

The Tartan Times

Volume LXV, Number 6
July/August, 2017



The Royal Scottish Country Dance Society, Boston Branch
c/o The Folk Arts Center of New England
10 Franklin Street, Stoneham, MA 02180-1862

WHO'S WHO IN THE BOSTON BRANCH

Executive Committee *President:* Jeremy Thorpe; *Vice President:* Marsha Byrnes;
Secretary: Susan Haines; *Treasurer:* Cathy Crabtree; *Members at Large:* Janet Anderson,
Sue Chari, Sharon Gilmour, Cathy Goode, Jeffrey Hopper, John Salyards

Teaching & Music Committee *Chair:* Charles Liu

Nominating Committee *Chair:* Ed Pokrass • **Pinewoods Benefit Ball 2017** MaryEllen Scannell
Highland Ball 2018: *Contact:* To be announced

Fall Concert 2017 *Artistic Director:* Robert McOwen; *Producers:* Linda McJannet & Cathy Crabtree

Pinewoods Scottish 2017 *Co-Chairs:* Laura DeCesare and Ross Parker

Pinewoods ESC 2017 *Contact:* Meghan Murray • **NH Highlands** *Contact:* Roberta Lasnik

Demonstration Team *Teacher:* Andy Taylor-Blenis; *Administrator:* Laura DeCesare

Bookstore Dawn & Mike Little • **Equipment** Peter Tandy • **Archives** Gregor Trinkaus-Randall

Membership MaryEllen & John Scannell • **Directory** John Scannell

TAC Representative Patti Tillotson • **Mailing List & Database** Peter Tandy

Keeper of the Class Listing Barbara McOwen

Webmasters Laura and Meyer Billmers • **Back-up Webmaster** Matt Billmers

The Boston Branch Website is www.rscdsboston.org

Exec Committee Class Liaisons: *Brookline, Cambridge & Newton MA:* Sue Chari

Brunswick, Kennebunk & Belfast ME, Greenland & Nashua NH, Chelmsford, MA: John Salyards

Stow MA: Sharon Gilmour • *Burlington, Montpelier & Fairlee VT, Albany NY:* Jeffrey Hopper

Salem, Great Barrington & Northampton MA: Cathy Goode

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(Canadians, please send a money order in U.S. funds).

Mail to Cathy Crabtree, Boston Branch Treasurer, 3 Patriots Dr., Lexington, MA 02420

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Layout Editor Barbara McOwen; **Mailing Coordinators** Marcie Rowland & Cal Perham

IMPORTANT NOTE FROM THE WEBMASTERS

Please proof read all information submitted for publication on the Branch website very carefully. The webmasters are happy to post event fliers and minicribs. However, it is considerably more work for us to have to do it more than once! If you have multiple documents to post, please try to submit them all at once, rather than piecemeal. Thank you in advance. — *Laura and Meyer Billmers*

Notes for the Tartan Times from the Executive Committee

At the AGM held on June 5, 2017, the following members were elected to serve on the Executive Committee – Marsha Byrnes as Vice President, Cathy Crabtree as Treasurer (re-elected), and at-large-members Sharon Gilmour and John Salyards. Welcome! A big thank you to outgoing Executive Committee Members Andrea Aeschlimann, Merrill Henderson and Linda McJannet for working so tirelessly during your tenure/s on the committee! • The Fall Concert will be held on November 11, 2017 at the Scottish Rite Masonic Museum in Lexington, MA with shows at 3 and 7:30 PM. The featured performers are Alasdair Fraser and Natalie Haas along with Campbell Webster, Highland Dance Boston, and the Demonstration Team of the RSCDS Boston Branch. Robert McOwen is the Artistic Director and Linda McJannet and Cathy Crabtree are the co-producers. Ticket information is posted on the Branch website. • The Highland Ball held in May was enjoyed by all, but with a drop in attendance of approximately 25% and fewer out-of-state attendees, the Ball incurred a loss of about \$747.00. As a Branch, we should try to attract the newer dancers. The SDCEA is considering ways to offer group discounts for classes bringing large groups of dancers to the Ball. What can you do to help make next year's Ball successful? • Bill Card is stepping down as the Boston Branch representative on the PCI Board. Thank you, Bill, for your years of service and great sense of humor when presenting your reports at the AGM and SAGM! Bruce Mabbott will be taking Bill's place. — *Respectfully submitted, Susan Haines, Branch Secretary*

Royal Scottish Country Dance Society, Boston Branch
24th Annual Concert of Scottish Music and Dance

Alasdair Fraser & Natalie Haas

Campbell Webster (pipes)
Highland Dance Boston
and the Demonstration Team
of the Boston Branch

Saturday, November 11, 2017

3:00 and 7:30 pm

Scottish Rite Masonic Museum
33 Marrett Rd., Lexington, MA 02421

Info: concert@rscdsboston.org or 617 492 8180
<http://rscdsboston.org/event-fall-concert.html>

Mail orders filled as received. Sorry, no refunds.
(Please use separate forms if ordering for both shows!)

Name _____ # Adults non-members _____ @ \$27
Address _____ # RSCDS members _____ @ \$25
City/State/Zip _____ # Students _____ @ \$15
Telephone _____ # in Group (≥8) _____ @ \$22
Seat preference ___ Orchestra ___ Mezzanine Total: \$ _____
Wheelchair? ___yes
Email address (for future concert notices only) _____

Which show? Circle one: 3:00 PM or 7:30 PM

Make checks payable to *RSCDS, BOSTON* and send with a self-addressed stamped envelope (SASE) to:
RSCDS Concert, c/o Laura Billmers, 66 Lowell St., Lexington, MA 02420-2810
Orders received after Nov. 3 or without a SASE will be held at the door in your name. Thanks!
To order online, visit www.mktix.com/rscd (service fee added: \$2.00-4.50 depending on ticket price).

The Brunswick Maine Dance Class

Cordially invites you to join us for our

Fall Dance Party

Saturday, October 14, 2017



NEW LOCATION! Harraseeket Grange Hall, 13 Elm St., Freeport, Maine

Potluck Supper 5:45 PM
\$1 & a Pot

Dance 7:00 PM
Admission
\$10 for RSCDS members
\$12 for non-RSCDS members

Music by
Ed Pearlman, Fiddle
& Beth Murray, Piano

Opening Waltz

Jubilee Jig	32J 3C	RSCDS Leaflet
Hedwig's Reel	32R 3C	RSCDS 2 nd Graded Book
Wisp of Thistle	32S 3C	RSCDS Book 37
Dancing Spirit	32J 3C	RSCDS Book 50
Davy Nick Nack	32H 3C	Glasgow Assembly
David's Delight	32S 3C	M. Johnstone: Dancing On Air
Chased Lovers	32J 3C	T. Wilson: World Wide Weavings
Cadgers in the Canongate	48R 3C	RSCDS Book 9

Intermission

Gay Gordons

Bethankit	32J 3C	RSCDS 3 rd Graded Book
Tomalena	32R 5Cset	San Francisco Collection
The Bonnie Tree	32S 3C	RSCDS Book 46
Granville Market	32J 3C	RSCDS 2 nd Graded Book
Castle Douglas	32S 3C	Goldring: 12 More Social Dances
The Black Leather Jig	32R 3C	Delaware Valley Silver
Asilomar Romantic	32S 3C	San Francisco Collection
Australian Ladies	32R 3C	Glasgow Assembly

Final Waltz

For further information contact:

Patti Tillotson pstillotson@gmail.com

Home (207) 833-2329 Cell (207) 841-3232



Harraseeket Grange, 13 Elm St, Freeport: From I 295 Exit 22, (Freeport/Durham) follow the exit ramp →
• From the South → turn left towards Freeport Village → turn right onto Rt 1 South (Main St)
• From the North → merge right towards Freeport Village → turn right onto Rt 1 South (Main St)
Travel on Rt 1S (Main St) about 1/10 mile → turn right onto Elm Street (by Key Bank)
The Grange Hall is on the left behind the Azure Cafe → Parking at the Grange Hall & behind Key Bank

The New Hampshire Highlands

The New Hampshire Highlands Scottish Dance Weekend will be held August 25-27 at St. Methodios Faith and Heritage Center on beautiful Clement Pond in Contoocook, NH., NH. The teachers are Katherine Giacoletti from Wyncote, PA, Charles Liu from Watertown, MA, and Robert McOwen from Arlington. There will be live music for all classes and parties, led by Terry Traub. Anne Hooper will lead a music workshop. ~

Stay in the hotel-like retreat house in a single or double room, or in a dormitory for as little as \$200. Retreat house rooms, especially singles, are likely to fill up. The weekend includes 5 meals, 4 classes, 2 evening dance parties, a ceilidh, and much more. ~

For more information:

- ~ web - rscdsboston.org/event-new-hampshire-highlands.html
- ~ Roberta Lasnik - (781) 643-3977 rlasnik@verizon.net
- ~ Loren Wright - (603) 891-2331 lonwright@comcast.net



New Hampshire Highlands Note

There's still space available for this year's New Hampshire Highlands weekend - August 25-27 in Contoocook, NH. Robert McOwen has joined the teaching staff and piper Mike MacNinch has joined the musicians. If you hurry with your fully paid application, you can still get a \$10 discount. See the NH Highlands webpage for the flyer and more information. (See above.)

Brookline Class Note

A vacation week in Evelyn Murray's house in Surrey was entered in a silent auction and the money thus raised goes towards the rent for the Brookline Class. We do not pay the going rate and this helps to put us on the plus side with the church.

TAC Teachers' Conference Weekend 2017

The Teachers' Association (Canada) Teachers' Conference Weekend (TCW) and TAC Annual General Meeting (AGM) 2017 will be held at the University of British Columbia, Vancouver, BC, Canada

Teachers of Scottish Country Dance who have obtained Level 1 (Units 1, 2 & 3 or the Prelim) or Level 2 (Units 4 & 5 or Full) Certificates from the RSCDS and who are current Members of TAC are eligible to attend all events at the TAC Teachers' Conference Weekend.

FYI - TCW and AGM 2018 will be held at the University of Minnesota, Minneapolis, USA, 27 - 29 July 2018



TAC TCW/AGM

21 - 23 July, 2017

Teacher

Jean Noble - Ontario, Canada

Musician

Ian Muir - Prestwick, Scotland

www.tac-rscds.org

TAC Summer School

23 - 30 July, 2017

A full week of Scottish Country Dancing for all levels of experience to fabulous music in beautiful Vancouver, BC.

6 mornings of dance classes,
4 evening social dances,
formal banquet and ball,
a ceilidh,
optional afternoon classes and
fun with both old and new SCD friends.

Teachers

Gary Coull - Morayshire, Scotland
Andrew Smith - Kansas, USA
Tracey Applebee - Ohio, USA
Jean Noble - Ontario, Canada

Musicians

Lisa Scott - Music Director
Ian Muir, Mary Ross
Judi Nicolson, Don Wood
Deby Benton Grosjean

TAC Summer School 2017

Teachers' Association (Canada), better known as TAC, hosts a Scottish Country Dance summer school annually at a venue in Canada or the USA. TAC Summer School is open to all Scottish Country Dancers from basic to advanced and from beginner to experienced. TAC Summer School 2017 will be held at the University of British Columbia (UBC), Vancouver, BC, Canada

info: rscdsvancouver.org/dance/tac-summer-school

"We will play host to 150+ dancers from all around the world. We will dance with them, we will entertain them and we will show them the sights of our wonderful city. Don't miss this great dancing and hosting opportunity!"

FYI - TAC Summer School 2018 will be held at the University of Minneapolis, Minnesota, USA, 29 July - 5 August 2018

CALENDAR FOR THE RSCDS BOSTON BRANCH 2017 (CLASS PARTIES, EVENTS, BALLS)

DATE	EVENT	LOCATION	CONTACT
August 2017			
25-27	New Hampshire Highlands	Contoocook, NH	Roberta Lasnik rlasnik@verizon.net
September 2017			
10	Brookline Class New Season	Brookline, MA	Heather Day, 617-244-6914
October 2017			
15	Brunswick Fall Dance Party	Freeport, ME	Patti Tillotson, 207-833-2329, pstillotson@gmail.com
21	Fairlee Autumn Social	Fairlee, VT	Gary Apfel, fairlee@class@ rscdsboston.org
November 2017			
11	Concert of Scottish Music & Dance	Lexington, MA	Linda McJannet, 617-492-8180
December 2017			
2	Pinewoods Benefit Ball	Salem, MA	MaryEllen Scannell, weebly@ rscdsboston.org

PLEASE SEND ANY CORRECTIONS/ADDITIONS TO Jean Farrington, jffar@verizon.net

CALENDAR OF SCOTTISH COUNTRY DANCE EVENTS AND CONCERTS - LOCAL AND AFAR

July 2017

- 21-23 ** TAC Teacher's Conference Weekend, p 6
- 23-30 ** TAC Summer School, p 6

August

- 15th * Visitors Day, Boston Harbor Scottish Fiddle School, Thompson Island, Boston, MA
- 19th * Maine St. Andrews Highland Games, Topsham Fairgrounds, ME
- 25-27 *** New Hampshire Highlands weekend, p 4

September

- 10th *** Brookline Class start of new season of dancing, p 9
- 15-17 * New Hampshire Highland Games, Lincoln, NH

October

- 14-15 * Jeannie Carmichael Ball, new location - Briarcliff Manor, NY
- 15th *** Brunswick Class annual Dance Party, p 5
- 21st *** Fairlee Autumn Social

November

- 3-5 ** RSCDS Annual Conference weekend and AGM
- 3-5 * Fiddle Hell, Westford, MA
- 11th *** Boston Branch annual Scottish Music & Dance Concert, p 3

December

- 2nd *** Annual Pinewoods Benefit Ball, p 12

Save the date: Boston Highland Ball Weekend - May 18-20, 2018 • NY Pawling Weekend - May 11-13, 2018

Code Breaker: *** an event sponsored by the Boston Branch, ** other SD events within the Branch area, and * of possible interest (perhaps a concert) within the Branch geographic area.

SCOTTISH DANCE CLASS LOCATIONS

MASSACHUSETTS

- Bedford:** Tuesdays, 1:00-2:30 pm, Bedford Senior Center (COA), 12 Mudge Way, Bedford (yellow bldg. behind Town Hall). Register at Senior Center as guest. All levels welcome. Heather Day, 617-244-6914, hdshoes14@gmail.com
- * **Brookline:** Sept-May, Sundays 6:30-8:30 pm, Parish House, Church of Our Saviour, 25 Monmouth Street, Brookline. Contact brooklineclass@rscdsboston.org, Evelyn Murray, 617-864-8945; Heather Day, 617-244-6914
 - * **Cambridge:** Year-round, most Mondays 7:45-10:15 pm, at the Canadian American Club (www.canadianamericanclub.com) 202 Arlington Street, Watertown. Beginners welcome! Contact Alex Bowers, cambridgeclass@rscdsboston.org
 - * **Chelmsford:** Year-round, First Fridays 7-9 pm at the Chelmsford Community Center at 31 Princeton St, North Chelmsford. Beginner & family-friendly. Contact Rebecca Gore at rgore@gmail.com or 508-574-1533
 - * **Great Barrington:** Year-round, Wednesdays 7:15-9:15 pm, Berkshire Pulse, 420 Park St., Housatonic, 3rd floor. Contact Ted, 413-698-2944, tedfr@rnetworx.com or Maria, 413-344-3023, mariaw235@gmail.com
 - * **Newton:** Sept to mid-June Wednesdays 10:30 am - noon. Newton Lower Falls Community Center, 545 Grove Street, Newton. July-Aug at VFW Post 440, 295 California St, Newton (park in the back parking lot). Contact Heather Day, 617-244-6914, hdshoes14@gmail.com
 - * **Northampton:** Sept-May, Thursdays 7:00-9:30 pm, Florence Civic Center, 90 Park St. (enter on Cosmian Ave.), Florence (nr. Northampton). Contact Karen Lavallee-Tente, 413-527-3407, or text to 413-210-8012.
 - * **Salem (Wee Bluets):** Year-round, Thursdays, 8-10 pm, adult beginners 7:30. The Bridge at 211, 211 Bridge St, Salem. Contact MaryEllen Scannell, weebluets@rscdsboston.org, 617-462-1925
 - * **Stow:** Sept-June, 2nd and 4th Fridays. Footwork/figures: 7:15, social dancing 8:00-10:30. Old Stow Town Hall, 375 Great Road, Stow. Contacts: Vickery Trinkaus-Randall, vickery@bu.edu; Marcia Rising, 978-897-2466
- Yarmouth:** Thursdays 7:30 pm, Yarmouthport Congregational Church, 329 Main St (Rt. 6A), Yarmouthport. Contact Marla Menzies, 508-432-3711

MAINE

- * **Belfast:** Year-round, Mondays 7:30 pm, American Legion Hall, 143 High St., Belfast. Contact belfastclass@rscdsboston.org; Kim Jacobs/Bob Klein, 207-722-3139; David Thompson, 207-469-3293
- Blue Hill:** Year-round, Wednesdays 6:30 pm, The Grange, Route 15, Blue Hill. Contact Mike/Dawn Little, 207-348-9308; mjlittle2318@hotmail.com; sugarmaple111@hotmail.com
- * **Brunswick:** Sept-June, Thursdays 6:30 pm, Topsham Grange Hall, Pleasant St, Topsham. Contact Patti Tillotson, 207-833-2329, pstillotson@gmail.com
- * **Kennebunk:** Sept-June, Sundays, 5:30-7:30 pm; Community House, Temple St., Kennebunkport. Contact Merrill Henderson, 207-409-9050, crone4702@gmail.com

NEW HAMPSHIRE

- * **Greenland (Seacoast Dancers):** Oct-June, Tuesdays 7:15-9:15 pm. Beginner's class upon demand. Greenland Parish Hall, 44 Post Road (Route 151), Greenland. Contact Merrill Henderson, crone4702@gmail.com, 207-409-9050 or Laurie Stevens, 603-501-9488, seacoastdancers@rscdsboston.org
- Lancaster:** Sept-June, Fridays 7:30 pm, Lancaster Town Hall, Lancaster. Contact Bill Tobin, 802-751-7671
- * **Nashua:** Aug-June, Wednesdays 7-9 pm, Church of the Good Shepherd, 214 Main St., Nashua. Contact Loren Wright, nashuascd@comcast.net, 603-891-2331

VERMONT

- Burlington:** Mondays, 7-9 pm; Champlain Club, 20 Crowley Street, Burlington. Contact Connie Kent, 802-355-5901, constancekent@gmail.com
- * **Fairlee:** Sept-June, Wednesdays 7-9 pm, Fairlee Town Hall, 75 Town Common Rd. (just off Route 5, Main St.). Contact Gary Apfel, fairlee@rscdsboston.org, 802-439-3459
 - Manchester Center:** On hiatus until further notice. Contact Holly Sherman, 802-362-3471, hovashe@yahoo.com
 - * **Montpelier:** On hiatus until further notice. Contact Martha Kent, mdkent@comcast.net, 802-879-7618

NEW YORK

- * **Albany:** Sundays, 6:30 pm, Newbitz House, 85 Mann Blvd, Clifton Park. Contact Lois New or Cecil Lubitz, 518-383-6580; loisnew@nycap.rr.com; clubitz@nycap.rr.com

* Indicates classes sponsored by the Boston Branch of the Royal Scottish Country Dance Society, www.rscdsboston.org.

NOTE: Because of occasional weather and hall variabilities, etc, it's always advisable to get in touch in advance if you're not on a class contact list. To download this flier as a pdf, go to www.rscdsboston.org/pdf/FullFlyer.pdf. For updates, please email classes@rscdsboston.org

MUSIC PAGE

The Evolution of Fiddle Music in the Northeast of Scotland

By Mike O'Connor [This article was first published in The Scottish Fiddling Revival Newsletter, Vol 8 No 4/5, dated July/Aug/Sept/Oct 1987.]

In this article I will try to illustrate some of the differences between the music of different areas and times in Scotland. Clearly in a short article I cannot go into detail; I will be noting trends and making generalizations. There will always be exceptions, but hopefully these notes will give an overview of the way the music has developed.

I will begin with a period that starts in the seventeenth century and continues until about 1745. In this period the viol was largely replaced by the violin in common usage. What we know about the fiddle music of this time comes from early collections such as the Drummond Castle manuscript of 1734. At this time, before the '45, the pipe and the harp traditions were still strong, and there was much exchange of material between the two traditions. Often we see natural use of the pipe scale and the double tonic in fiddle tunes. Communication with Europe was poor, and the influence of composers such as Corelli, Vivaldi, and Bach was not to be felt in the Highlands for some years. (In comparison look at the baroque influence on the music of O'Carolan.) Often the fiddle tunes have short phrases, i.e. rarely more than 8 bars and we see few formally identified complex musical forms like the Schottische and the Strathspey. The written records show little ornamentation, although this does not mean that it was not present in performance. Similarly the music is not rhythmically complex; there are few sixteenth notes, snaps or runs. But this also may in part be due to the notational conventions of the periods much as to technical competence or stylistic preference. However, the use of mostly major keys, or modes based on C, D, or A, undoubtedly reflect the technical ability of most fiddlers of the period. After the repression following the '45, however, the renaissance now known as the "Golden Age" of Scottish fiddling inspired and was in turn led to new heights by a succession of masterful player/composers.

Niel Gow was the first to take the tradition to a widespread and fashionable audience. In his music we see an incremental development of both technique and style. Some longer phrases appear at this time, as do complex musical forms like the Strathspey, and Gow's music reflect these trends. We see some written ornamentation and more complex use of rhythm. Also, while simple keys predominate, harder keys appear occasionally, as do more technical passages. As the fiddle tradition becomes stronger at this time, we see less exchange with other instrumental traditions, and use of the pipe scale is increasingly rare.

Nathaniel Gow was clearly influenced by his father Niel. However, he was more exposed to cultured society and the classical music of the period. We see baroque influence in his melodies, with elegant phrasing and formal cadences. Longer phrases are frequent, and more technical passages appear, often requiring wide changes of register. Complex forms are often used, and strathspeys and airs display some intricate rhythms. There is some decoration, but the music is still mainly in simple keys, although with more use of flats than Niel. There is little use of the pipe scale.

Up in Huntly, William Marshall was distant, but not isolated from, the influences reflected in Nathaniel Gow's music. His unique style shows only faintly classical influence. Long phrases, complex forms and intricate rhythms are common. Good technique is important, and there is extensive use of flat keys, with ornamentation on both beats and trailing notes. Changes of register are typical, often linked to regular melodic patterns. However, there is little use of the pipe scale or double tonic.

Finally from this era I would like to mention Robert Mackintosh. Like Marshall, he displays only faint classical influence. However, because he lived closer to the heartland of Northeastern fiddle playing his music has a more traditional feel. The changes in register and regular melodic phrases typical of Marshall are less common in Mackintosh's music and, although flat keys predominate, it appears he was fluent in a wide range of keys and he selects them for stylistic effect, i.e. to support the music rather than the performer. However, as with Marshall, long phrases, complex forms, and intricate rhythms are common. Good technique is even more important, there is extensive use of ornamentation on beats and trailing notes. Connections with the pipe and harp are tenuous.

With the death of Marshall in 1833 the "Golden Age" ended. There were more good fiddlers in the community than ever before. However, patronage that had supported the Gows, Marshall and Mackintosh largely disappeared as society discovered the delights of the waltz and the polka. Victorian fiddlers such as Joseph Lowe, James Allan, and Peter Milne clearly played at a high technical standard, and this is reflected in their music. Position work is sometimes mandatory and classical influence appears in the forms of the cadences. Keys from four sharps to three flats were used. This is the environment in which the greatest Victorian fiddle player grew up.

[Cont. on p.10]

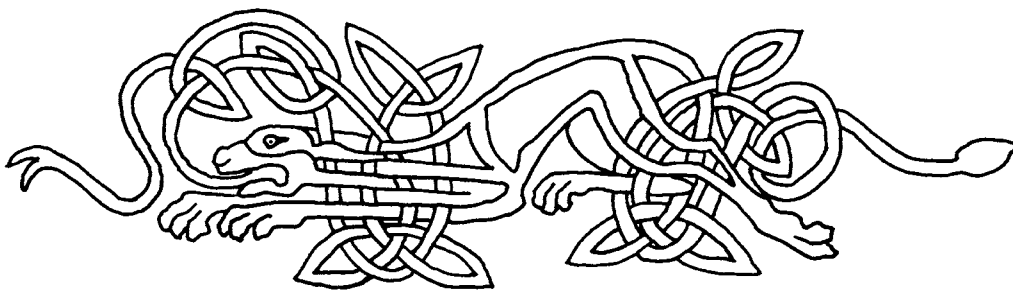
[Cont. from p. 9]

Scott Skinner was a great showman. His great technical skill enabled him to play and write music of difficulty not contemplated by his forbears, and position work is not uncommon. He was clearly familiar with the music of the Golden Age, but his music had many individual characteristics. For showmanship he used florid ornamentation, and emphasized use of the pipe scale and double tonic, especially in the Strathspeys of which he was so fond. His desire for speed during reels in particular is reflected in his extensive use of A major, with repetitive phrases often based on arpeggios or repeated patterns with fairly simple musical forms. In contrast, Skinner's airs are simple and often sentimental, and the influence of the popular music of the time can be seen in the use of forced modulations. His marches, however, are stirring tunes, often taking the form of theme and variations - again for showmanship.

Skinner survived the great war, but much of the living tradition did not. Luckily many of the masters left written collections for us to study and enjoy. I shall stop my review with Skinner and let time place subsequent events in perspective. In this article I have highlighted just some of the ways in which the traditional has developed. I have derived enormous fun from playing the music and discovering this evolutionary path; I recommend it to you. Enjoy the Music!

Chronology

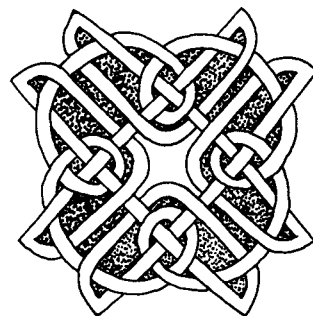
Niel Gow	1727-1807
Robert Mackintosh	1745-1807
William Marshall	1748-1833
Nathaniel Gow	1763-1831
Joseph Lowe	1797-1866
James Allan	1800-1877
Peter Milne	1824-1908
Scott Skinner	1843-1927





Pinewoods Benefit Ball, Hamilton Hall, Salem, December 1985

From Jeanetta McColl: "I have been sorting out Ann Miller's photographs for ultimate disposal. In amongst them I found one that is of interest to those of us attending the Pinewoods Benefit Ball at Hamilton Hall, Salem, in December 1985. Hope that you can find yourself in the crowd. Have fun with this - I had to use a magnifying glass to really see faces !!!"



ROGER SHAW

Roger Shaw (Douglas Roger Dennistoun Shaw), long-time member of the Boston Branch, passed away on February 5th, 2017. He was born in 1930 in the Nilgiri Hills of Southern India. At the age of 6 he and his family moved to New Zealand and he always considered himself a New Zealander. He spent his professional life as a biochemist/molecular biologist and taught and did research at the University of Otago in New Zealand and Oxford University in the UK; in the US, he was at Vanderbilt, Tufts Medical School, BU Medical School and New England Nuclear, a company later bought by DuPont. He retired in 1999. He had three sons from his first marriage, seven grandchildren and two great grandchildren. In 1994 he married Judy Reynolds Shaw, another long-time dancer in the Boston Branch.

Roger started Scottish country dancing in 1970. He became a member of the Demonstration Team, served several terms as Treasurer of the Boston Branch and more recently he was Treasurer of the Cambridge Class Committee where he was a strong supporter of having live music for our classes. He attended the Cambridge and Stow Classes primarily, but he also attended the Salem Class in its early years. He co-chaired the ball twice and he co-chaired the food booth at NEFFA for a number of years. People may remember the experiments he conducted to see if less butter could be used in the shortbread sold at the booth. The results of taste testing at the Cambridge Class determined that all that butter was necessary!

Scottish country dancing was always to Roger a guilt-free hobby. He loved its inclusive spirit and everyone was always welcome at sherry parties he and Judy hosted regularly at Pinewoods. He always felt a particular joy in dancing and in the music and tried to encourage that in others. — *Judy Reynolds Shaw*



Robert McOwen and a friend in Duncan Smith's back yard (12 acres of eucalyptus, ferns, and maybe a few leeches) near Melbourne, Victoria, Australia

MORE PEOPLE NEWS: One reason this issue is historically late is that the Editor (Evelyn Murray) and the Layout Editor (myself, Barbara McOwen) had overlapping travels at the end of June - Evelyn returning from the UK at the same time I left for a 5-part trip involving Berkeley, Australia and Pasadena. I'm tagging along with Robert who is teaching Scottish country dancing this week (same week as Pinewoods) at the Winter School in Adelaide. We have enjoyed re-connecting with our Australian and New Zealand friends, and one American, namely Duncan Smith, formerly of Newton. No sooner do we get back to Massachusetts than we leave again, this time in the other direction - to Scotland - where Robert will be teaching the 4th week of the RSCDS Summer School at St. Andrews. — *Barbara McOwen*

HAVE SHOES ... WILL TRAVEL ...

SCOTTISH COUNTRY DANCE IS WORLDWIDE

If you have ever wanted to dance around the world, there are many opportunities. Several of us were lucky enough to attend two workshops back to back - one in Cyprus and the other in Budapest. In Cyprus, there were about 120 dancers from 20 different countries and teachers were from Scotland, Australia and the US. Both before and after the weekend, tours of the area were offered. One of the exciting things was to dance 'De'il Amang the Tailors' on the "stage" of the amphitheater of Kourion, a part of the UNESCO World Heritage Site of Paphos. It was quite a special feeling to dance in such an ancient location. The International Branch (IB) of Scottish Country Dancers was the organizer of the event.

IB was formed to help and encourage existing or potential Scottish dancers and classes throughout the world. Currently they have dancer members from 36 countries.

It has its roots in the very origins of the RSCDS. When the RSCDS started, branches were established as a way for people to communicate and organize the activity. As the letter post and the growing use of telephones developed, the RSCDS was able to grow into a world-wide organization. The communications revolution of the late 20th century now allows members to keep in regular contact around the world. Many country dancers travel widely for business and leisure and the informal links that have been made can now be strengthened with the creation of the International Branch.

The IB started in 2004, with a little group of dancers spread over many countries – since then they have steadily grown in numbers, and at present have over 250 members.

The following weekend several of us went to the Budapest, Hungary for their 10th Anniversary Weekend which had approximately 200 dancers from around the world, It was a very intense workshop, but wonderful new friends from a wide range of countries.

The international scope of the dancing is a wonderful thing which brings all together in our love of the Scottish dance. — *Patti Tillotson*



Branch members attend the International Branch workshop in Cyprus

MUIRLAND WILLIE *by John Cooper*

Tae start ye off we'll ha'e a dance
Sae simple it is downright silly
So take yer partners and form yer sets
We're gonna dae "Moorland Willie."
The first couple cross and go below third,
And cross up tae second place,
While the seconds set and cross over tae third,
Just watch ye don't fa' on yer face!
At the same time, the thirds cast and sprint up the back,
And cross at the top, ain't this gay?
The fourth couple staun' like twa pieces o' stookie,
And try no' tae get in the way.
By now ye'll have noticed ye're on opposite sides,
So set and cross back tae yer ain.
The seconds are noo in third couple's place,
Ye'll see this if ye've got hauf a brain.
So they bash up the back, and cross at the top,
Just like the third couple did yince.
As ye undoubtedly see, it's a very fast dance,
No' tae be done after tatties and mince.
Meanwhile the seconds, who are really the firsts,
Set and cross over tae third,
The thirds, ye'll remember, were last in first place,
It's sae simple it's really absurd.
So they cross below third and cast up tae second,
And hurry ye huvnae a' day,
The fourth couple staun' like twa pieces o' stookie,
And try no' tae get in the way.
Then a' body sets, and cross back tae yer sides,
This dance is yin o' oor best yins.
Ah'll just carry on and tell you the rest
As am sure ye'll no' ha'e any questions,
So now the first couple, wherever they are,
Lead up to the top and then set,
Then the first and the seconds all do a formation
That's commonly called a pousette.
Can anyone tell me how tae dae that?
If you can, then ye're really a winner —
Which one o' ye said "A pousette is a cat
That's recently finished it's dinner?"

Originally published in the June 1977 issue of the San Francisco *Reel and Strathspey*.
Moorland Willie is a 32-bar Jig for 3 Couples in a 4C set, and the RSCDS published it in Book 21,
Number 9.

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FIRST CLASS MAIL

**COPY DUE DATE FOR THE SEPT/OCT 2017 ISSUE IS AUGUST 10TH.
PLEASE SEND MATERIAL OF YOUR SUMMER / FALL EVENTS TO THE EDITOR.
DATES OF FUTURE EVENTS SHOULD BE SENT TO THE EDITOR
AND TO JEAN FARRINGTON FOR THE BRANCH CALENDAR
Note: Class Events flyers are limited to a half page: 8 1/2" wide by 5 1/2" long**

The flowers of the forest

In Scotland we use the title above when remembering the departed. It does not refer to actual flora but to people, young, middle aged, or older who have gone from this world. It also has a reference to a devastating battle in the 16th century when Scotland lost many of its young men.

The following poem was published in a May, 2017 Folk Arts Newsletter; the writer, Marcie Van Cleave, is the Executive Director. I would suggest that you become a member if you are not already. Not only would you be supporting a worthwhile local organization but it is an excellent way to find out what is going on in the folk dance world of Boston and environs. The address is at the top of this page, or go online to find out more.

When I asked permission to publish her poem, Marcie offered to give me her list of friends no longer with us. I have decided to leave you to add your own names, as I am sure that a number of you will have a list.
— Evelyn Murray

From the Executive Director...

Recently we've suffered losses of those we hold dear.
People close to our hearts, whether they lived far or lived near.
With each loss, the folk dance heaven grows ever more lively
But I miss our friends in this world's dance line beside me.
Phil, Corey, Angela ... Walter and Read
On your journey to the next world we wish you godspeed.
You'll reunite with others who've joined the folk dance in the sky
And someday we'll dance again, you and I.
Until then I'll smile over what we have shared
Whether sublime, serious or silly, for each other we cared.

— Marcie Van Cleave