decision to transition from bulk mail distribution to electronic distribution. It was agreed that Patti and Greg would work on an article for the next R&S and an email for all members announcing the availability of the electronic edition and the plan to stop the bulk mail delivery. (First class delivery of a paper copy will still be available).

The Jean Patrick Memorial Dance

by Larry Wakeman

Another dance year was started with a great dance. This year we featured the fantastic music of Hanneke Cassel and Andy Imbrie. We also presented Gloria and Doug McConnell with the dance "McConnell's Awa" and the tune "Going Home" both written by Bob McMurtry.

Unfortunately, times change. My Vice-Chairperson, Mark Caplin, is going back to school full time and won't be able to continue working with me. I would like to thank him for all the great work he did to help put on the dance for the last few years. It wouldn't have happened without him.

I am now looking for a volunteer to take his place. This position has excellent advancement possibilities. Contact me at 925-381-2282 or lcwakeman@aol.com.

Red Thistle and Co.

by Sue Anderson

The Red Thistles have been busy on several fronts during the summer and fall. We've had several performances, including the San Jose Multicultural Festival in May, Dunsmuir and Reno Games in July, and the Pleasanton Games and the Antiochian Orthodox Church in September. Early in November we gave the first of two performances at Irvington High School in Fremont for a Freshman Arts Spectrum class. This group of students was a very good audience and eagerly took part in the workshop which followed the performance. It was great to see so much enthusiasm and coordination!

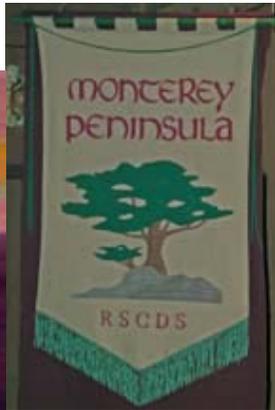
After a great deal of effort by a cast of dozens, our new teaching video—**Scottish Country Dancing with the Red Thistle Dancers, Part II**, made its debut at the Asilomar Weekend in October. It's rewarding to have all this work in a viewable package, and available for purchase. If you are interested in owning a copy, please contact Zaza Wu at zazawu@yahoo.com.

And please mark calendars for Sunday, April 25, 2004, and join us at Cubberley Theater as we host a mini-Ethnic Dance Festival which will include Polish, American, Mexican, and Scottish groups. We always appreciate the Branch community support, and know you will enjoy the enthusiastic and varied styles of dancing. Flyers and additional information will be available as the performance date draws nearer.

Thanks are always due to our artistic director, Jennifer Kelly, and to our three loyal Red Thistle musicians—Lyle Ramshaw, Susan Worland-Bentley, and Michael Bentley. They help us keep the lift in our step!

Asilomar 2003
Kim McGarrity Memorial Ball
Snapshots





Which switch did you say?

RSCDS-SF Calendar Of Events, 2003-2004

Revised 12/01/03 • Compiled by Dotty Lieber:
dottyl@cruzio.com

JANUARY, 2004

- 1, Th: 8-10 PM SF Class MONTHLY PARTY DANCE
 REVIEW: Noe Valley Ministry, SF. Susie 415-333-9372
- 3, Sa: MONTHLY PARTY, Park School 360 E. Blythedale,
 Mill Valley: Sandra 707-643-9162 Hosts: Santa Rosa,
 Dunsmuir
- 5, Mo: 4:15-5:45 PM: NEW SF CHILDREN'S CLASS
 starts, SF; Location: Ballet Russe, 1944 Clement St.
 Susie 415-333-9372 or Daphne 415-751-3119
- 9, Fr: 7:30 PM NEW BEGINNERS CLASS starts, SF;
 UCSF Fitness Center NOTE CHANGE IN DAY! Susie
 415-333-9372
- 10, Sa: 2 PM (video at 1:30) TEACHERS MTG.at Kathleen
 MacAdams' - Bruce Hamilton 650-328-0474
- 16, Fr: NEW BEGINNER CLASS starts in Campbell:
 Rebecca Davis - 408-378-3817
- 17-18, Sa-Su: DUNSMUIR DANCERS WEEKEND
 RETREAT
- 24, Sa: BALL GOWN SWAP & SALE, SF: Susie:
susielk@itsa.ucsf.edu , 415-333-9372. Watch for flyer!

FEBRUARY, 2004

- 7, Sa: 1-5 PM VALENTINE'S BALL REVIEW, Noe Valley
 Ministry. SF. Susie 415-333-9372
- 11, We: MT. VIEW CLASS CUPID'S BOW PARTY
 (Valentine's Ball Review) Anita, a.geleynse@comcast.net
- 14, Sa: VALENTINE'S BALL. Art: atarsa@lsil.com

MARCH, 2004

- 6, Sa: MONTHLY PARTY, Mountain View Masonic
 Temple, 840 Church St., Mt. View Sandra 707-643-
 9162 Hosts: San Jose Class
- 13, Sa: Day & evening - MUSIC WORKSHOP AND
 DANCE PARTY with Alasdair Fraser & Muriel
 Johnstone: Albany Veterans Memorial, 1325 Portland
 Av., Albany Ned/Janis Dairiki, ned@dairiki.org
- 26, Fr: NEW BEGINNER CLASS starts in Campbell:
 Rebecca Davis - 408-378-3817
- 31, We: 7:45 PM MT. VIEW CLASS "ALL FOOL'S EVE"
 PARTY Anita, a.geleynse@comcast.net

APRIL, 2004

- 3, Sa: MONTHLY PARTY, Alameda Masonic Temple, 2312
 Alameda Ave., Alameda. Sandra 707-643-9162. Hosts:
 Lafayette, Livermore Classes.

- 17, Sa: SACRAMENTO WORKSHOP AND BALL:
www.rscds-sacramento.org
- 18, Su: 2 PM TEACHERS MEETING (video @ 1:30)
 Location TBD: brucehamilton@macconnect.com
- 25, Su: MULTI-ETHNIC DANCE FESTIVAL, Cubberly
 Theatre, 4000 Middlefield Rd., Palo Alto. Red Thistle
 Dancers

MAY, 2004

- 1, Sa: MONTHLY PARTY, Temple United Methodist
 Church, 1111 Junipero Serra Blvd., San Francisco.
 Sandra 707-643-9162. Hosts: San Francisco Classes
- 15, Sa: CHILDREN'S BALL. By invitation only. Kathleen
 925-934-6148
- 15, Sa & 16, Su: LIVERMORE SCOTTISH GAMES
 AND CELTIC CELEBRATION, Robertson Park,
 Livermore. Don MacQueen, dmacq@ucscalumni.com
- 26, We: MT. VIEW CLASS END OF YEAR
 PARTY: Kings Head Pub, Campbell. Anita:
a.geleynse@comcast.net

JUNE, 2004

- 5, Sa: MONTHLY PARTY, Soquel Grange, 2800 Porter St.,
 Soquel Sandra 707-643-9162 Hosts: Santa Cruz, Soquel,
 Monterey Classes
- 9 and 16, We: MT. VIEW CLASS DANCING IN THE
 PARK Anita: a.geleynse@comcast.net
- 19, Sa: 2 PM: TEACHERS MEETING (video @ 1:30)
 Location TBD brucehamilton@macconnect.com
- 19, Sa: BEGINNERS BALL, hosted by Santa Rosa Class:
 Emily Evans, emdek@pon.net
- 24, Th: SF CLASS SUMMER SOLSTICE PARTY: Noe
 Valley Ministry, SF: Susie 415-333-9372
- 26, Sa: TRUCKEE WORKSHOP & DANCE: Dave 775-
 825-6867
- 26, Sa: CAMPBELL HIGHLAND GAMES at Campbell
 Community Center

Directory Additions and Changes

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John & Julie Falconer 1516 E Orangeburg Modesto CA 95355	209-529-3480 a 209-576-1647 a jffalconer@sbcglobal.net
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