

Other Scottish Country Dance Organisations

...Continued from p19

FARNHAM SCOTTISH COUNTRY DANCING CLUB Dancing every Tuesday at 8.00pm, Sept-end of April at Memorial Hall, Babbs Mead, Farnham, Surrey GU9 7EE. Details: Anne Lester 01252 782927 or lesteranne@ymail.com or www.fscdc.co.uk

FLEET SCOTTISH COUNTRY DANCE SOCIETY Dance in Church Crookham Memorial Hall in Hampshire on alternate Saturdays from 7.30-10.00pm, Sept-May. Details: Shirley Ferguson 01276 501952 or fergusonshirley7@gmail.com or fleet.rscds-bhs.org.uk

GERRARDS CROSS SCOTTISH COUNTRY DANCE CLUB Meets at Memorial Centre, East Common Road, Gerrards Cross SL9 7AD on Tuesdays from Sept-June. 7.30-10.00pm Visitors and Beginners welcome. Details: Suzanne Todd, 01923 283730 or info@gxscottish.org or www.gxscottish.org

GREENFORD AND DISTRICT CALEDONIAN ASSOC. Meet at the British Legion Hall, Oldfield Lane, Greenford. Visitors welcome. Tuesdays 8.00-10.00pm. Details: Janet MacPhail 020 8560 7670 or enquiries@greenfordcaledonian.net

GUILDFORD SCDC Meets at Onslow Village Hall, Wilderness Rd, Guildford, GU2 7QR most Mondays at 8.00pm from Sept-June. Details: 01420 362530 or www.gscdc.org.uk

HARPENDEN SCOTTISH COUNTRY DANCING CLUB Meets every Tuesday at 8.00pm at Lourdes Hall, Southdown Road, Harpenden. Details: Val Owens, 29 Palfrey Close, St Albans, Herts AL3 5RE, 01727 863870 or HSCDC.org.uk

HARROW & DISTRICT CALEDONIAN SOCIETY Classes Wednesdays 8.15-10.15pm, St Albans Church Hall, Norwood Drive (off The Ridgeway), North Harrow. Also a variety of other activities. Details: Sheena Henderson, mail@harrowscottish.org.uk or 07719 985025 or www.harrowscottish.org.uk

HAYES & DISTRICT SCOTTISH ASSOCIATION Meets Fridays 8.00-10.00pm, Sept-July in Hayes, Middx. Beginners and experienced dancers welcome. Details: Margaret Wallace, 01895 633642 or www.hayesscottish.org.uk

HERTSMERE REEL CLUB Monthly dances on third Saturday (exc. Aug & Sept) 7.30-11.00pm, Tilbury Hall (URC), Darkes Lane, Potters Bar EN6 1BZ. Details: Margaret King, 0208 440 3236 or margaret.king4@hotmail.co.uk

JERSEY CALEDONIA SCD GROUP Details: Joy Carry, Les Arbres, Rue des Cateaux, Trinity, JE3 5HB, 01534 862205 or jjchanjoy97@gmail.com Alan Nicolle, 01534 484375 or alan.nicolle88@gmail.com or Brenda Gale, 01534 862357 or scottishcountrydancingchannelislands.blogspot.com

LONDON HIGHLAND CLUB Meets regularly at St Columba's, Pont Street, London SW1X 0BD. Details: Frank Bennett, 020 8715 3564 or www.londonhighlandclub.co.uk

LUCY CLARK SCD CLUB Meets Thursdays at the Wendover Memorial Hall, Wharf Road, Wendover HP22 6HF. Beginners class 7.00-8.00pm, Social Dancing 8.00-10.00pm. Details: Liz Mitchell, 07947 000368 or info@lucyclark.org.uk or www.lucyclark.org.uk

MAIDENHEAD SCOTTISH DANCING CLUB Meets every Tuesday 8.00pm at St Piran's School, Gringer Hill, Maidenhead, Berks SL6 7LZ. Last Tuesday in the month is Social Dancing Evening. Details: Jane Courtier, 16 Ostler Gate, Maidenhead, Berks SL6 6SG, 01628 628372 or maidenheadscottishdancing.org.uk

MAIDSTONE (COBTREE) SCD GROUP Meets every Wednesday 7.30-10.00pm at The Grove Green Community Hall, Maidstone. Details: Dick Barford, 55 Northumberland Road, Maidstone ME25 7JG, 01622 685984

MEDWAY AND DISTRICT CALEDONIAN ASSOCIATION Dancing Mondays Bredhurst Village Hall, 1.30-3.45pm; Tuesdays and Thursdays St Mary's Island Community Centre, 8.00-10.00pm. Beginners welcome at all. Details: Lyn Sutton-Jones, 07831 154038 and www.medwaycaledonians.co.uk

MID SUSSEX SCOTTISH DANCING GROUP Mixed Ability Group meets every Tuesday in Hurstpierpoint Village Centre BN6 9UY 7.45-10.30pm. Details: franbramham@hotmail.com

MILTON KEYNES BRANCH RSCDS Mixed ability class Mondays 8.00-10.00pm. Bradwell Village Hall, Milton Keynes. Details: Jan Jones, 52 Aintree Close, Bletchley, Milton Keynes MK3 5LP, 01908 378730 or jange@verybusy.co.uk

NORWICH RSCDS Dancing on Mondays from Sept-May/June at the Dance & Drama Studio, Sewell Park College, Constitution Hill, Norwich NR3 4BX. Beginners from 7.00-8.15pm and general dancing 8.20-9.30pm. Details: Sue Petty on 01603 741639 or secretary@rscds-norwich.org.uk

ORPINGTON & DISTRICT CALEDONIAN SOCIETY Dancing every Thursday 8.00-10.15pm at Petts Wood Memorial Hall. Beginners'/Improvers' Class every Monday 8.00-10.15pm at St Pauls, Crofton Road, Orpington. Details: Hadyn Davies, 020 8658 9188 or hadyndavies@gmail.com or www.orpingtonscottishdancing.com

OXFORDSHIRE BRANCH RSCDS Dancing on Thursdays throughout the year in Oxford. Details: Christine Jeffery 01844 278242 or christinej201@hotmail.com or www.rscdsxfordshire.org.uk

Credits

Many thanks to all who contributed to this issue of *The Reel*, including the following for providing photos: p1: Polesden Lacey - Stephen Webb (SJW); Zoom - Joanne Lawrence; Dave Hall - from RSCDS video. p2: Jim - SJW. p3: Simon - Petar Petkovic. p5: Andrew - from himself; Memories - John Graham; Ethel - SJW; cartoon - permission Joan Miles. p6: Meryl - Ian Thomson; Music group - Mark Iliff. p7: Jeremy - from himself; Frances - SJW; album covers - judinicolson.com, rscdsleeds.uk. p8: Stephen - Annett Sievers; Polesden Lacey, Atsuko - SJW. p9: Iain - Katherine Boyd; NZ - public domain. *Centrefold*: 1-8, 10-16 - SJW; 9 - Ian Thomson; 17 - poss. Wilson Nicol. p12: MSG - Simon Wales; Dance evening - Deborah Draffin; Alison - from herself; Viktor - from himself; dance diagram - Keith Rose. p13: Susana, Frances - SJW; image - Susana Page; Barry - from RSCDS Sutton Coldfield archives. p14: Mary MacNab & signature - from SJW; Leaflets - SJW and Adrian Conrad; The Gruppitt Hold - Ian Thomson; Two of a Kind - SJW. p16: Dance diagram - Keith Rose; Fiona - from herself. p17: Helen, Judy, Tony - SJW; George and Tony - Sheelagh Clarke. p18: Bruce - Charlie Bellinger; Richard - Margaret Rowe; Merrill - from Neil; Ann - David Acland. Anniversary logo - designed by Thelma-Jane Robb.

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The Reel

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SEPTEMBER TO NOVEMBER 2020

rscds
London Branch
90
Anniversary



Dancing *Monymusk* on the lawns of Polesden Lacey at the London Branch 75th Anniversary Garden Dance, (11 June 2005). See reminiscences on the Branch's presence at Polesden Lacey and look back at photos from 2004-2006 in our centrefold.



Members of London Branch committee (George Potts and new member Margaret Moore were unable to attend) hold a meeting online from their own homes, (29 May 2020). Also see article on p6.

RSCDS London Branch Annual General Meeting on 19 September 2020 at 3.00pm.
Our AGM will now take place online via Zoom and will be followed by a ceilidh. See p5 for details.



Dave Hall conducts a Zoom Scottish country dance class from Vienna to over 1200 viewers. (22 April, 2020). See a report from Dave on p6.

In This Issue

Virtual SCD Activities

How have dancers and musicians been coping over the last few months? (see p6)

Fancy a new CD?

Let reviews from Jeremy Hill and Frances Richardson inform your choice (see p7)

Revisiting Polesden Lacey

Stephen looks back at the years of London Branch dancing outside on the lawns of this National Trust property in Surrey (see p8)

A Teacher's View

Atsuko Clement reflects on what she feels is important (see p8)

The Reel Profile

We hear from Iain Boyd (see p9)

A New Resource

Find out about The John Mitchell Collection - an ongoing project (see p12)

An Unsung Hero

The work of SCD deviser Barry Priddey is shared here (see p13)

The Missing MacNabberies

The Reel lists the 117 dances attributed to Mary MacNab and asks your help to confirm these and supply details (see p14)

The Dance Corner

A new dance from Iain Boyd - *On the Other Side of the Mirror* (see p16)

"In My Opinion"

Fiona Grant gives us her views on the declining popularity of stepping (see p16)

Lives Remembered

We remember Helen Brown, Judy Rambridge, Tony Harris, Bruce Thomson, Richard Rowe, Merrill McCallum-Deighton, Ann Prior and John Cass (see p17-18)

Chairman's Column by Jim Cook



I trust that readers are keeping well during the continuing COVID-19 emergency which, sadly, continues to impact on our ability to dance. Social distancing may now have been reduced in certain circumstances from two metres to one metre but, alas, we dancers of course require zero metres.

Surely the return to normality must await both the development of a vaccine and its distribution to a population of 60 million+! Let us hope that the London Branch crystal ball, which predicts the resumption of dancing with a Big Bang Christmas Dance, is realistic! Watch this space.

Meanwhile it is heartbreaking to see all the hard work, which went into planning the Branch Classes and Dances this year, going to waste. Furthermore, imagine all the hard work that went into planning our 90th Anniversary events only to find, after the success of the celebratory Tea Dance which happily took place before the axe fell, that our Garden Dance and Ball now have to be rescheduled to 2021, as does our annual Day School (see p4 for details).

Therefore, on behalf of us all, I give thanks to everyone who has helped with the situation. In particular I thank Jenny Kendrick (Classes Convenor), Margaret Shaw (Dances Convenor), Edward Bunting, Meryl and Ian Thomson and Stephen Webb (*The Reel* Editorial Team), Margaret Catchick (90th Anniversary event co-ordinator), Joanne Lawrence (Secretary) and Simon Wales (Treasurer). I also thank everyone who has supported them.

Meanwhile, as you can see, *The Reel* is continuing but, depending on the future situation, the frequency may be reduced. At this difficult time, I thank Joanne and Mel Rowland for all their hard work preparing the frequent complementary eUpdates which have been keeping us all entertained, and informed of events, by email in between issues of *The Reel*. If you are not yet receiving these eUpdates then do please 'sign up' through the [London Branch website](#).

I report on a significant change to one of our Branch Sub Committees whereby the Publicity Sub Committee has been reconstituted as the Communications Sub Committee. This has got off to a good start with a Zoom meeting so ably chaired by its Convenor, Joanne, and supported by Mel and *The Reel* Editorial Team. This Sub Committee brings together the key communication elements of *The Reel*, eUpdates and the Social Media facilities which the Branch uses.

I turn to the Branch AGM. In the early days of COVID-19, we hoped that we would be able to resume dancing with the start of the new season on Saturday 19 September. Therefore the AGM was deferred from June to this new date. But now we hope to resume dancing in December. However the AGM cannot be deferred further. So this will take place as a Zoom meeting and details will be found elsewhere in this issue on p5. Do please join us. After the AGM you will be rewarded by an online Ceilidh, the finishing touches of which are being finalised as I write!

We all know how the emergency is impacting on our social lives and harming the finances of the charities and organisations which we support. The Branch, and indeed the whole Society, hope and trust that you will continue to renew your memberships when these become due. Although, at present, we cannot currently offer classes and dances in return, we are working behind the scenes, and keeping you advised, through the continuing provision of *The Reel* and regular eUpdates, in anticipation of the day when we can take to the floor again.

Furthermore, let us not forget that much of the subscription fee is directed to HQ who are, of course, in financial straits being unable to run such money making events as the St Andrews Summer School this year. Yet HQ are running the virtual *Scottish Dance At Home* activities with its newsletter keeping the whole international dancing family connected. Although unable to meet in person it has been fascinating to discover the different ways technology allows the dancing community to connect through our love of dance. In particular, although I write this in advance of the event, I do hope that you enjoyed the week long 'Dance Scottish - A Summer Celebration' hosted every evening at the end of July by HQ. This virtual celebration of Scottish dance was a mixture of classes featuring internationally renowned teachers, music workshops, talks, pictures and the chance to 'chat' with friends. So, with all this activity going on do please continue your support and make sure that you renew your membership!

Meanwhile, I look forward to seeing you at our Zoom Branch AGM on Saturday 19 September 2020. Keep well and keep safe.

Jim Cook

ROYAL SCOTTISH COUNTRY DANCE SOCIETY



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President: Jean Martin
Chairman: Andrew Kellett

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Demonstration Team Elaine Davies
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90th Anniversary..... Margaret Catchick
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The Reel Editorial Team
..... Edward Bunting, Ian Thomson,
..... Meryl Thomson, Stephen Webb
The Reel Business Editor ... Jeff Robertson
Webmaster Meryl Thomson

Objects of London Branch

To advance the education of the public in the London area in traditional Scottish country dancing, in particular by:

- preserving and furthering the practice of traditional Scottish country dances;
- providing or assisting in providing instruction in the dancing of Scottish country dances;
- promoting the enjoyment and appreciation of Scottish country dancing and music by any suitable means.

www.rscdslondon.org.uk

www.facebook.com/RSCDSLONDON

[@LondonRSCDS](https://twitter.com/LondonRSCDS)

[YouTube.com/RSCDSLONDONBRANCH](https://www.youtube.com/RSCDSLONDONBRANCH)

Associated London Branch videos can be activated by clicking photos with the symbol in the electronic *Reel*.



LUCY CLARK SCOTTISH COUNTRY DANCE CLUB
Christmas Dance
Saturday 12 December 2020
7.00 - 11.00pm
Prestwood Village Hall,
Prestwood, Bucks HP16 0NZ



Ian Muir of Prestwick
We will start dancing again when it is safe and hope to host our annual Christmas dance. The programme with full details will come out on our website nearer the time. Rest assured we will include many familiar and favourite dances to get your feet moving again! Lucy Clark SCDC would like to send good wishes to everyone in the Scottish country dancing community for good health in the months ahead. We hope to dance with you soon.

All dances recapped, some walk throughs
Tickets: £18 - advance sale only
Our intention is for a welcome glass of fizz and buffet
Contact Ann Higginbottom, 01494 451374 or info@lucyclark.org.uk
Further information and cribs available on www.lucyclark.org.uk
Crib also available at my.strathspey.org/dd/list/22955

ST JOHN'S SCOTTISH COUNTRY DANCING CLUB
Hold the date!
Annual Ball

Saturday 21 November 2020
Emmbrook School,
Wokingham RG41 1JP
Ian Muir and the Craigellachie Band

Details to be confirmed when the lockdown situation becomes clearer
Please check our website for updates
Contact Kate Thomson 0118 9860681 or sec.stjohns.scdc@gmail.com
www.warmweb.co.uk/stjohnssdc/



READING ST ANDREW'S SDS
COVID-19 permitting!
Tea Dance
Sunday 29 November 2020
2.30 - 6.00pm
Thameside School, Harley Road,
Caversham, Reading RG4 8DB
Strathallan



Programme: The Hospitality Circle, The Castle of Mey, Slytherin House, Inchmickery, The Rutland Reel, The Hazel Tree, MacDonald of the Isles, The Aviator, The Deil among the Tailors, Hooper's Jig, Broadford Bay, Brunette d'Ecosse, The Dancing Bees, Torridon Lassies, Scott Meikle, The Minister on the Loch, Liquid Assets, The Irish Rover
Tickets £10
Afternoon tea provided

Annual Ball
Saturday 6 February 2021
7.30 - 11.30pm
The Abbey School, 17 Kendrick Road,
Reading RG1 5DZ
Ian Muir and the Craigellachie Band
The programme will feature dances from Thirty Popular Dances Vol 2
Contact Gill Coulson, 52 Montague Close,
Wokingham RG40 5PH 0118 962 9075
sascdo1@gmail.com
www.scottishdancingreading.org

RSCDS CROYDON & DISTRICT BRANCH
Weekend School
Friday 13 - Sunday 15 November 2020
Cumberland Hotel, Grand Parade,
Eastbourne BN21 3YT
Teacher: Wendy Mumford
Musicians: Ian & Judith Muir (Craigellachie)
Reserve a place now, pay in October
Contact Roger Keeling,
rscds.croydon.treasurer@gmail.com
www.rscdscroydon.org.uk

Other Scottish Country Dance Organisations

To update your information in Other Scottish Country Dance Organisations contact editor@rscdslondon.org.uk
If you require your information to also be changed in the SE Classes Listing on our website please contact Jan Collings seclasses@rscdslondon.org.uk or call on 07803 923036.
Payment of £30 was due in May 2020 for *Reels* 312-315. If you wish to make payment by bank transfer or cancel your advert, please contact treasurer@rscdslondon.org.uk

ABINGDON SCOTTISH COUNTRY DANCE CLUB Dancing most Mondays, 7.45-10.00pm, Sept-June at Northcourt Centre, Abingdon, nr Oxford. All welcome. Details: secretary@ascdc.org.uk or www.abingdonscdc.wordpress.com

ADDLESTONE & DISTRICT SCOTTISH SOCIETY Meets Wednesdays 8.15-10.15pm Sept-May at St Mary's Church Hall, Church Road, Byfleet KT14 7NF. Details: Val Clack, 01932 845869 or www.addlestonescottish.org.uk

BERKHAMSTED STRATHSPEY & REEL CLUB Meets in Potten End Village Hall, HP4 2QG. Social dancing: Tuesdays 8.15pm Sept-May, Sat. gardens June/July. Classes: Intermediate and Advanced Mondays 8.00pm, Beginners Tuesdays 8.15pm. Details: Dawn Dorman, Hill End Farm, Gorbamby, St Albans, Herts AL3 6AR, 07710 460623 or www.berkhamstedreelclub.org
BERKS/HANTS/SURREY BORDER BRANCH RSCDS General Class Wednesdays Sept-May, 8.00-10.00pm St Mary's Church Hall, Park Road, Camberley, Surrey GU15 2SR Teacher: Mervyn Short. Monday Advanced class: Fourteen Mondays Sept-April, 8.15-10.15pm at St Sebastian's Memorial Hall, Nine Mile Ride, Wokingham Without RG40 3BA. Details: Alex Duncan, 01932 241615 or www.rscds-bhs.org.uk

BOURNEMOUTH BRANCH RSCDS Meets every Friday at Kinson Community Centre, Pelham's Park, Millhams Rd., Kinson, Bournemouth, BH10 7LH 7.30-9.30pm. Alternate Wednesday Technique class, by invitation. Details: Margaret Robson, 24 Upper Golf Links Road, Broadstone, Dorset BH18 8BX, 01202 698138 or margaret.brcds@ntlworld.com

BRIGHTON BRANCH RSCDS Classes for beginners, intermediate and advanced, country and highland, adults and children. Details: Rod Burrows, 01903 783053 or chair@rscds-brighton.org.uk or www.rscds-brighton.org.uk

BRIGHTON & HOVE SCOTTISH COUNTRY DANCE CLUB Meets Thursdays 7.45-10.15pm at Moulsecomb Hall, Brighton. Details: Carol Catterall, 01273 564963 or www.bhscdc.org.uk

CAMBERLEY REEL CLUB Dancing every Tuesday 8.00pm at St Paul's Church Hall, Church Hill, Camberley. Details: Jackie Cresswell, 01252 616289 or info@camberleyreelclub.org.uk

CAMBRIDGE SCOTTISH SOCIETY Scottish country dancing and other events. Dance Circle meets every Thursday 8.00pm from Sept-June. Details: Rachel Schicker, 01223 364557 or www.camscotsoc.org.uk

CHELtenham BRANCH RSCDS General class/Club Night Mondays 7.30-9.30pm St Luke's Church Hall, St Luke's Place, Cheltenham GL53 7HP. Beginners' class Monday 7.45-9.45pm Reddings Community Centre, North Road West, Cheltenham GL51 6RF. Details: Lesley Taylor, 07712 578622 cheltscdssec@gmail.com or www.cheltenhamrscds.btck.co.uk

CHELtenham SCOTTISH SOCIETY Dancing Friday nights 7.30-10.00pm at St Andrew's UR Church, Montpellier Street, Cheltenham GL50 1SP. Details: John Marshall, duracellbunney@tiscali.co.uk www.cheltenhamscottishsociety.btck.co.uk www.jockjigging.btck.co.uk

CHISWICK SCOTTISH COUNTRY DANCE CLUB Meets on Sundays 6.00-9.15pm, Sept-June, in the Upper Hall at St Michael & All Angels Church, corner of Woodstock Road and Priory Avenue, London W4 1TX (turn right out of Turnham Green tube station, 70 yards). Details: www.chiswickscottish.org.uk or Evelyn Norman, 020 8641 5877 or secretary@chiswickscottish.org.uk

CROYDON & DISTRICT BRANCH Branch class in Coulsdon: General, incl. Beginners with technique Fridays 7.30 -10.00pm Coulsdon Methodist Church, Brighton Road, Coulsdon CR5 2BE. Details: Mary Courtney, 020 8651 0704 or www.rscdscroydon.org.uk

EPPING FOREST SCOTTISH ASSOCIATION Club nights: Mondays (all year) 8.00-10.00pm at Christchurch Parish Hall, Wanstead Place, Wanstead E11 7SW; Thursdays (all year) 8.00-10.00pm at St John's Parish Hall, High Road, Buckhurst Hill, IG9 5RX. Details: Angela Ross, 020 8504 3376 or angelaross87@hotmail.com or www.efsa.org.uk

EPSOM & DISTRICT CALEDONIAN ASSOCIATION General dancing Mondays, 7.30-10.00pm, Tweddle Hall, St Andrew's URC, Northey Avenue, Cheam, SM2 7HF. Teacher: Pauline Cashmore, 020 8686 9362
Details: Dorothy Pearson, 01737 551724



ARGYLL SCOTTISH DANCING GROUP
Day School
Saturday 24 April 2021
10.30am - 5.15pm
Normandy Village Hall, Manor
Fruit Farm, Glaziers Lane,
Normandy GU3 2DT
Nearest station: Wanborough (located approx. 1 mile from the village hall)
Teacher: Eric Finley
Musician: Jeremy Hill
For further details and application forms contact Gaynor Curtis, 60 Bishops Wood, St Johns, Woking, Surrey GU21 3QB
Telephone: 01483 721989
Email: gaynortcurtis@clara.co.uk
www.argyllscottishdancinggroup.org.uk

LONDON HIGHLAND CLUB
Dances for the rest of 2020 are cancelled. Subsequent dances are to be confirmed. All are at St Columba's Church Hall, Pont Street, London SW1X 0BD

Saturdays: Lower Hall
7.00 - 11.00pm unless otherwise stated
9 January 2021: New Year Dance
Craigievar
6 February 2021: Annual Ball
Ian Muir (Prestwick)
Programmes and cribs are on our website: www.londonhighlandclub.co.uk

For further details contact Frank Bennett, fb.lhc@blueyonder.co.uk or 020 8715 3564
Everyone is welcome at all our functions

The Reel Advertising Rates

See *Reel* 312 for details and rates.
Send Forthcoming Events adverts to Meryl at danceads@rscdslondon.org.uk
Other adverts and enquiries on pricing to the Business Editor Jeff Robertson at businesseditor@rscdslondon.org.uk

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Lives Remembered

Oxford Blue, Physician and Piper from Jimmie Hill

Dr Bruce Ewan Thomson
19 November 1930 - 13 January 2020



1998

I was privileged to know Bruce Thomson. After a professional life as a GP in Horsham, he retired first to Brighton, then to Crieff where he passed away in January. Born in Assam, where his father was a tea planter, Bruce was sent home to Scotland to school. At Oxford University he gained blues for boxing and rugby and was picked three times to play for Scotland in the 1950s. He also played for London Scottish.

Bruce's roots were in Aberdeenshire. His grandfather was a friend of James Scott Skinner, who composed *Baillie Booth's Rant* for him. From his schooldays Bruce played the pipes, taught by some of the greatest pipers of the day. Bruce was well-known in Mid-Sussex, playing in the Pride of Sussex Pipe Band and for highland dancers. He and his wife, Gill, attended my class in Brighton Branch. When two of our dancers got married, Bruce composed the reel *Charlie's Wedding*, the tune used for *The Dancers' Wedding* in Book 41. Bruce also played the accordion and had a ceilidh dance band along with his great friend and fiddler Bill Hart. Bruce composed over 450 tunes, some of which are now standards in the piping repertoire.

Ed. A tribute to Bruce appeared in March 2020 in *The Scotsman*

Engineer, Teacher, Dancer from Catherine Rowe

Richard Patrick Rowe
9 April 1932 - 1 December 2019



Richard and Catherine celebrating their 25th Wedding Anniversary in July 1994.

Born in Grimsby, Richard was educated in Wigan, graduating in Civil Engineering, and became a Fellow of that institution. This was an absorbing life-long career firstly, with British Rail and then with the Docks and Harbours Board. Notable works included projects in the Middle and Far East and also closer to home in Great Yarmouth. During his working life he contributed many articles to magazines and even until recently worked with RICS on guidelines.

Richard began his Scottish dancing at Southport Branch, then joined the Manchester Branch dem team led by Ian Hall. He enjoyed visits to festivals in Angers, France. Richard joined London Branch in

1964 and became a Life Member in 1972. It was on holiday in Arran that I met Richard. He was running a ceilidh to entertain guests at a Holiday Fellowship hotel and we married in 1969, moving to Chorleywood in Hertfordshire where our son was born. Whilst living there Richard attended Mary Stoker's class where in 1971 he was awarded his teacher's certificate from Miss Milligan.

We moved to Colchester in 1973 where Richard taught at the Adult Education Centre. His good humour, patience and relaxed manner made his classes very successful. For 10 years he ran annual weekend dance schools at Belstead House in Ipswich and started a class in Colchester which he organised up to last autumn. During the pipe band contest in Colchester's Castle Park, after our demonstration, we were invited to take part in July 2000 in Queen Elizabeth The Queen's Mother's 100th birthday pageant on Horse Guards Parade. Richard often said that taking part in that event was the highlight of his Scottish dancing.

Keen Dancer and Nurse from Neil McCallum-Deighton

Merrall McCallum-Deighton (née Gibson)
22 August 1923 - 15 May 2020



c1940s

My mother passed away peacefully in her sleep in May this year, aged 96. An only child, she was born in Reigate in Surrey and after her parents moved to London, went to Haberdashers' Aske's School for Girls, but in the run up to WW2 her parents moved near to Biggin Hill to avoid the risk of bombing. After leaving school she came to London to begin a career in nursing at the Middlesex Hospital. She began Scottish dancing in London at that time, nursing throughout the blitz and afterwards. It says something about her character that her memories of those days were, "the most exciting of her life". I believe that she danced extensively at St Columba's in Pont Street after it was rebuilt following bomb damage, as well as in national competitions, where she recalled dancing to Jimmy Shand and his Band. When I went to university, she regaled me with stories of how much fun she had, including recommendations for pubs to go to throughout Belgravia and the West End! Merrall worked as a nurse at the Middlesex Hospital in London until the 1950s when she took up various nursing posts, including at the De Havilland aircraft factory.

She met my father, John, when Scottish dancing in 1960, marrying a year later, and a further year later I was born. We lived in the south of England moving several times before finally retiring to Norfolk. During my childhood, my parents' dancing continued sporadically into the late 1980s, but particularly during a two-year period when they lived in Glenalmond, Perthshire, when it became a major part of their life again. My mother's other great passion in life became her dogs, especially Pointers. Although my mother stopped dancing in the mid-1990s due to arthritis, she remained a reader of *The Reel* until she died and looked back with great happiness on her years of dancing.

Bridport Club Founder from Caroline Morgan-Smith

Ann Daphne Fiona Prior
18 September 1928 - 26 May 2020



2018

Ann was born in North Queensferry, then lived in part in India, her father being a civil servant there. By age five she attended Scottish and highland dancing classes and as a teenager danced at Rosyth. In retirement the family moved to Radcliffe-on-Trent and Ann joined the Nottingham Scottish Club, which later became a Branch. In 1952 she was examined by Jean Milligan and passed the Teachers' Certificate. Ann taught classes at all levels and a successful demonstration team, even beating Anna Holden's Birmingham Mixed Team in a competition on one occasion. Then, in 1964 the family moved to Bridport where Ann met her partner, Ron Pickford. Ron and Ann ran the local youth drama club, he was in charge of music and she wrote and directed. In 1986 they retired but sadly Ron died suddenly a few years later. Ann was a keen tennis player, still competing locally in her early 80s. She played bridge and volunteered with the National Trust. Ann danced with several clubs in the south-west and in 1995 she and a small group founded the Bridport Scottish Dancers (*see Reel 226 p4*). The club still maintains a core membership of 40, many were at that first evening. It was Ann's tireless energy and hard work that accounted for our success and enjoyment of Scottish dancing. In 2018 the club celebrated Ann's 90th birthday with a very successful dance where, as usual, she danced every dance!

John Cass tribute - see [rscdslondon.org.uk/rdata/R313JohnCasstribute.pdf](https://www.rscdslondon.org.uk/rdata/R313JohnCasstribute.pdf)

Forthcoming Events

ISLE OF WIGHT
Weekend School
Friday 12 - Sunday
14 February 2021
The Shanklin Hotel, Shanklin PO37 6DP
Teachers: Diane Rooney and Mervyn Short
Musicians: Robert Mackay, Ian Muir and Judith Muir
Band for Evening Dances:
The Craigellachie Band
Further information from
Catherine Packwood-Bluett, 01980 621322 or
iowsdwe@hotmail.com
www.craigellachie-band.co.uk/isle_of_wight.html



THISTLE CLUB
~~CANCELLED Day School, Musicians' Workshop and Dance on Saturday 5 September 2020~~
SAVE THE DATE
2021 Day School, Musicians Workshop and Dance
Saturday 18 September 2021
10.30am - 4.30pm
Wing Village Hall, Wing LU7 0NN
Teacher: Vladamir Garbuzov
Musicians' Workshop: Ian Robertson
Evening Dance: Ian Robertson and the Workshop musicians
Contact Jan Jones jangeverybusy@gmail.com
www.thistleclub.co.uk

London Branch Matters

Membership and *The Reel* Subscription

As a member of RSCDS London Branch you can enjoy the following benefits: reduced rates at London Branch classes, dances and events; four issues per year of *The Reel*; 10% discount on items from the RSCDS online shop and two issues per year of the RSCDS magazine *Scottish Country Dancer*. Members wishing to pay by direct debit may now do so by completing a payment mandate either by clicking on the appropriate link in the table to the right of this text (for electronic *Reel* readers) or by going to www.rscdslondon.org.uk/membership-page. Membership may also be purchased by Credit/Debit Card or PayPal or by cheque payable to RSCDS London Branch by going to the same page. See full details on website. New members should also complete the membership application form on the London Branch website. Membership/subscription enquiries and cheque payments should be addressed to the Membership Secretary, Gaynor Curtis, 60 Bishops Wood, Woking GU21 3QB, 01483 721989, membership@rscdslondon.org.uk. Any reader who receives a paper issue of *The Reel* may send their email address to Gaynor Curtis and receive an electronic copy too at no extra charge. Those receiving an electronic copy are asked not to pass this on, unless it is to someone they feel might like to help support the Branch by becoming a member or subscribing.

The current rates for RSCDS membership through the London Branch are as follows:

Membership category	Junior 12-17 years	Young Adult 18-24 years	Adult 25 years +	Adult Joint (2) 25 years +	2nd Branch	<i>The Reel</i> only (subscription)
Electronic (eReel)	£14	£20	£24	£40	£4	£4
<i>The Reel</i> by post (UK)	£16	£22	£26	£44	£6	£6
<i>The Reel</i> by post (Europe)	£22	£28	£32	£56	£12	£12
<i>The Reel</i> by post (Rest of the World)	£25	£31	£35	£62	£15	£15

Members should also complete the membership application form on the London Branch website. Membership/subscription enquiries and cheque payments should be addressed to the Membership Secretary, Gaynor Curtis, 60 Bishops Wood, Woking GU21 3QB, 01483 721989, membership@rscdslondon.org.uk. Any reader who receives a paper issue of *The Reel* may send their email address to Gaynor Curtis and receive an electronic copy too at no extra charge. Those receiving an electronic copy are asked not to pass this on, unless it is to someone they feel might like to help support the Branch by becoming a member or subscribing.

London Branch Financial Review 2019-2020 by Simon Wales, Branch Treasurer



Financial Review for the year 1 April 2019 - 31 March 2020

Another financial year has passed, and another set of accounts produced - the 18th which I have been honoured to produce, and I have lost track of how many Chancellors of the Exchequer I have outlasted!! The audited accounts are too big to be despatched to members, but should any member wish to see a copy, they can email me at treasurer@rscdslondon.org.uk and I will email them.

As ever, I am grateful to all the convenors and other volunteers who help by banking money from events, classes, dances or membership and *Reel* subscriptions - the accounts were finalised in record time thanks to all the banking being done so promptly.

Below is my commentary on the accounts, even without the full set of accounts it gives a good view of the Branch's activities for the year and the postponed AGM in September will give an opportunity for questions to be raised.

Summary

At 31 March 2020 the Branch's net worth of £62,936 was represented by the following funds:

	31 March 2020	31 March 2019
General Fund	£56,759	£67,779
Bill Ireland	£3,644	£3,794
Anniversary Fund	£2,069	£2,069
Wilson Nicol	£464	£990
Total net worth	£62,936	£74,632

The value of these funds is supported by the Branch's holdings of investments and cash at hand, shown in the balance sheet.

Reserves Policy

The policy for unrestricted reserves is to hold sufficient funds to enable the activities of the Branch to take place in the face of poor income generation in any year. The budget is balanced each year, with some specific items being funded from legacy funds. The reserves have been reduced this year by an unrealised loss on investments of £11,869.

Restricted reserves have been donated for specific purposes and are spent in accordance with the donor's request.

Results for the year

The accounts show a net incoming resource figure of £173 (pretty close to the budgeted breakeven!) - less the unrealised loss on investments. This also includes planned expenditure from legacy funds of £676.

Classes

Fees, less hire of halls, less teachers' and musicians' expenses: £14,852 - £9,326 - £8,072 = £2,546 deficit. This is well within budget and is accounted for by an even spread of losses across all classes. The day school made a healthy profit of £238.

Family Activities (formerly Youth Activities)

Income less expenditure: £454 - £805 = £351 deficit. The class had better attendance and the hall is remarkably good value. The Anniversary Fund for youth outreach remains largely unspent, and is being earmarked for the relaunch of family dances and to run more family classes.

Dances

Income less expenditure: £7,046 - £6,621 = £425 surplus, which is under budget estimates. The Burns' Night Dance did well again this year, but the Christmas Dance was not so well attended which reduced its surplus. Some other dances still attracted too few dancers. The dances held on the half term Wednesday evenings are still proving popular, but are not covering their cost.

Publicity and *The Reel*

The cost of publicity this year was £1,714 including the cost of the open air dancing. *The Reel* made a loss of £138, after the apportionment of the final instalment of the Life Members' Appeal.

Bookstall

In its final year, the bookstall generated a small surplus of £140, and it was decided to write off the remaining stock of £303 and close the bookstall. The remaining stock will still be available for purchase at the day school and other events.

90th Anniversary Events

The Tea Dance was the first of the anniversary events to be held, at a cost to the Branch of £526 (£547 - £1,073). This was underwritten by the donations received in

memory of Wilson and Jean Nicol, leaving £464 for future events.

Demonstration Group

This appears as 'fundraising activities', ie £200 - £49 = £151 surplus which is below budget, with just one paid performance. The costs of the class are now accounted for under classes.

Administration Costs

A total of £541, an increase on last year accounted for by the purchase of a new keyboard case.

Postage, secretarial and other Insurance	£151
AGM expenses	£ 64
Examiner	£100
Keyboard case	£103

Thanks to the hospitality of Peter Knight and Margaret Shaw, there were no costs for Branch committee meetings.

Donations and Legacies

Donations and legacies raised another £510. Most donations benefited from the tax reclaim from HMRC for gift aid. We also had £75 sundry income as compensation from an ongoing dispute with our bank, and £145 from four hirings of the Branch keyboard.

We are very fortunate to have the various bequests which enable us to tackle projects in the knowledge that we have sufficient funds to back them up. We made one award of £150 from the Bill Ireland Fund for a young person to attend the RSCDS Summer School.

Membership

Membership income remained steady, and our Branch share of subscription income was only slightly down at £2,158.

Investment Income

The investment income from our Charifund units was up, and contributed a total of £2,885.

Independent Examiner

Once again Robert Elliott ACA examined the accounts, and gave us a clean report stating that he has no concerns and has come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached. We are sincerely grateful for the time which he spends on our accounts.

London Branch Dances and Classes



COVID-19 Forecast

With the ever-changing situation regarding events being postponed or cancelled due to the coronavirus, the status of London Branch events, including dances and classes, might change from those stated in *The Reel*. We therefore ask readers to check the Branch website www.rscdslondon.org.uk and the Branch's eUpdates for up to date information on all Branch classes and dances.

Christmas Dance

Saturday 19 December 2020
6.45 for 7.00 - 10.30pm
Doors open at 6.30pm
St Columba's Church, Pont Street
SW1X 0BD

Robert Whitehead and his SCD Band
EH3 7AF 8x32 J
Jessie's Hornpipe 8x32 R
Delvine Side 8x32 S
Jennifer's Jig 8x32 J
The Earl of Mansfield 4x48 R
Sands of Morar 8x32 S
The Hollin Buss 8x32 J
Autumn in Appin 4x32 S
The College Hornpipe 8x32 H

Gothenburg's Welcome 8x32 J
Midsummer Common 8x32 S
The Rutland Reel 8x40 R
The Dancing Master Sq 1x96J
Margaret Parker's Strathspey 8x32 S
Polharrow Burn 5x32 R
The Nurseryman 8x32 J
Miss Eleanor 3x32 S
Sleepy Maggie 8x32 R

Admission includes a glass of wine and Christmas fayre
RSCDS members £20, non-members £23, full time students (with card) and spectators £11.
All children (under 16) free
All tickets to be purchased (cash only) on the door
All dances will be recapped.
Those with highland/evening dress are encouraged to wear it.
Crib available at www.rscdslondon.org.uk

Day School 2021

The next Day School (which is normally held the third Saturday in October) will take place next year on **30 October 2021** at St Helen's School, Eastbury Road, Northwood, Middlesex HA6 3AS

Further details will be appearing soon but in the meantime we are pleased to advise that Fiona Mackie, David Queen, Mervyn Short and Alice Stainer (who were due to teach this year) have confirmed their availability, as have musicians Adam Brady, Jeremy Hill and Barbara Manning.

@ Call for up-to-date contact information

Due to current circumstances we might not always be able to provide a paper *Reel* and would only be able to provide information electronically. It would therefore be helpful to have current member and subscriber email addresses.
If you think we do not have your current email address, please contact Gaynor Curtis (see p3).
This is IMPORTANT
Please tell us if you are unable to receive electronic communications. Ring Gaynor now on 01483 721989 to leave a message with your contact details.

LB90 - New Scottish Dance Devising Competition Update

Since the update given on p4 *Reel* 312 there has been no change in developments towards trialing the final three dances or towards the possibility of a London Branch Ninetieth Anniversary Book of the final twelve dances being published - all of which cannot take place until we can all dance again. This could easily not be until next year as our dance style resuming will be dependent on an effective vaccine being found. The competition co-ordinator will in due course be contacting each of the entrants advising them whether their dance is in the last twelve dances submitted providing them, where given, with the independent judges' relevant comments and asking their agreement where relevant to being included in such an anniversary book if it is decided to proceed with this.

Favourite Dance Formations

The Reel asked Branch committee members which are their favourite dance formations and why. (Also see A Brief Commentary on p15)

Jim Cook (Branch Chairman)

I choose the *Tournée*. It is not one of the most frequently danced formations and dancers can find it challenging. This makes it more rewarding when successfully danced. Consider the turning in bars 5-8. If both couples are in synch, and turning their partners with the correct hands, then it is satisfying when the formation is covered well. But if one couple accidentally turns with the wrong hand then it prompts a smile instead as it goes wrong yet again! Some inexperienced dancers avoid the *Tournée* and I find it gratifying to partner a hesitant, inexperienced dancer. With careful handling, an experienced dancer can guide their partner in the right direction at the right time and I find it invariably works, thus giving confidence to the new dancer for the future.

Simon Wales (Branch Treasurer)

Of all the formations, old and new, there can be none more satisfying than the *all round strathspey poussette*, when it is done well. From the initial step to get the four people into position (with a neat change of foot for two of them) there are a series of diagonal lines and opportunities for working not only as a pair, but as a group of four. There are a number of challenges - keeping the people who are back to back close enough, good arm hold, eye contact with your partner in much closer proximity than usual, retiring with good covering, change of foot (at the beginning and the end) - but once mastered it flows really well, is not as contrived as some more modern formations, and is graceful and elegant.

Joanne Lawrence (Branch Secretary)

As a very new dancer, *leading down the middle and back* brought relief in the midst of confusion with the confidence that at least I knew what to do for the next eight bars. On gaining experience, I appreciated the opportunity to focus on the position of my arms, the placement of my feet, the interaction with fellow dancers. There is so much joy in this simple formation from the elegant tread of a stately strathspey to the exuberant romp of a fast paced reel. I love the challenge of combining precision with rapid movement, the unspoken connection with my partner as we agree on speed and style and the exhilaration when that decision takes us past the bottom of our set and into the next before returning just in time for the next formation.

CANCELLATION OF EVENTS DUE TO COVID-19

This year's New Season Dance, Autumn Wednesday Dance and Branch Day School have unfortunately been cancelled.
All Branch classes have now been cancelled until at least the Spring term 2021.



Garden Dance

We plan to hold our rearranged Garden dance on **Saturday 3 July 2021** at St Helen's School, Eastbury Road, Northwood, Middlesex HA6 3AS to music from **Strathallan**
Please see *Reel* 311 for dance programme and our website for ticket prices and more details

NEW DATE



Grand Autumn Ball

Saturday 16 October 2021
Allum Manor Hall, 2 Allum Lane, Elstree, Hertfordshire WD6 3PJ
Dancing to **Ian Muir and The Craigellachie Band**
Welcome Reception 6.30pm
Carriages 11.30pm
Tickets, including a two course buffet supper:
RSCDS members £40 non-members £45
Although Marian Anderson is not available to play, we are pleased to advise that Ian Muir and the Craigellachie Band will be playing for this special event.

Dancers who have already applied for tickets for the Ball can either receive a refund or can have their application and payment held against the new date.
Further information including Ball programme plus application forms are available to download from www.rscdslondon.org.uk or can be obtained by sending an email to 90anniversary@rscdslondon.org.uk

NEW DATE

Lives Remembered

Dedicated Branch Supporter from Rachel Wilton

Helen Ursula Brown (née Mackenzie)
10 August 1927 - 22 July 2020



2007

Born in Perthshire, Helen lived most of her life in Kingsbury, London and was the younger sister to Elizabeth, 'Betty' Hoey. Sadly, Betty passed away three years earlier. Helen is solely survived by a cousin in Scotland. We first see Helen in April 1967 in *Reel* 103 p2 taking her

Prelim. and a year later passing her Full Teaching Certificate.

In London she worked for the BBC. She joined the London Branch committee in 1976 taking responsibility for classes and day schools. Helen was also responsible for several very successful Branch Weekend Schools. In 1980 like Judy Rambridge she became an original Cairngorm Dancer (see *Reel* 280 p12). In 1985 Helen became Hon. Treasurer until 1993, switching to publicity and then in 1995 until 2000 being Hon. Secretary.

In 1992 she saw the need for, organised, and taught a 'during the week' afternoon class, which then continued on and is now taught by Jeni Rutherford. In 1998 Helen represented London in Edinburgh at the Society 75th Anniversary reception attended by H M The Queen. The Branch recognised her enthusiastic service with a Branch Award in 2005 (see *Reel* 251 p1).

Helen was a loyal supporter of the Branch and the Society, always willing to encourage new dancers. We were delighted to welcome her at the last Branch AGM.

Secretary, Traveller and Dancer from Elisabeth Rambridge

Mary Judith 'Judy' Rambridge
20 June 1938 - 2 April 2020

Judy was born at home in Malvern Wells. Her father John taught at Malvern College, and her mother Mary was the daughter of a legendary housemaster. Judy's sister Sally was born before WW2 and their brother Andrew in 1945. The family returned to Malvern. Judy and Sally went to Godolphin, Salisbury, where Sally says they were taught dancing; though her father always joked they had no Scottish connections.

Judy trained as a secretary in Oxford and became the headmaster's secretary at Eltham College. Her final appointment was secretary for the Registrar of the British



Judy and fellow Cairngorm Gill Russell dancing down in *The Middleton Medley* at the last Midsummer Ball with The Cairngorm Dancers, (24 June 2006).

Dental Council. Judy began her retirement in 1997, embarking on many worldwide holidays. She generously volunteered her secretarial skills and was PCC secretary for St Mary's Shortlands, Bromley for over 25 years; she received the Maundy Money in 2018.

The years were punctuated by visits to her parents' retirement home near the Malvern Hills, now Andrew's home. Always an animal lover, Judy would greet the resident Golden Retriever affectionately. After Christmas Judy would dash off to the Hogmanay Cairngorm celebrations with a splendid fancy dress outfit.

Judy was so looking forward to going to Sri Lanka, but became ill with DVT shortly after arriving and died 6 weeks later. Her funeral was taken by the Archdeacon of Colombo and her ashes will be buried at St Faith's Berrow, near her parents' grave.

A Good Person from Margaret Shaw

I have known Judy since at least 1980 when she joined *The Cairngorm Dancers* (see *Reel* 280 p12) being one of twelve when they were formed. Judy remained single and never seemed to age, she lived life to the full always active with interests in cultural tours abroad including Alaska, three-day eventing at Badminton, and enjoyed tennis and also bridge with fellow Cairngorm, Mary Barker. She liked going to the West End theatres, often with Maureen Campbell. Judy was a member and Parish Councillor of her local church in Bromley, near Beckenham where she lived enjoying singing in the choir - Handel's *Messiah* being one of her favourites.

Judy began SCD proper by joining Mary Stoker's Advanced Class at Quinton School around 1978, contributing to her 1981 RSCDS cookbook with her recipe for *Auntie Rigby's* biscuits. Judy supported day and weekend schools (see *Reel* 164 p2 for a report from 1983 by Judy) and was always willing to take part in ceilidhs. Her specialty was an amusing Joyce Grenfell/Pat Batt type poem about a sassenach attending a highland ball. Judy was thoughtful, never missed a birthday, was not one to gossip and was never known to say an unkind word about anybody. She was a 'good person' and will be missed by all who knew her.

A Piping Enthusiast from Sheila Harris

Anthony 'Tony' Denys Harris
27 December 1930 - 10 April 2020

Tony was a Bedfordshire boy, born in the small village of Wootton Green, and lived in the nearby village of Stewartby until the family moved to Bletchley in 1935 because of his father's job. He spent the war years there and often recalled the girls who were billeted on them and who worked at Bletchley Park. Latterly, he bemoaned the fact that he hadn't known that Hugh Foss was giving dance lessons in the Wilton Hall!

We are not sure where his interest in all things Scottish, particularly piping, came from but come it did and lasted a lifetime. He learned to play the pipes when he was



2004



Tony in his 'brown uniform' with good friend George Ussher, president of RSPBA at the world championships in Glasgow, (17 August 2016).

a teenager and later joined St Albans and Mid Herts Caledonian Society Pipe Band, of which he was pipe major for some time. He also played with *Milton Keynes Pipe Band* and latterly with *RAF Halton Pipes and Drums*. In the early 1960s he was proud to be a founder and life member of the London and South of England Branch of the *Royal Scottish Pipe Band Association (RSPBA)*, serving as chairman for many years and later as president, and also represented the Branch on the National Council of the Association in Glasgow.

He came to Scottish country dancing later in life. He would be the first to admit that he was not the best dancer in the world but what he lacked in technique he made up for in enthusiasm and often travelled up to two hours to attend a dance on a Saturday evening, especially if there was a good band down from Scotland. Over the years he attended classes in Harpenden, Hertford, Luton, St Albans and Milton Keynes.

He is survived by his wife Sheila and his two daughters Sheelagh and Erica.

My Father Tony from Sheelagh Clarke

In his early years Tony lived in Bletchley and attended Bedford Modern School. He was a keen scout and scout master. After national service he remained an active member of the TA and was active in the Round Table organization. In later years, he was a volunteer with Saffa providing support to military families.

Tony became a successful owner of a packing and shipping business. He loved to travel, and in later years travelled to many destinations in the world. He had a keen interest in military history and enjoyed visiting sites in India and France.

He will be most remembered by his daughters for his love of the pipes and pipe bands. He was an active organizer at the world's greatest highland gatherings and many will remember him out on the field in his iconic brown Old Stewart kilt and brown dress jacket.

Exponent and Advocate from Stephen Webb

Tony was a friend, he was very kind to pipe at my 60th birthday party and that kindness will stay with me. Scottish dancing and piping have lost a great exponent and advocate of upholding Scottish traditions and an example of what is right to us all. I feel privileged to have known him and will treasure those special times when in the past I chatted with him about the rights and wrongs of dancing and music played.

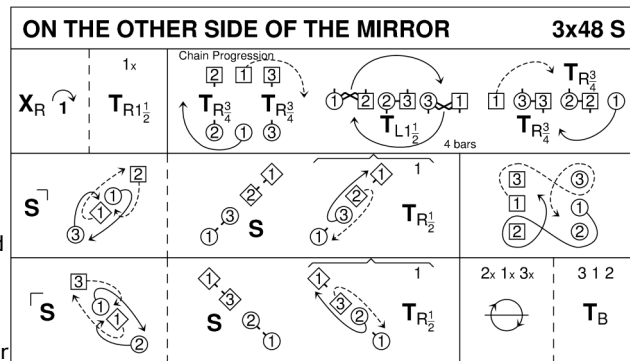
The Dance Corner

On the Other Side of the Mirror - 48 bar strathspey for three couples in a three-couple longwise set

This is a new dance devised by Iain Boyd. During April 2019 and then completed on Saturday 27 April 2019 and after several unsuccessful attempts to devise a dance with the corner movement from Alec Hay's dance *Peter White* and Helen Greenwood's dance *Best Set in the Hall* but without the awkward turn for first couple at the end of the first corner movement. Normally, I would continue the dance with fourth couple. However, I decided that an 8 x 48 bar strathspey would be a little too demanding. Recommended tune: Any suitable strathspey in the style of the 'suitable recorded music' played ABABAB.

Suitable recorded music: Set of Strathspeys recorded by Robert Whitehead and The Danelaw Country Dance Band on *Strictly Scottish Volume One*, track 6 (CD).

You will note that I refer to Tim Wilson's figure in bars 9-16 as a 'promenade chain progression'. I have done so as I do not agree with the Society's name for this formation. A couple of years ago I created a 'real' three-couple chain progression where first couple do not promenade round the outside. I do not like 'chaperoned chain progression'!



Iain Boyd, 2019, The Reel (313) Dance diagram courtesy of Keith Rose 3C/3C longwise set. Iain strongly makes the point that his dance and dances in general should not be taught using diagrams. They must only be seen as an aide-memoire.

Bars	Description (see https://www.rscdslondon.org.uk/r313mirror for expanded version of instructions)
1-4	First couple cross over giving right hands and cast down round second couple on opposite sides. Second couple step up on bars 3-4.
5-8	First couple turn with right hands one and a half times to finish on own sides in second place facing out.
9-16	Second, first and third couples dance a promenade chain progression (bars 17-24 of <i>Linnea's Strathspey</i> RSCDS Book 47/2). Third and second couples finish on own sidelines while first couple finish back to back facing the dancers in first corner positions.
17-24	First couple and 'first corners' dance bars 9-16 of <i>Peter White</i> (<i>Twenty SCD by Alec Hay</i> , Book 1/11). On bars 23-24, first couple turn with right hands just over halfway round to finish with first woman between the dancers in second place facing up and first man between the dancers in third place facing down.
25-32	First couple dance a figure of eight on own sides dancing round fourth corner positions by right shoulders to begin. First couple finish back to back facing the dancers in second corner positions.
33-40	First couple and 'second corners' dance bars 17-24 of <i>Peter White</i> (<i>Twenty SCD by Alec Hay</i> , Book 1/11). On bars 39-40, first couple turn with right hands just over halfway round to finish on opposite sides in second place with all three couples facing clockwise.
41-44	Second, first and third couples dance a chase, clockwise, halfway round.
45-48	Third, first and second couples turn partner with both hands. Repeat with a new top couple.

Readers are invited to try this new dance and write in to *The Reel* Editorial Team with their comments.

"In My Opinion" by Fiona Grant



Fiona likes to dance, especially to Scottish music. Many years ago, while a student she became very enthusiastic about dancing when she joined Edinburgh University New Scotland Country Dance Society (EUNSCDS). Soon after she passed her teachers' certificate. Fiona teaches a SCD general class in Bristol, where she lives, as well as a beginners/improvers class in Bath. She especially likes to encourage others to dance and has taught at the RSCDS St Andrews SS as well as workshops in the UK, Europe, North America and South Africa. She has successfully tutored students for their Unit 2+3 teaching exams. Fiona, in all humility, admits she is a really awful fiddler but loves to share her enthusiasm for interpreting Scottish music through country dancing, ceilidh dancing and step dancing; she dances Scottish step in hard and soft shoes as well as putting on her wooden soled shoes to dance English and Welsh clog. She remains an enthusiastic itinerant dancer, caller and publicist for the RSCDS, and is happy to travel miles to hear a fine band play and join in the dance.

In my opinion, **stepping is in danger of disappearing from Scottish country dancing**. These days, it is rare to find any of the old country dances with set twice to your partner included on dance programmes, and it is not uncommon for some dancers to sit out when a dance with a quick-time poussette is announced. The usual explanation offered is that the dancing

community, at least here in the UK, is getting older and less agile and finds setting steps too energetic. Is this really the case? In my experience, the majority of social dancers manage the steps prescribed by the RSCDS with very little elevation and fairly approximate foot positioning, but they get to their places in the set on time if they know the dance figure. Energetic and exact demonstration dancing with exquisite stepping is a joy to watch, but as a dancer on the social dance floor, it is the phrasing of the figures within the set and dancing any step rhythmically in time to the music that is the essence of social dancing with others. Add smiling faces, and sociability and pleasure are ensured, no matter if toes are pointed or third position achieved. I have been missing the sociability of SCD during these weeks of social distancing, although I have very much enjoyed the RSCDS online country dance classes, and Kate Gentles' weekly online step class. Recently, taking a break from dancing a few steps alone in my kitchen and instead of preparing to teach my own SCD classes, I read about dancing: particularly the informative 1964 book *Traditional Dancing in Scotland* by Joan and Tom Flett. They describe how, up until the early years of the 20th century, from the Highlands to the Borders, *Scotch* or *Highland Reels* were always included in dance programmes - these are dances where eight bars of stepping on the spot alternate with eight bars of travelling. All the other dances are imported. Country dances came from England, square dances and circle (couple) dances from Europe. Over time, figures from the old reels were incorporated into the country dances and became very popular in

Scotland. In 1960, a Mrs Kerr from Berwickshire said to the Fletts that, "if things got a bit quiet at a dance, they had a *Scotch Reel* to liven things up". Even within my living memory, I can remember a *Foursome* or *The Eightsome Reel* featuring very regularly on dance programmes, as did *The Glasgow Highlanders* and country dances with lots of quick-time setting steps and figures: poussette, double triangles, set and turn corners. Perhaps more dance teachers could consider teaching an adapted form of the steps to encourage 'low impact' setting, teach a few other different setting steps, and popularise older dances with setting figures in class. And perhaps dance programme devisers could think about including a few more of these older dances from the SCD repertoire for us to enjoy more stepping out, when we are able to venture onto the dance floor again.

Also read a previous opinion from Fiona in *SCDr* 5 p27.

Ed. The term 'Ladies' Step' which was seen as a genteel dance form is less fashionable now and was originally used simply to distinguish dances such as *Flora MacDonald's Fancy* or *The Deeside Lilt* (see p14) from Highland Dancing this considered to be defined by the SOBHD, as Highland Dancing tended but not wholly, to be danced by men. In 1953 the RSCDS published 'Four Step Dances' in which in the introduction Isobel Cramb makes mention that two are 'undoubtedly women's dances'. But it is clear today these could equally be danced by men or ladies and such classes at Summer School have been open to and attended now by both men and ladies for several years.

London Branch AGM and Ceilidh 19 September 2020

As mentioned in the Chair's column, this year's AGM will be a virtual Zoom meeting at **3.00pm on Saturday 19 September 2020**. The AGM itself will last approximately 30 minutes, followed by another 30 minutes of ceilidh items with music, dance and more.

During the AGM, attendees will see committee members on screen and will be able to ask questions and make comments via the Q&A function. Voting on the various motions will be managed via the Zoom polling function.

Acknowledging that not everyone is able to access Zoom, we are happy to post out documents and take questions in advance from people who would otherwise be unable to participate (contact 07747 617953 secretary@rscdslondon.org.uk). Members may also listen to the AGM by telephone.

Although many London Branch members have gained familiarity with Zoom from the weekly RSCDS classes, others may be less confident. A step by step guide to joining the Zoom meeting may be found here - www.rscdslondon.org.uk/rscds-london-branch-agm/ and we will be running a 'how to' session at 3.00pm on Saturday 12 September to help with questions regarding log in and use of the Q&A and polling function.

Via Zoom <https://us02web.zoom.us/j/85318488597> or dial in on 0203 481 5240, Webinar ID: 853 1848 8597 International numbers available: <https://us02web.zoom.us/j/kPUYmfV8I>

The AGM agenda plus Annual Report, Accounts and Minutes of last AGM are available via the [London Branch website](#).

The Report on Activities in 2019-2020 appears on [p5 of Reel 312](#).

Memories of the Teachers' Certificate Class in the 1960s by Johan Cleaver (née McKail)

The LCC Institute in Gough Square, off Fleet Street, was the place of our hard endeavours to become the Society's budding Scottish country dance teachers.

Our stalwart tutor was Frances Stamp, such a patient, knowledgeable, and kind lady, who possessed a great air of calmness and serenity, but had an all seeing eye, which spotted every misdemeanour.

In stark contrast to my own nerves, which



Jim and Johan at The Grand Charity Ball held at the Seymour Hall, (21 November 1959).



When I was reminded that this would be my last column for *The Reel* as Chair of the Society, I was amazed. Two years have flown by. I was also disappointed, because I would have preferred to step down at an Autumn Gathering with members from around

the world meeting face-to-face, dancing together and enjoying live music. Instead, I will be sitting in front of a laptop at a virtual AGM. Disappointed but certainly not downhearted.

The last five months have shown the strength of the RSCDS community. Thank you to everyone who has contributed in whatever way to keeping the Society and SCD alive in these difficult times, and special thanks to London Branch for its excellent weekly newsletter.

Meanwhile, the RSCDS Board, Committees and staff have been busy. First, managing the impact of COVID-19 on the Society's finances. We have had to take some painful decisions in order to reduce expenditure, but we will be back on an even keel next year providing we can run our major events, members continue to pay their subscription and an appeal for donations is successful. Second, ensuring that the RSCDS remains active. The *Dance Scottish At Home* newsletter, the podcast, the weekly online class, the *Summer Celebration*, the *Get Creative* pages for children on our website, the forthcoming *Virtual Festival* and the additional mini-magazine for members without email, as well as the customary bi-annual magazine, the website, the social media, the Unit 1 examinations and the shop, keep the dancing community connected and ensure RSCDS membership remains outstanding value for money. Third, preparing for a return to dancing.

The same powers of resilience, commitment and imagination that are sustaining us through social distancing will be needed when it is safe for us all to dance together again, because not everything will be as it was. Most of us can hardly wait to get back on the dance floor, but not everyone will return. We will have to work on re-building and growing the number of dancers if the RSCDS is to thrive. I am confident we can do this. Why?

- In each of the two years prior to lockdown the Society reported an increase in membership. In 2019-20 over 1,000 new members were recruited worldwide. This shows that many branches are good at welcoming newcomers, teaching them to dance and recruiting members.
- We have a message for our times. SCD is the antidote to isolation, it restores mental and physical well-being and it is inexpensive.
- Coates Crescent is developing more resources to help branches and teachers grow dancing at the grassroots. We shall be following up on recommendations from the Marketing Working Group, more information, music and videos are being loaded on to the website, teachers have their own newsletter and resources produced for the Scottish Schools Working Group will be made available globally.

The health crisis has presented us with opportunities as well as threats. It has certainly changed the way we communicate. The Board is thinking about the role of *Dance Scottish At Home*, podcasts and online classes once dancing resumes. Do let us know your views through the RSCDS survey on internal communications.

As a dancing community we are not yet through the crisis, but we will come back. When we do, I am sure we will flourish through the combined efforts of Coates Crescent, branches and individual members. Thank you for giving me the opportunity to serve as the Society's Chair, thank you to every member for your support of the RSCDS and I look forward to dancing with you once again. Best wishes to London Branch and to Lorna Ogilvie, my successor in the Chair.

Ethel Carlyle at 100



London Branch send special congratulations to Honorary President of RSCDS Ayr Branch, Ethel Carlyle on the occasion of her 100th birthday which she celebrated on 22 July 2020. Here, a sprightly toe-touching

Ethel at St Andrews in 2004. Hear the tune *Ethel's Hangover* composed by the late Kenny Thomson named after a roller coaster she rode on in Liseberg, Sweden in 2001 [rscdslondon.org.uk/the-reel-archives](https://www.rscdslondon.org.uk/the-reel-archives) (Reel 313).





We are in a situation like no other, vastly different from anything most of us have ever known. The COVID-19 virus has changed the way we live and work and has also impacted greatly on our social interaction. Having said this, the Scottish dance community was fast to rise to the challenge and provide much needed contact and support for the many thousands of Scottish dancers throughout the world.

The RSCDS very quickly produced a weekly bulletin *Dance Scottish At Home* packed with a myriad of ideas to keep its members occupied. This includes podcasts led by RSCDS Music Director Ian Muir with a selection of music, interviews and archive recordings and the Thursday Challenge created by the Youth Services Committee. Peter Knapman gives an insight into the origin of dances each week too. The wonderful idea of a weekly virtual dance class has given the opportunity to see and learn from teachers based all round the world - bringing home just how much of a planet-wide social activity Scottish dancing is. Teachers have treated us to half hour lessons where we have enjoyed warming up, trying new steps, and squeezing in travelling strathspey step around our living room.

Dave Hall, one of these teachers, gives us an insight into teaching a Zoom class.

“As I wrote in my article for the SCD magazine not so long ago, the benefits of Scottish dancing for mental and physical health are widely recognized. So, in today’s challenging times it is only natural that we should turn to our love of Scottish dancing to provide some relief. Unfortunately, meeting in large groups to dance as normal was not going to work.

Angela Young, well-known to readers of *The Reel*, has been very much at the heart of the online initiatives from the RSCDS. She was extremely helpful as I prepared my lesson for the online class. Attention to detail is a must for a class to be screened live to around 1500 dancers globally. My focus was to provide something accessible to all, flexible for households of different sizes and with some proper technical content to challenge and interest more advanced dancers. I needed to use recorded music, so I chose my favourite bands and tracks that would give plenty of impetus for dancing. I ensured I had the proper music for my dance of choice, *The Lea Rig*, which is a dance that can be adapted for one, two or four people.

Technical details that were important to consider were: how long each element of the class would take and leaving time to welcome, read the chat bar and finish comfortably; having the music easily available and loud enough to be heard; and, having the room set-up that would give a clear view to those watching on their computer screens. I spent quite a bit of time on all of the above, rehearsing several times and doing a mock session the night before using the Zoom technology. I use online and remote technology quite a bit for my work, so I was perhaps slightly less fazed than some. In particular, I recognized the challenge of transmitting energy and enthusiasm though the screen when you feel as though you are essentially talking to

yourself - I imagine it is like reading the news or presenting a TV documentary, where you have to imagine your audience is there with you throughout. When I reflected on the lesson and the feedback, I realized that the online session reinforced the importance of good preparation and having clear structure for a class. We can sometimes persuade ourselves that making it up as we go along, or not giving due attention to warm up or step practice is ok. But, there are good reasons why a class needs shape and direction - both for physical well-being and maximizing the learning experience. I wonder if knowing that your class was being recorded and would be available for extensive scrutiny by others afterwards, might influence the attention you afforded to your preparations?

It was very exciting to see the chat function show greetings from familiar names across the world. It really did feel like the RSCDS community was connecting and as we danced in our living area in a flat in Vienna there was a definite sense of dancing with hundreds of others (just like being in a big ballroom). So despite the limitations, Scottish dancing and the RSCDS were still able to bring together lots of friends around the world and breath some health and happiness into our bodies. That gave me a warm feeling and I felt really rather grateful for being lucky enough to be part of it all.”

Other teachers taking advantage of online opportunities in recent weeks include Ladies’ Step classes with Kate Gentles on various Saturdays and with Diana Hastie, who has videos on [YouTube](#) while Deb Lees has made some video tutorials showing the various steps found in the Scottish soft shoe step tradition which are available on her [YouTube channel](#).

What of musicians? They have also not been slow on the uptake. Facebook is packed with musicians taking part in virtual bands. Where there is a way of recording music individually at home, they have then found the chance to play with others online bringing cracking sets of tunes to those missing live music. ‘Tunes in the Hoose’ created virtual bands featuring players well-known to London Branch: Judith Muir, Chris Oxtoby, Ian Robertson, David Queen, Judith Smith and Graham Hamilton.

Lockdown Music - in a Country Garden: Colin McEwen has been organising a weekly get-together of a small group of musicians.

“My music group has been meeting in members’ gardens, using the ‘six people outdoors’ rule. The photo shows five of the group (the photographer being out of shot) playing in a member’s front garden/drive area. We were pleasantly surprised when some of the neighbours brought out chairs and sat down to listen to the music - we had not intended a public performance! One of the players said, ‘It has been a real joy to meet other musicians, socially distanced in our gardens, and to play together again.’ All four households who were listening last week said how much they enjoyed it. A visitor said she wished the music was in her street. They are very happy for this to be repeated. Visit [twyfordmusic.uk](#) to see what we play.”



Musicians: Lawre Doyle (guitar), Christine Artus (fiddle), Colin McEwen (concertina), Roy Birkinshaw (accordion), Paul Steel (flute), Mark Iliff - not shown (mandolin), (15 July 2020).

In May, RSCDS Border Branch hosted a virtual evening of music and dance to replace their Spring Ball, while the MacLennan Scottish Group held a virtual online Facebook dance and music festival instead of their usual version. See [p12](#) for reports from Simon Wales and Deborah Draffin.

I know many groups around South East England have been keeping in touch with their membership through Zoom sessions and online newsletters. The power of the internet is a lifeline in this current situation we find ourselves.

RSCDS London has also been busy with a weekly eUpdate to share fun facts and also some word puzzles and searches ably created by Thelma-Jane Robb. Peter Knight has looked through his video collection and found a series of videos related to Scottish dancing and music which we have been linking to, amongst videos from elsewhere, each week. Videos shown included [MacNab dances](#), [Scotland Dances](#) from 1957, three Scottish dance videos from the 1950s - [The River Cree](#), [Rakes of Glasgow](#) and [Mrs MacLeod](#); Mr Menuhin’s Welcome to Blair Castle; the 1986 Commonwealth Games SCD display; Take Your Partners from 1978; Scotland Through Her Music; War Dancing - *The Reel of the 51st Division* (to coincide with VE Day commemorations), dances from 1930s danced in the Borders; [Scotland Dancing Again](#), a video showing the 75th Anniversary of the RSCDS; [A Highland Fling](#); [a history of the White Heather Club](#); and RSCDS 60th Summer School. In eUpdates we have also regularly detailed three favourite dances from different contributors.

Zoom has provided a way for the committee and others to meet up to discuss how to proceed with Branch matters (see front page cover photo) and will provide a way of holding the Branch AGM this year.

World Dance Day, hosted by Traditional Dance Forum of Scotland on Wednesday 29 April via Zoom, provided free taster sessions on Highland Dance with Alexis Street, Step Dance with Mairi Campbell and Ceilidh Dance with Bernie Hewitt.

Children have not been forgotten either. Caroline Brockbank has shared some fun videos for kids to dance at home via her Ceilidh Kids page on [YouTube](#).

One of our weekly dance videos on the eUpdate was [Step We Ceilidh](#) which gives instruction on a number of ceilidh dances, most of which can be danced solo or with a partner, very useful these days!

The last few months have shown that despite the challenges we are facing, the SCD world continues to find ways to support its dancers and musicians and provide a strong and optimistic base for the future.

We Do Listen to the Music

Dear Editorial Team,

I have just read the letter from Stephen Webb in *Reel* 312.

He asks “... how many of us actually listen to the music?”

I was shocked when I read this. At the same time, I suspect he is quite right. But, I want to set the record straight and let musicians know that *some* of us out here *do* listen to the music, often to the point of losing track of where we are in the dance.

The music is the most important part of the dancing for me.

Whenever a new CD appears, I listen to it over and over - on the computer or in my car. I mark up the iTunes Rating column with stars. I mark up the CD jacket with underlines for my favourite tunes, circles around my favourite tracks, huge stars and exclamation points.

For one example, the first time I heard *Muriel Johnstone’s Compliments to Robert Mackay*, I fell in love with it and, even today, when it is playing *anywhere*, I stop and listen to the part that caught my fancy - in the B music. I am sure everyone knows this particular sequence.

One night at a New Zealand Summer School, we danced *The Minister on the Loch* with Muriel playing solo. She played that tune all three times and it was heart-wrenching as well as heart and feet-lifting. The explosion of applause and request for an encore was deafening!

Next time you find yourself applauding the band and clamouring for an encore, it is almost guaranteed that it was the *music* that made that dance so exciting for you! Listen and let the musicians know how much you love it!

Lydia Hedge, Three Fathom Harbour, Nova Scotia, Canada

The Times They Are a Changin’

Dear Readers,

I have been impressed as anyone would have been, with the extensive and varied quantity of information associated with SCD and Scottish matters both historical and current with musical connections,

Favourites - a brief commentary by Stephen Webb

The *tournee* (the turn), devised by Bob Campbell, first presented at St Andrews in 1964 was published in Mary MacNab’s 8th Set in *From Scotia’s Shores We’re Noo Awa*. Other well-known devisers such as Derek Haynes and Roy Goldring have included this formation. SCDDb lists 112 entries, plus five three-couple *tournees*. The pleasure for me is the symmetrical covering perfectly phrased to the music. See *SCDr* 2 p23.

The *all round strathspey poussette*. The Society has called it from the beginning the *poussette right round* in strathspey time. The name could be seen as a contradiction in terms - see *Reel* 279 p3. The *half poussette* by Derek Haynes from 1963 is more worthy of the name poussette, a view supported by Derek Ivory in his 1974 Imperial School manual. The pleasure for me of this elegant

Letters to The Reel

puzzles, quizzes and poems produced with weekly regularity in both London Branch’s eUpdates and the RSCDS *Dance Scottish At Home*. The eUpdates started life merely as a reminder for forthcoming events but have blossomed into an online ‘collection of material’. The surprising fact was that this was being produced week upon week and answers to a crossword, or jigsaw would be ready for the following week. Compare this efficiency of material flow available weekly with the heavy lifting that is required to produce an issue of *The Reel* with all the associated costs and when it is complete and printed it can then be out of date!

If the CoViD pandemic has shown us anything it has shown us that electronic communication whether online shopping, GP consultations, booking hair appointments, reserving books, payments, classes online, meetings, etc. is the future and printed matter can be assigned to the past. Personally, I feel the days of *The Reel* as we have known it are numbered. There is nothing immediate about *The Reel* yet its readership has now come to expect immediacy. It is my guess (speaking not as a member of TRET but as a Branch member) as the whole membership eventually goes online for *The Reel* to simply merge into eUpdates. Goodbye yesterday, welcome tomorrow.

Kind regards to all,

Stephen Webb, Hemel Hempstead

Putting Advice into Practice

To *The Reel*

I agree with Deb’s comments (“In My Opinion” *Reel* 312), however I have a problem putting her advice into practice. For which class do I apply? I have 45 years dancing experience and have passed Unit 1 of the teachers’ certificate. This would probably qualify me for a Very Advanced class. Unfortunately, my practical dancing is nowhere near the standard required for such a class, and I have little hope of improving it because I suffer from Parkinson’s Disease. Disabled people should not be excluded from SCD, so perhaps a class for disabled dancers should be included in day school programmes, if there is sufficient demand. There is likely to be an increasing number of us around as the average age at which people join the Society gets higher.

I think also that teachers should try to keep their remarks concise. I am strongly in

favour of passing on the history of our dances. What is the point of devising a dance to commemorate a particular person or event if the reason for devising it is forgotten? However, the longer the teacher talks the longer the class has to keep standing in one place, and this can be uncomfortable for some people. If the teacher wishes to pass on background information one solution would be to gather the class round after the dance has been taught and danced.

Kind regards

Elizabeth Bennett, Worcester Park

And Deb Lees offers some advice in [response](#)

Dear Editorial Team,

Elizabeth makes good points about accessibility and inclusion. The RSCDS Summer School does provide a ‘low impact’ class to meet this need, which could be a model. However numbers would make this challenging for smaller day schools, therefore it is up to the teacher to promote inclusion. Technique is far more than feet; phrasing, eye contact, handing, figure knowledge and awareness of others are all hallmarks of the experienced dancer and can be maintained and developed further. Keeping teacher’s remarks concise is good practice, no dancers want to stand around for long. So I would give a brief explanation just before dancing through, with the option for further information after the class if wanted.

Best wishes,

Deb Lees, Newcastle upon Tyne

Ellen Garvie of Clunie

Dear Editors

Ellen Garvie mainly danced in London but came to Reading club events from time to time. She lived in Barkham, a village between Reading and Wokingham, and worked at the National Institute for Research in Dairying (NIRD) just outside Reading. Sadly no longer there but became a housing estate.

Ellen was, I think, a cheese specialist at NIRD and was devoted to her work. When she reached 60 and due for retirement she was so upset that she was allowed another year! She left Reading for the Isle of Skye and later for the Black Isle.

Peter Luke, Reading

figure is the effortless feeling one gets of *almost* gliding when dancing with a good partner.

Leading down the middle and back, this is called *Down the middle and up*. The use of *back* or *back up* suggests a retiring step. Often seen poorly, even dangerously, danced as a gallop. It should combine good posture, control and *joie de vivre* where dancers smoothly meet, have precisely controlled

footwork especially as the turn is made, generally on bar 4, and a return allowing time and space for the second couple to step or dance in on bar 8 for what is often a progression to follow.

Footnote: After over 160 articles and countless photos with this edition I have decided to take a rest from working on *The Reel*.

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The Missing MacNabberies by Stephen Webb



Mrs Mary Isdale MacNab
1889-1966

Can You Help? Update

On p14 *Reel* 306 we gave you a MacNabberies update and on that basis this list can now be concluded. We have listed 117 MacNab collected dances known to have existed, should any reader know of any others please do tell us. You can see by the aid of colours, which dance there is no description for, in formal leaflet or otherwise and which are now being sought.

We are grateful at this stage to John Wilkinson of Edinburgh for the original leaflet of *The Huntly Reel*, received on an earlier occasion and more recently Robert and Mamie Donald of Formby for providing descriptions, written in an informal form, of MacNab dances *Glengarry Waltz* and *Lewis Bridal Dance*, Rosemary Coupe of Vancouver for the original leaflets for *McKenzie of Seaforth*, *Perth Assembly* and *The Rose of Benbecula* and Joan Desborough of Tring for the original leaflet of *The Broadwords of Lochiel* and informal description of *The Village Maid*.

In the foreword of *McKenzie of Seaforth* and *Perth Assembly* Mrs Elizabeth Sutorius (who passed away in November 2009), Mrs MacNab's niece, states she was bequeathed all rights and title of her Aunt's collection (and as confirmed in Mrs MacNab's Will) and that 'these were to be made available to teachers of highland dancing throughout the world'. It is not clear however of what the collection consisted or how this was to be achieved. It would therefore be appropriate for the RSCDS to, in due course as a project, publish a further volume of Scottish dances collected by Mary Isdal MacNab to go with those already published to ensure they are not lost to posterity and for the continued enjoyment of Scottish dancers and thus 'establish a living memorial to this wonderful lady' and be true to the Society's Objects and Activities as they relate to the preservation of Scottish dances.

Further to *Reels* 305 and 306 and *The Thistle* No.33 here is the complete current updated list of The Missing MacNabberies (see *Reel* 295 p8 & 296 p10) together with those already located:

Original nine sets 1948-1966 - reprinted by RSCDS (29)

Leaflet descriptions located (11) - see image of leaflets (right)
Typed descriptions from Tom Flett/
Elizabeth Sutorius/ Hugh Thurston and others (17) - originals still sought
Handwritten dances and notes, possibility of being interpreted (16) - originals sought
Dances mentioned in correspondence from 1950s & 60s or in lists as existing (44) - any information and originals sought

Solo step - dances for men - *The Dirk Dance*, *The Earl of Ross* (sword-dance), *The Laird of Dochart*, *McKenzie of Kintail* (*Earl of Kintail's Reel*), *The Royal Archers*, *A Salute to Mac Nab* (MacNab's Salute), *Scottish Lilt or Jig*.

Solo step - dances for women - *Aberdeen Lassies*, *An Cailin Cuairt* (*The girl visited*), *Bonnie Breist-Knot* (*My lady's breist-knot or The lovers' knot*), *Brachan Mhairi Visne* (*Mary Hughes' Tartan Dress*), *The Bride's Dance*, *The Caller Herrin* (*A Fishwife's Hornpipe*), *Flowers of Edinburgh*, *Hopping Dance*, *Indian Stick Dance*, *Island Herd Maid*, *Lady Betty's Favourite* (*The Highland Chief*), *Lady Louisa MacDonald of Sleat*, *Maid of Islay*, *Marie's Wedding*, *Morag's Dance*.

Duets & Trios - *Bronach*, *The Braes of Tulliemet*, *The Deeside Lilt*, *Double Sword Dance*, *Iona Courting-Dance*, *The Jacobite Sword Dance*, *Mari Ban's Bridal*, *The Shepherd's Crook*, *The Rose of Benbecula*.

Sword-dances (other than solo and duet) - *Argyle Sword Dance*, *The Broadwords of Lochiel*, *The Clansmen*, *Clan Ronald Sword*, *Perth Assembly*, *The Sword Dance of Culloden* (*Culloden*), *The Three Swords*.

Set-dances for men (other than sword-dances) - *Frickheim* (*The House on the Heather*), *The House of Fraser*, *The Huntly Reel*, *McKenzie of Seaforth*, *The Sailors' Knot*, *Star of Robbie Burns*, *Whirligig*.

Miming or Acting Dances - *Death Dance*, *The Fiery Cross* (two men and a boy), *Flower of Benbecula* (one woman), *Reel of the Blackcocks*, *The Sailors of Harris*, *The Village Maid* (one woman).

Special Dances - *The Brooch of Lorne*, *Eight Men of Moidart*, *Hebridean Weaving-Lilt*, *MacNeil of Barra*, *The Men of Moussa*, *Moulin Dhu* (*The Black Mill*).



Country

Dances incl. Set Dances - *Because he was a Bonnie Lad*, *Bonnie Anne* (*The Royal Child*), *Bonnie Prince Charlie*, *The Braes of Balquhadder*, *Brig o' Doon*, *The Cameronian Rant* (*The Cameronians*), *Duke of Gordons Fairhaired Lassies*, *The Duke of Gordon's Welcome to Aberdeen*, *The Earl of Errol's Reel* (*The Hay Polka*), *Four Marys*, *Glengarry Waltz*, *Jeannie o' the Witchin' E'e*, *Kelvingrove*, *Laird o' Dochart's Reel*, *Lamont of Inverynie*, *The Lerwick Reel*, *Lewis Bridal Dance*, *Lochanside*, *The Lovat Star*, *MacDonald of Sleat*, *McLaine of Lochbuie* (*McLaine's Hogmanay*), *MacLeod of Dunvegan* (*Dunvegan Castle*), *MacLeod of Lewis*, *MacLeod of Harris*, *McNichol of the Black Isle*, *The Meeting of the Waters*, *Miss Fiona MacRea of Conchra*, *Over the Dee and Over the Don*, *Piper's Polka*, *Portree Lassies*, *Rothsay at the Fair*, *Rouken Glen*, *The Royal Salute*, *St Andrew's Cross*, *St Andrew's Nicht*, *Shandy Heather Waltzing Medley*, *Tir Nan Og* (*Land of the Eternal Young*), *Waltz Cotillion*, *A Weaving Lilt*, *Wee Waltz*.

Other Dances - no information on these - *The Bride of Iona*, *Elspeth Campbell*, *Fetlar Isle*, *Green Hills*, *Hebridean Jig*, *Highland Wedding*, *Lady Charlotte Murray's Reel*, *Lady Menzies*, *Miss Jessie MacLean of Ardgour*, *Nellie Gray*, *Old Highland Waltz*, *Orcadian Wedding-Dance*, *The Queen Maries*, *St Magnus Bay*, *Scottish Medley*, *Sheena's Dance* (*Sheena McGilivray*), *To Jenny*, *The Village Flirt*, *The Village Maidens*, *The Wee Sailor*.

Please note that other country dances with a similar name by other devisers are not to be confused with those being sought. Readers are invited to make corrections to the above list and to identify where the 16+44=60 lost dances are to be found and/or to send in the original descriptions or any information to the Editorial Team at editor@rscdslondon.org.uk

Music Matters

CD Reviews by Jeremy Hill



Short & Sweet: Chris, Julie & Nick Dewhurst. CD available for £12 plus P&P from rscdsleeds.uk

Dance tracks: 21 tracks covering a wide range of short tracks for dancing, from 3x32 up to 6x32.

Fire Away: Judi Nicolson (fiddle), Ian Muir (accordion), Kathy Fraser-Collins (piano), Fred Collins (drums) and Rob Wolanski (drums). CD available for £14 plus P&P from rscdsleeds.uk

Slow airs, medleys and sets for 4x32 reels, jigs and strathspeys.

By chance, both these new CDs contain a variety of sets of tunes specifically for Scottish country dancing when 'any good tune' is required. The Dewhursts' CD, in particular, offers a very wide range of dance lengths, so reels of 3x32, 3x40, 3x48, 4x32, 4x48, 5x32 and 6x32 are all provided. Both CDs have also aimed to avoid tunes commonly associated with any well-known dance, though viewed through an RSCDS lens, *Jack's Delight* (in a 6x32R set) is the original tune for *Dancing in the Street* in Book 42.

The similarities go further, with each CD matching tunes well across older and modern composers, including several tunes by the respective leaders Chris Dewhurst and Judi Nicolson; tempi are also very similar, though, for my personal preference, 4m 1s is on the fast side for a 4x32 strathspey - it is certainly at the faster end of my CD collection.

The Nicolson CD has the benefit of a full band, and a really lively and varied sound, with some of the tracks fiddle-led, and others with fiddle and accordion. The rhythm section is excellent and brings to mind the sound of Bobby Brown and the Scottish Accent, for whose band Kathy, Fred and Rob provided the same drive. The Canadian

theme also extends to some of the tunes, including a splendid set of jigs, starting with *Richmorra*, by Jack Hayes.

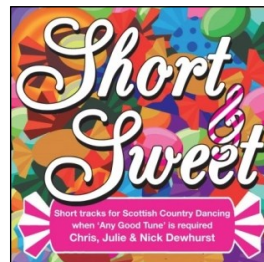
The connection with Ian Muir (of Prestwick) has been forged in dances, workshops and concerts in Canada, the US and Australia, and I was able to indulge a guilty pleasure in his 'Edith Piaf' accordion medley; he also plays his part either leading or supporting on the Scottish tracks. Judi's fiddle comes to the fore in four beautiful slow airs, two old, two modern, to break up the sets of dancing tunes, my favourite of which is a great 4x32 set of reels starting with Iain Lowthian's excellent *Stomach Steinway Man* and finishing with Donald Shaw's popular *MacLeod's Farewell*.

The Dewhursts, based in Lichfield, have been playing together since the 1980s, particularly around the Midlands, and this is their third CD. Nick (a freelance jazz trumpeter) presents a varied palette of sound on the drums alongside Chris and Julie on accordions, but otherwise theirs is largely a 'straight' sound, representative of the sound they would bring to a Saturday night dance. It reflects their background playing for a range of different dance styles, with Irish, American and Canadian influences on the Scottish style. Again, there are some really attractive sets of tunes, including a 4x48 reel starting with *Miss Susan Cooper*.

As I write this during lockdown, I have had a lot of pleasure listening to these recordings; when dancing becomes possible again, perhaps in small groups, these may well prove particularly useful for learning some of those new dances that people have been putting together.



Short & Sweet also reviewed by Frances Richardson



The latest CD *Short & Sweet* by the family band comprising Chris, Julie and Nick Dewhurst has been produced in response to many requests for music suitable for dances that are shorter than the usual eight times through, that do not necessarily conform to the 32-bar format, that have been devised without a specific tune recommended, where 'any good tune' is suggested or for practising longer dances where there are fewer couples in the set. A tall order that has been admirably met by this CD.

The CD is excellent value, with 21 tracks, and, unlike so many CDs where only a few are regularly used by teachers, it is highly probable that nearly all these tracks will prove useful in classes, because they are not restricted to a particular dance. The current trend for new dances favours short strathspeys and formats different from the traditional 8x32, but no longer do we need to compromise by stopping long tracks before the end or using a well-known track for

a new dance just because it has the right number of bars.

The CD is a satisfying mix of old, familiar and exciting new tunes, giving us a delightful cornucopia of music. Chris adds to the repertoire with his note-filled own compositions - driving and stimulating in some of the reels, steady and measured in jigs and strathspeys. Of the 26 familiar traditional ones, eight tunes are by J Scott Skinner and other compositions come from David I Cunningham and Ronald Cooper to mention just some. It is also extremely useful to have a new medley track, of 64 bars strathspey with 64 bars of reel time; it saves having to try to knit two tracks together for a display, for example, which is always a challenge. From my own point of view there is only one track length missing, 3x40 bar strathspey; I would have liked one of those for a dance that is special to me. The CD concludes a rare but essential waltz track for warm ups and cool-downs; the perfect length and a delightful Scottish tune, *Endearing Young Charms*.

Those familiar with their music (Chris lead accordion, Julie second accordion and Nick drums) have come to expect dependable rhythms for dancing and this CD does not disappoint. Several of the jigs would be ideal

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South East Dance Diary

The diary on the Branch website is regularly updated. For a hard copy please send a SAE to Caroline Hamilton.

All societies in the South East may submit their functions free for inclusion in the diary.

Email diary@rscdslondon.org.uk or by post to Caroline Hamilton, 31 Boundary Road, Pinner, Middlesex HA5 1PW



for skip change of step practice. For example, *A Diamond for Sutton Coldfield*, is perfect for strathspey travelling, as well as being the set tune for the latest dance by Gillian Jennings. It is particularly nice to have some new slow airs for short strathspeys; some people describe air tunes for dancing as dreary because they are much more demanding to dance to, but the slow airs on this CD are anything but that. Although intended for dancing, so variety of sound has not been the predominant motive, the melodies and accompaniment are pleasingly varied; for example the delightful change into the minor key on *Life in the Fast Lane*. Conservatoire trained musicians, Chris' trademark smile shines through the CD, especially on the lively reels, which makes us dancers smile even more. The skilful use of percussion by Nick also gets those feet tapping, which is rather a shame as we are confined under the present lockdown; so frustrating! Here is something for everyone to enjoy and appreciate.



Following on from Bob Harman's response to *The Nut* - a hard dance to crack (*Reel* 312 p12), two intrepid members of *The Reel* Editorial Team endeavoured to recreate the intricacies of dancing *The Gruppit Hold*, complete with Bounty bar instead of a coconut!

Two of a Kind: 'Which is Which?'



Could they be brothers? Certainly friends, Hugh Stephenson and Martin Roberts, both from London at Little Ship Club on Thursday 24 October 2019 held at St Columba's Church Lower Hall, Knightsbridge, to music from Calum Mitchell and MC Peter Knight at another popular club evening.

Until dancing resumes, remember that London Branch and RSCDS HQ are producing extra content to help keep Scottish dancers entertained. Our Facebook Page is also celebrating London Branch's 90th Anniversary with posts covering our nine decades.

Polesden Lacey - A Very Special Event by Stephen Webb



Polesden Lacey, Great Bookham near Dorking in Surrey is an Edwardian house, built in the Regency style and with extensive grounds, which was left in 1942 to the National Trust. In normal times the house and grounds are open to the public. The house backs on to a walled rose garden leading down to the croquet lawns which overlook a large tree-filled valley, an idyllic spot for a picnic. So, it was in May 1979 that a notice appeared in *Reel* 148 giving an important diary date for Open Air Dancing at Polesden Lacey on 31 May the following year to McBain's the then, top band of choice and becoming a regular slot until 1997. This would be the first of 28 such dance events to be scheduled there. Some though, due to being rained off, were held in nearby schools with all the commensurate last-minute notifying problems that existed before the advent of the internet (see [p10 Reel 233](#)). There is a garden seat in the loggia of the house dedicated to past chairman, past Hon. President and all-round good egg, Alex Westwood, who often MCD at Polesden Lacey, who passed away in 1996 (see [p2 Reel 220](#)). Also, of note is that in 1999 Gill Russell devised a three-couple 32 bar strathspey called *Polesden Lacey* to the tune *Bill Zobel* by Muriel Johnstone.

Although being a long time London Branch member I rarely ventured far and wide preferring to dance locally and it was not until June 1993, at a time when membership numbers were over 900, that I first discovered this very special event in our calendar. One would arrive around

Dancing Fair Donald on the Croquet Lawn, (12 June 1993).



midday, having walked down from the natural grass edged car park which had a charming country feel about it, with chairs and all the necessary picnic paraphernalia and then, suddenly come upon the large area of dead-flat grass which had a slight spring under foot to it. The chairs would be set up around the edge of the lawn, always hoping that one's favourite spot was still available, and the ground sheet and picnic rug laid out. This was a great opportunity to meet with and enjoy the company of friends in a sort of pre-dance party. Virtually as standard, one would have a fresh salmon salad followed by strawberries and cream - all washed down with a glass or two of bubbly and a cheese board and coffee to complete the meal. Dancing began at 2.00pm and went on until we reached *The 8/16/32 some Reel* when the interval for tea and cake arrived. This could also be purchased from the café at the house, as could a lunch. Ending far too soon, dancing carried on until 6pm. Generally, there were 21 dances on the programme and all carefully chosen to be more social, than taxing.

The croquet lawns were used to dance on for 14 years and due to the NT realising they could hire out those lawns of a Saturday afternoon to wedding parties we were moved for the next 12 years up closer to the house (and car park) to picnic and dance on the Walnut Lawn which in many ways, I thought was just as enjoyable as the croquet lawns; although the grass was a little rougher, there were shady trees for the picnic tables and chairs in the summer sunshine. Then, for the next couple of years the picnic dance moved to the sports field at Harrow School and one final return visit was paid to Polesden in 2009 but due to upgrading of the car parking and more hiring out, a rough grass area called the Orchard Lawn was used - it did not help that it rained during the dance (see cover photo on *Reel* 269). The whole idea of such a picnic dance was replaced with general visitor dancing in Kensington Gardens so it was good to see a return, to mark our 90th Anniversary, to a picnic style dance scheduled for this July albeit at St Helen's School in Northwood (now postponed to next year).

In 2005 London Branch celebrated its 75th Anniversary at Polesden Lacey (read the report on this on [p8 in Reel 253](#) - well worth a look) when dancers were invited 'to dress in fashions from the last 75 years' and I have assembled in this centrefold, previously unseen Polesden Lacey photos taken over 2004, 2005 and 2006, when the digital camera first became readily available, to rekindle happy memories from those sunny Saturday afternoons in June. Those were indeed good days!



Picnicking on the Walnut Lawn from left: Robert Bateson, Moira Strutt, Rose Waddell, Nicole Michon, Ian MacGillivray & Rosalind Zuridis, (10 June 2006).

Teachers Speak - Reflecting on What is Important by Atsuko Clement



The *Reel* will from time to time invite teachers to discuss and share with readers what is important to them in the teaching of SCD. Any teacher wishing to contribute such an article should please write to editor@rscdslondon.org.uk

Atsuko is an internationally respected dancer and teacher of both SCD and Ladies' Step. She started SCD in 1975, moved from Japan to Edinburgh in 1981, gaining her full certificate two years later, married Bill Clement in 1986 and was honoured by the Japanese Consulate General for her contribution in enhancing links between Japan and Scotland. She has regularly taught at the Edinburgh Branch and at Summer School. Currently, Atsuko is also an RSCDS examiner.

Miss Milligan in her book *Won't You Join the Dance?* describes one of the most important aspects of SCD as the 'Good use of hands'. When I attended my first Summer School in St Andrews in 1979, I was put in a demonstration team for the Pitlochry Highland Games. It was my very first demonstration in my life, and my knowledge of dances was very limited. Bill Hamilton, who was in charge, said to the team I was in, "just dance it, for the sake of Atsuko who doesn't know this dance". There was no

walking through, so we just danced. Everyone was smiling and just guided me through. That was a magic moment! I had never experienced before the way the other dancers helped me. I could not believe how easy and gracious it was! This experience showed just how important it was to have 'good use of hands', not only useful for one's balance and to show the shape but also the way of guiding the other dancers.

For example, if dancers try to dance 'a two hands turn' in quick time, without using hands; this is not easy but if one maintains arms in a round shape as if a big balloon is held using the forearm muscle (Popeye's muscle, as described by Lesley Martin) with elbows down then, one can turn round each other easily and with elegance. This method is helpful in 'set to and turn corners followed by a reel of three on the sides'. If the first couple release their left hand first as they approach each other from turning first corner and to face the second corner rather than release both hands at the same time, they can be helped with their balance retaining their right hand momentarily with the first corner. Similarly, turning with the second corner, by releasing the first couple's left hand first to open out to face the first corner, for an easy entry in to the reel and at the same the second corner would be guided to dance out to their left to make their entry in to the reel easy too.

The value of the music: In the film *Scotland's Dances*, set in the Assembly Rooms in Edinburgh, when in *The Glasgow Highlanders* we notice a great excitement as all the hands come up together for 'Rights and Lefts', such a simple formation, but what a beautiful moment of togetherness with the music! As the teacher during a holiday weekend school my class did not wish to go over technique, however, at the Welcome Dance the night before I saw they were dancing like apples bobbing in a barrel ie all with different actions. So, in class, I asked them to really listen to the music when they started to dance. I was delighted and almost crying with pleasure to see them dancing all together, with beautiful covering and phrasing! It tells us that the music is the boss, and phrasing and inevitable covering are naturally and easily achieved through it.

Teamwork: In this lockdown situation we have had to dance alone. We nevertheless feel a great desire to go back to dancing with our fellow dancers! When dancing, our personality comes out. This makes it more fun as we get to know each other and appreciating and respecting those fellow dancers. What a wonderful hobby SCD is!

Ed. Also read an interview with Bill and Atsuko in *SCDr* 9 p16. And on 27 May 2020 Atsuko was the teacher for the *RSCDS Dance Scottish At Home Online Class*. She taught *The Threesome Reel* as a solo dance.

26th Iberian Gathering in Madrid by Susana Page



The 26th Iberian Scottish Dance Weekend was held in Madrid from 6-8 March, a week before the country was put in the strictest lockdown. The 120 attendees, who flew in from all parts of the UK and Europe, must have thought themselves doubly fortunate to have been at this last large gathering of Scottish country dancers in Europe and to find two weeks later that no one had contracted COVID-19! The venue is always at a standard 4-star hotel, but this one has a ballroom unusually with fantastic

hardwood floor. The hotel and buffet meals were splendid.

The weekend included an evening dance, a ball, two morning classes, a teachers' meeting and an AGM for the groups in the Iberian Peninsula where decisions regarding future Iberian gatherings are taken. The teacher was Antoine Rousseau from France. His two masterly morning classes, so very much enjoyed by all who managed to attend after late-night partying, included *Black Donald*, *Lagavulin*, *Maureen's Reel*, *Six Lively Decades* and *Le Phare de Cordouan*. It was so sweet of him to include Derek Haynes' reel dedicated to dear Maureen.

Right after the dinner on the Saturday, all the dancers gathered in the hotel lobby to follow a local piper in a Grand March into the ballroom to start the Ball. The sound of bagpipes caught the attention of some hotel guests and employees who approached to watch from the bay windows. The icing on the cake was the lively atmosphere and wonderful music provided once more by the fabulous Craigellachie Band. The success of the weekend was more than evident in the smiles on everyone's faces when the time came to say goodbye or *¡hasta la próxima!*



Barry Priddey - Unsung Hero of Dance Devising by Frances Richardson



Barry Frank James Priddey was born in Handsworth, Birmingham in 1928. His mother died when Barry and his sister Sheila were very young, which led to the children being brought up by different aunts as well as their father; a life of much upheaval. He nevertheless excelled academically, passing the exams to go to the King Edward Aston grammar school and later gaining a BA at the University of Birmingham. After graduating he went on to become a teacher. He taught at a number of local schools, dedicating himself particularly to helping the underprivileged. He was an accomplished oboe, clarinet and piano player as well as being a talented artist. Whilst an undergraduate he also became interested in socialism, which perhaps fuelled his interest in learning Russian, at which he became as proficient as he was in German and French.

He joined Birmingham Branch of the RSCDS in 1956 and gained his teaching certificate in 1961. He taught a class there from 1962-1970, then he moved to the Sutton Coldfield group (just north of Birmingham). Having taken early retirement at age 57, Barry threw himself into Scottish country dancing, and but for two breaks, Barry taught from 1980 until February 1996. Barry produced an index of over 7000



Barry Priddey
(Any reader knowing details about this photo is invited to contact enquiries@rscdsuttoncoldfield.org.uk)

Scottish country dances on his computer, which, kept up to date by the Branch, has become an international resource still found valuable today. He was the instigator of Sutton Coldfield becoming a branch of the RSCDS and ensured high standards of dancing were achieved and maintained. His skills as a teacher kept the Branch thriving; a teacher that enjoys the role as much as he did can impart an amazing amount of enthusiasm and motivation.

Barry created new formations, notably the tourbillon and alternating tandem reels (yes, he was ahead of Barry Skelton so perhaps they really should be nicknamed *Falcon* reels rather than dolphin). He published 13 books, and his last collection, Book 14, was published only recently. His relationship with George Meikle of the Lothian Band extended beyond the production of three LPs. George has maintained the Sutton Coldfield Index, and still plays for the annual Barry Priddey day of dance organised by Sutton Coldfield members every April since his death to honour his memory and explore some of the more complex of his choreographies. George also plays for the annual October dance weekends which Barry instigated.*

The current class teacher at Sutton Coldfield, Gill Jennings, has continued the tradition of dance devising, and in honour both of Barry and of the 60th Anniversary of Scottish country dancing in Sutton Coldfield, devised *A Diamond in Sutton Coldfield*, for the Anniversary Dance held in 2019. This was in collaboration with Chris Dewhurst who has composed the music. Barry's funeral was held on 24 April 1996 at Streety Crematorium, Sutton Coldfield. Carol Anderson, branch member, recalls, "It was a Humanist ceremony, in honour of Barry's beliefs, it celebrated Barry's life, a quiet perfectionist who had a profound positive impact on so many people's lives and is very much missed by dancers and others who knew him."

Since his death Carol has faithfully preserved his work, on behalf of the Sutton Coldfield Branch.

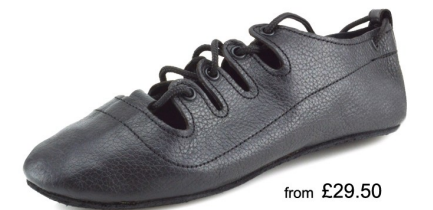
More recently this task has been taken up by the Leeds Branch, who kindly offered their resources to promote his work. The project came to fruition late 2019, with the publication of four volumes of Barry's dances, the complete collection, by Leeds, and copies can be obtained from the Leeds Branch shop. The introduction covers the main points of Barry's life, so this article has focused on some of the lesser-known aspects, so that we can better understand the background to the life of one who has made such a great contribution to Scottish country dancing in our time. Beautifully produced, with original notes and diagrams, and illustrated with some of the original drawings, the books encourage us to dance to the full Barry's marvellously choreographed creations, in the spirit in which they were conceived.

Ed. Barry's obituary can be seen in RSCDS Bulletin 74, p78.

*Note: For further details on the Sutton Coldfield Scottish Country Dance activities see website rscds-suttoncoldfield.co.uk

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The MacLennan Scottish Group Virtual Festival

by Simon Wales

The late spring bank holiday is the traditional time for the MacLennan International Dance Festival and 2020 would have been our 39th. Plans were quite well advanced, a new venue had been found, groups were being contacted, both overseas and local.....and then COVID-19 hit.

Notices were sent out on social media to alert potential attendees, practices were cancelled, invitations shelved. And we all went into lockdown. No festival, and the first year in the Group's 41 year existence with no overseas trips.

It was then that the idea of a virtual festival was born, one of those flashes of inspiration, with the intention of keeping the group alive, still presenting something to our regulars, and more importantly, enabling us to bounce back next year with the 40th Festival!

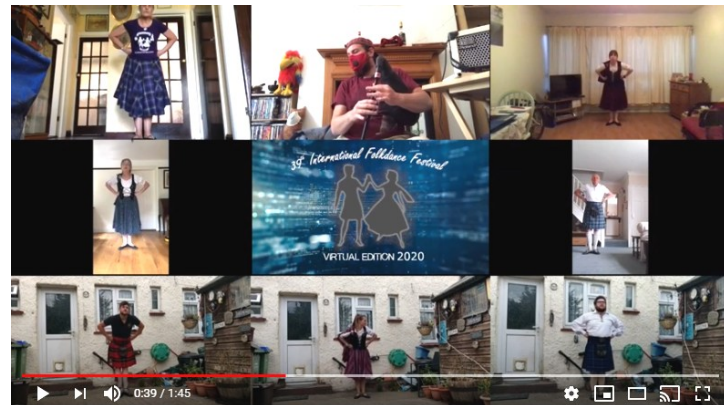
Invitations went out to some of our regular visiting overseas groups, asking for video clips and messages, and to our regular UK based groups. The response we had was overwhelming, and heart-warming. We had clips and messages from Sweden, Estonia, Belgium, Dorset, Liverpool and of course

from the Upland Junior Dancers and Epping Forest Pipe Band who are our regular supporters, and from Huginn and Muninn our newest associates!

With a number of clips of MSG performances in various festivals, [including our own](#), and even a special performance from the Kelly family of tombola fame, and a lot of hard work editing, and creating video introductions to each item, we had 26 presentations from 7.00pm on Friday 22 May 2020, and all through Saturday and Sunday, every hour from 9.00am to 8.00pm. It all finished with a [Quarantine Highland Fling](#) with seven of our dancers in their own homes dancing simultaneously (by the power of video editing), which was a real triumph.

Thanks are due to all members of the group who took part, and particularly our Chair, Claire Luypaert and Dries Luypaert who was the technical wizard!

As one member said, “At least we did not have to clear up afterwards!” By the end of the festival, viewing figures were over 4,400 from all across Europe on facebook and through our website - www.msg.org.uk - where you can still view the 27 clips.



The 40th Festival will be back bigger and better next year from 29 - 30 May 2021, and we look forward to welcoming you in a more traditional way.

Virtually dancing the *Quarantine Highland Fling*, (25 May, 2020).

The John Mitchell Collection

by Alison Mitchell and Viktor Lehmann

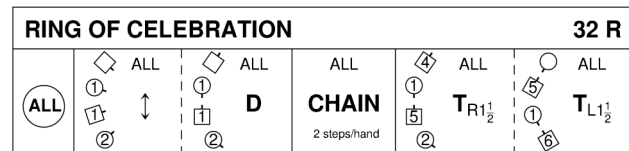
The Reel has been given the opportunity to bring a project to our reader's attention concerning the late London Branch Member, John Mitchell of Hove's collection of over 800 original dances devised between 1967 and 1991 described in 24 Wetherly Books together with 79 leaflets.

Alison Mitchell (John and Dheirdre's daughter living in Heidelberg) has been working, in collaboration with Viktor Lehmann of RSCDS Central Germany Branch, to ensure that her father's dances are both legible and workable. Keith Rose has been assisting with diagrams. It is Alison and Viktor's intention to make all of John's dances readily available through the Central Germany Branch website. The current status is that PDFs of Whetherly Books 1-4 with diagrams are now available - www.scd-germany.de/en/scottish-dancing-in-germany/publications/

Find a link to an article by Viktor on this project under *Reel 313* at rscdslondon.org.uk/the-reel-archives

Can you help? Alison asks if any reader has the description of either of two dances attributed to her late father. They are: *Anne's Fancy* and *Fred Smith's Farewell*. Furthermore, Alison invites dancers to enjoy two of John's dances which are relatively unknown favourites of hers - *The Drunken Parson* and *McKenzie Hay* found on the above website. Finally, we are most grateful to Alison to allow *The Reel* to publish below a previously unpublished reel, *Ring of Celebration* that John devised for London Branch's Olympic 2012 dance competition.

Ring of Celebration - devised by John Mitchell in 2012
Recommended tune: *Farnie House*. Formation: A circle round the room - for as many as will, all facing in to the centre with the lady on the gentleman's right with nearer hands joined all round the circle.



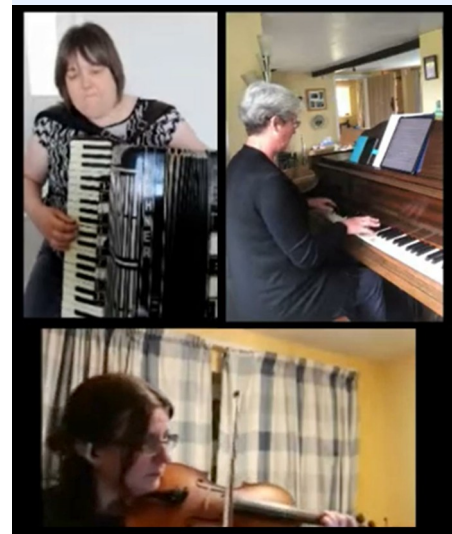
John W Mitchell, 2012, The Reel (313) Dance diagram courtesy of Keith Rose 1C/Any Circle

An Evening of Dance

by Deborah Draffin

When RSCDS Berks/Hants/Surrey Border Branch were unable to hold their annual May Ball, musician Judith Muir of Ian Muir and the Craigellachie Band (who should have been playing at the Ball) and who is also a BHS Border committee member, came up with a plan.

Susan MacFadyen, Judith Muir & Ali McCann



Encouraged by the Branch, Judith suggested that maybe Craigellachie could put a virtual concert together on 16 May 2020. Ian and Judith recorded the master tracks at home; these were sent to all nine musicians also taking part who recorded themselves, again at home - sometimes in the bathroom for the acoustics - and returned them to Ian.

Then came the hard work for Ian, who is also the present Music Director of the RSCDS, in editing the band sound, synchronising the sound and video back together and putting the individual tracks into the presentation format to include pictures and more information. Finally, everything was rendered and uploaded to YouTube.

On the night, over 3,000 people worldwide tuned in to an evening with a wonderful array of sparkling and stirring music sweeping into our homes. Numbers where the whole band lifted mood and feet with rousing, spirited tunes met with wistful solos allowing calmer moments just for listening; interspersing favourite social dances, these were as compelling as they were familiar. An unforgettable evening from the Craigellachie Band and their guests, something new perhaps but also something so familiar as to bring all dancers missing the delight of dance and its music joyfully together.

Bars	Description
1-8	All circle to the left and back to the right.
9-12	All advance and retire to finish facing partner.
13-16	All dance back to back with partner.
17-24	All dance a grand chain - two steps to each hand.
25-28	All turn the person they are now facing with the right hand, one and a half times round to pass and face the next person.
29-32	All turn the next person they are now facing with the left hand, one and a half times round to pass, the men finish with a polite turn so that all face in with nearer hands joined.

The Reel Profile - Today's Dance Devisers: Iain Boyd in his own words



lain is well known for being a prolific Scottish country dance deviser spanning a lifetime. In his 1970 children's book of charming dances dedicated to his daughter Katherine Mary we meet *The Red Baron* and *The White Rabbit* but more familiar to seasoned

dancers are *Dark Lochnagar* and *The Trysting Place*. Iain is a romantic as his dance names suggest using words such as mist, mystery, moonlight, secret, kiss, stars. Viewing SCDDb one can see 236 of Iain's dances. See *Reel 239 p5 for The Nut Loaf* devised by Iain on 25 March 2000 in response to John Drewry's *The Fruit Cake*. *The Reel* is very grateful to Iain for sharing some of his dance devising life with us.

Background: I am a New Zealander of British descent and was born in Wanganui which is about 120 miles north of Wellington where I now live. I have lived in Wellington 'off and on' for most of my life after leaving home. I started dancing at the beginning of my second year at secondary school. An invitation had been extended from the local Girls' College for 24 boys to partner 24 girls for Scottish country dancing. After three weeks I was the last boy remaining and have been dancing ever since. When I found that I had a free Saturday evening, I joined the Wanganui Caledonian Society dance group. Three years later I attended my first New Zealand Summer School - at Lincoln College near Christchurch. Since in those days there were no classes specifically for young dancers I was put straight into the advanced class. I attended advanced classes regularly until the effects of an accident several years ago meant that I had to join the low-impact class and finally stop dancing altogether.

I started teaching about 1964, firstly at the Wallaceville Club and later at the Tawa Club and the Island Bay Club. I have also taught at other clubs in the Wellington region for shorter periods. After passing the Full Teachers' Certificate in New Zealand in 1967 I have taught at a number of day schools, weekend schools and summer schools in New Zealand as well as at schools and workshops in Australia, Canada, the USA and Japan. My early teachers taught 'dancing' rather than 'dances' - there being few modern dances. The RSCDS had only got as far as Book 21 when I attended my first summer school. This training provided a solid background for when I started teaching and devising new dances. In those early days I was influenced by Alec Hay (who was devising clever new dances with new movements and special steps) and Hugh Foss (who also encouraged me to start publishing my dances.) I have been married twice - the second time to Noeline O'Connor (celebrated by Romaine Butterfield in the reel *Catch the Wind*). Noeline is a dancer, a teacher and an RSCDS examiner.

My First Dances: My first dance was devised in 1962 - a three-couple strathspey which has never been published as it is a rather derivative dance compared with those that followed soon after. My next dance, another strathspey, was *The Moon Behind the Hill* and was devised for my Mother - we could see the moon rising over the hill across the river through the lounge window. My next dances tended to be less traditional and more involved.

My Collections: My first collection, *The Strathclyde Album* (we lived in Glasgow Street at the time), was produced on a Gestetner. Later collections were printed offset from metal plates (a thousand copies at

a time). Things are different now - photocopying is easy and very inexpensive - 200 copies is a very economical print run. I have devised almost 700 dances and personally published fifteen collections (representing nearly 250 dances). Other dances have been included in collections published by the Island Bay Club, the Wellington Region, the New Zealand Branch, the Teachers' Association (Canada) and the RSCDS. Some of the dances and collections refer to my many other interests - travel (*The World around the Corner*) and fantasy literature (*The Lord of the Rings Collection*). From 1994 I did not produce any new collections as so many new dances were being devised and so many new collections published. Although I continued to devise new dances I felt that I did not need to add to the available list of dances - despite my fans continuing to ask when I was going to publish a new collection. However, in the past three years, I have published three new collections - one, *Vive La Dancel*, to celebrate 60 years association with Scottish country dancing. Several more are now in the planning stage and some partially prepared for publication.

Favourite Dances and Formations: Many of my favourite dances are from the 'traditional' repertoire - *The Montgomeries' Rant*, *General Stuart's Reel*, *Red House*, *Corn Rigs*, *Maxwell's Rant*, *Hooper's Jig*, *The Glasgow Highlanders and Sugar Candie*. I also enjoy many modern dances - Alec Hay's *Australian Ladies* and Milton Levy's *Gang the Same Gate* being two favourites. As you can see I tend to prefer reels to jigs but I do love strathspeys. My favourite formations would be 'hello and goodbye' setting, set and link, chain progression, ladies' chain, the original strathspey 'diamond' poussette, the philabeg, chases and reels of all kinds!

My least favourite formations are the tournée, three-couple set and link and set and rotate (both in quick-time), the quick-time poussette right round and, as I have grown older, quick-time set and turn corners.

Well-known Dances: My most well-known dances are possibly *The Meeting of the Waters* (devised to celebrate the 1964-1965 Summer School - the title refers to both the meeting of the Wanganui River with the Tasman Sea and also to the interaction of dancers at the school), *The Cashmere Shawl* (named for my grandmother - the spelling of 'cashmere' chosen because it included 'mere' - the French for 'mother') and *On the Quarter-Deck* (set to the hornpipe-style reel *Admiral Nelson*).

How I Go About Devising New Dances: Only occasionally do dances 'spring forth' fully formed. It is usually a much more lengthy process - despite what the dating of most of my dances would suggest. I do not need a reason to devise a new dance - if an idea occurs to me then I am usually inspired to work on a new dance. A dance can be suggested by a mistake made during a class or at a social dance, a movement seen from a different angle or by a movement in another deviser's dance. (I will borrow ideas from anywhere but do try and acknowledge my sources.) Starting with an interesting (perhaps new) figure I will build up a new dance round it without setting out to achieve anything in particular. I am more concerned that the dance is different (if possible), danceable and without abrupt changes of direction (which is not always possible to avoid). I do like dances which flow, but will often include setting to avoid awkward changes of direction. I prefer not to rely entirely on a dancer's ability to get them through my dances.

The join between sequences should be as seamless as possible - not abrupt or awkward.

I spend more time now than in the past getting dancers to the bottom at the end of the second time through a three-couple dance in a four-couple set. In some instances, a dance could be 'rescued' by changing it into a three-couple dance in a three-couple set. However, as I prefer my three-couple dances to be danced in four-couple sets, I will often put the dance aside for further consideration and only as a 'last resort' dance it in a three-couple set. I like balanced corner movements. However, I will usually insert a 'connecting figure' between the two corner movements if borrowed from another deviser's dance rather than just change the beginning and ending. Naturally, this means that the length of the dance is increased from 32 bars to 40 or 48 bars. I prefer full figures to half-figures as they are less confusing. Also, I will often end a dance with a standard movement such as rights and lefts, hands round and back, double triangles, 'hello and goodbye' setting or reels of three with corners so that dancers can 'catch their breath' and 'think ahead' to the beginning of the next time through.

I do most of the initial development in my head (I used to see 'squares and circles' swirling around but later unspecified dancers in formal dress). However, I will draw diagrams where I cannot 'see' how joins actually work. My dancing experience is generally enough to know whether a dance will work, but I prefer to trial all my dances. Unfortunately, I do not have a group of dancers 'on tap' to try out my dances but try to hold at least two dance parties every year to go through them. Sometimes, I will create alternative versions of a particular sequence or even the whole dance. Being able to try out different versions to gauge the reaction of dancers is a valuable opportunity.

Dance Titles: I have quite clear views about the titles of my dances. I will not usually name a dance directly after a person, place or event but prefer to choose an allusive title that refers indirectly to them. I will often use a title that refers to the name or interests of the recipient. I have a document of titles for reference, but it is not always helpful and I will put off giving a friend a dance until I can find a suitable title.

The titles are generally in English and occasionally in Scots, Gaelic and French. I will not use any other languages and will use an English pun or translation where necessary.

Music: My dances are usually devised independently from the music (I do not play a musical instrument) although I may have a particular style of tune in mind. Unfortunately, this usually means a long and tedious search for suitable recorded music. We have several excellent and generous musicians in Wellington and Peter Elmes has always been most helpful. Both Peter and the late Nan Main generously provided compositions and arrangements and valuable suggestions.

Initially, I liked pastoral-style strathspeys. Now, however, I will not use them at all. Pastoral-style tunes do not provide the musical support that traditional strathspey steps demand. I try not to use tunes that are well-known or music recorded for well-known dances. However, I will make an exception if my selected original tune is an alternative tune on the selected track. It can be very difficult to find suitable recorded music as I often reject tracks if one of the tunes is in a dissimilar style or is arranged differently from the rest of the tunes.

Ed. See *Reel 237* p3 on Iain and NZ's connection with Hugh Foss, also, Iain was presented with an RSCDS NZ Branch Award on 25 July 2015, see *Scottish Country Dancer* No 21 p23.



1. Chairman and MC Owen Meyer with fancy dress winner Tony Ellam, (11 June 2005).



5. Girl flapper Margaret Catchick in the mood, (11 June 2005).



7. Gaynor Curtis and Maureen Campbell dancing *Rakes of Glasgow*, (11 June 2005).



2. Interval picnic with Penny Seddon and Hilary Fitzhugh, (11 June 2005).



3. Natalie Maude and Israel Bronstein, (10 June 2006).



6. Reel editor Wilson Nicol, (10 June 2006).



8. Rosalind Zuridis and committee member Moira Strutt, (10 June 2006).



9. Members of the Branch demonstration team showing their f...



4. The Craigellachie 5-piece Band led by Ian Muir with MC chairman Owen Meyer, (12 June 2004).



10. Sue Speller with Iain Farrell and Dick Dodwell dance up in *The Highland Rambler*, (12 June 2004).



11. Jeremy Hill, (11 June 2005).



12. Bay City Roller Jeff Robertson looking fetching, (11 June 2005).



14. Everyone joins in, to circle round and back in *Monymusk*, (11 June 2005).



15. Organised picnic pandemonium, (12 June 2004).



16. The London Branch Dem Team in action, (11 June 2005).



13. New chairman Rachel Wilton, (10 June 2006).



17. Rita Marlow, Stephen Webb and Gill Russell, (10 June 2006).