



The Reel rscds London Branch

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Scottish Country Dancing—
For fun, fitness and
friendship

No 282

DECEMBER 2012 to FEBRUARY 2013

We wish all our readers a Merry Christmas and a Happy New Year

RSCDS Family Wilkinson

The Society AGM on 3 November saw the confirmation of John Wilkinson as Chairman, which brings a unique combination to senior positions within the Society, with John's wife Ruby having taken over as Schools' Director in August. We caught up with them to find out a bit more about their views on Scottish country dancing in general and the Society in particular.



Ruby and John Wilkinson after the AGM in Aberdeen

John: the key issue facing the Society today is to reverse the declining membership, and we have launched a number of initiatives, with the aim of finding 1,000 new members in the next twelve months. In particular I would highlight:

Focus on Primary Schools

The aim is to get Scottish country dancing back into primary schools in Scotland, through the launch of *Jigs and Reels* as part of Scotland's schools' Curriculum for Excellence. This publication provides a full set of instructions and a DVD to support the training of primary school teachers, many of whom may not have any experience of dancing, showing how they can teach their pupils, and gain credit points for Continuous Professional Development at the same time. Irene Bennett is leading this as our Schools Liaison Officer, for which she is ideally suited through her background in education. The publication is available to all, and we hope that teachers, schools and authorities will buy into it. There is also no reason why it could not be used elsewhere in the world; indeed, we have already had interest in Japan and a request for translation.

RSCDS Health Strategy

The RSCDS Health Strategy: again, this has been developed for Scotland, but could have much wider application. We have pulled together research on the health benefits of dance, and Scottish dance in particular, demonstrating that the combination of music

and movement ticks all the boxes in terms of health benefits. It was launched with the Scottish Government, with cross-party support, and our aim is to get the pack into every GP's surgery, in Scotland and perhaps the UK. We hope to see the Branches benefiting from increased take-up, though they may need to be flexible, for example thinking about daytime classes. It's early days – the launch took place mid-October – but we are already being approached by medical professionals looking to understand more about the material. I have asked Lyn Bryce to take this forward.

The relationship with the Branches remains crucial, and has to be two-way: the Branches are the face of the Society in the local community, but at the same time they are part of the wider dancing family, represented by the Society. It is a delicate role for Headquarters to play, balancing the two elements, including the financial equation. We will always need to keep the Finances under

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LONDON FESTIVE FLING

Saturday 8 December 2012

6.45 for 7.00–10.30pm

St Columba's Church, Pont Street, SW1X 0BD

David Cunningham and his Scottish Dance Band

Hooper's Jig.....	MMM II/15
Maxwell's Rant.....	18/10
Gang the Same Gate.....	36/4
The Diamond Jubilee.....	31/1
All for Mary.....	London 75th/1
Up in the Air.....	20/2
Ladies' Fancy.....	13/12
Autumn in Appin.....	31/5
The Saltire Society Reel.....	Leaflet 28
A London Celebration.....	Reel 280

Mrs Stewart's Jig.....	35/1
Anniversary Reel.....	36/7
The Gentleman.....	35/5
Bonnie Anne.....	MacNab II/1
The Deil Amang the Tailors.....	14/7
Monymusk.....	11/2
Follow Me Home.....	38/3
The Dream Catcher.....	45/9
Duke of Perth.....	1/8

Members £18.00, non-members £20.00
Reception drink and refreshments provided
Those with Highland / Evening Dress are encouraged to wear it.

BURNS' SUPPER AND CEILIDH DANCE

Saturday 12 January 2013

6.45–10.45pm

St Columba's Church, Pont Street, SW1X 0BD

Ian Robertson and his Scottish Dance Band

This is a great chance to share with your friends and family the fun of Scottish music and dancing. The programme will include *Gay Gordons*, *Britannia Two Step*, *The Dashing White Sergeant*, *The Eightsome Reel*, *Cumberland Reel*, *Virginia Reel* and many others.

Admission, including Burns' supper:
Members £13.00, non-members £17.00
Children £7.00 (members' children free)
All tickets to be purchased on the door.

WINTER WEDNESDAY

Wednesday 20 February 2013

7.00–10.00pm

St Columba's Church, Pont Street, SW1X 0BD

Dancing to Chris Oxtoby

St Andrew's Fair.....	5 for 1982/2
The Dashing White Sergeant.....	3/2
The Wind on Loch Fyne.....	Dunedin 1
Kendall's Hornpipe.....	Graded 1/22
The Sailor.....	24/4
Fair Donald.....	29/4
Round Reel of Eight.....	27/7

Joie de Vivre.....	39/2
The Piper and the Penguin.....	Scotia/6
John McAlpin.....	3 for 2007/2
Napier's Index.....	45/8
The Reel of the Royal Scots.....	Leaflet 27
The Robertson Rant.....	39/8
Mairi's Wedding.....	22 SCD/4
Extra: The Black Mountain Reel Carnforth	3/1

RSCDS class members £9.50,
non-members £10.00
Children £2.00 (members' children free)

Issue No 283 will be with UK based members by 16 February 2013 unless delayed in the post. Contributions for that issue should be sent to arrive by **14 January 2013**, preferably by email, to editor@rscdslondon.org.uk. Postal contributions should be sent to Jeremy Hill, 6 Gilpin Green, Harpenden, Herts, AL5 5NR. Issue No 284 will arrive by 27 April 2013.

The opinions expressed by contributors in *The Reel* do not necessarily reflect the official position of the RSCDS, nor of the Branch.

Careful review and consider the value for money that the membership represents. There was widespread agreement at the AGM to an increase to the Society membership subscription to further the development, and I do see that as an investment for the future, building on the current stability of the Finances.

As Chairman I have a key role to play in the practicalities of the Society. Having been involved in Information Technology professionally for over 40 years, I am looking forward to seeing how we can use IT better to serve the membership and HQ staff, and as such we are for the first time developing a complete IT strategy. More broadly, teamwork is so important to making progress, and a lot of time can be wasted if people don't work together. We should be seeking the common purpose of the Society rather than staking out positions as if we are the United Nations.

Ruby: in taking up my position as Schools' Director, I see the Summer School as an area for incremental change. Whilst it may not be exactly as Miss Milligan set it up, the Summer School remains a tremendously strong part of the Society. Having attended as a student, and taught for many years, more recently I have seen this close at hand as Depute Director and shadow to Margo. Of course I also gained many insights when John was the Director.

We have changed the classes a little bit, in order to accommodate different groups of dancers: the 'General Social Dancing' class, introduced this year, was aimed at those who have come into dancing later in life, but won't necessarily be able to sustain high quality footwork. The focus of the class is on technique within the dance – formations, handing, phrasing, etc. I'm not entirely comfortable with the name of the class, but we must accommodate these dancers as well.

We also opened up the School in week 3 for members between ages 12 and 16 (accompanied by an adult), and I hope to welcome more young dancers to the School next year. They participated fully in the activities and kept everybody on their toes!

Numbers were down somewhat in 2012, with significantly fewer attending weeks 3 and 4, when the Olympics were taking place. Possibly the use of McIntosh Hall for residence also made a difference. Next year we are back in University Hall, and we shall have a new book to teach and learn, and I look forward to welcoming students from all over the world.

I also look forward to working with the Directors of the Winter School and the Spring Fling, in offering a range of options to dancers.

John and Ruby: our unusual position of having two office-holders in the same household is certainly going to make for a busy couple of years! But it can be helpful: there is always someone to bounce ideas off, who you hope will be a receptive audience, or quick to put right any ideas that won't work.

Of course we are most looking forward to getting out and dancing. We have made many friends around the world, and are looking forward to seeing them, and making new friends. Even when we may not have a spoken language in common, the language of dance is all-consuming and allows us to communicate without any issues. We look forward to spending time spreading the word and encouraging dancers new and old.

None of the above can be achieved without the dedication and commitment given by the staff team at RSCDS HQ, who work tirelessly on behalf of members, often without thanks.

John & Ruby Wilkinson

CHAIRMAN'S THOUGHTS

What a busy autumn! With classes, dances, the Branch Day School and the Society AGM – lots of different events hopefully appealing to as many dancers as possible.

The Basic Skills Class at Park Walk is really beginning to find its place in the Branch with new and returning class members enjoying their Wednesday evenings together. As a Committee we looked at how to help the beginners we now have in the Branch to enjoy social dancing together without the worry of how to cope with more difficult dances at our regular Branch dances. To fit this brief we are introducing a Summer Wednesday, in the style of our Winter Wednesday at Pont Street. Look out for more details in the next *Reel*.

As always I have been grateful to all the Committee for managing the various events the Branch holds, especially Margaret Catchick and her Day School team. Without these hard working volunteers the Branch just wouldn't function. We always need more volunteers – so whatever job you think you can do, being on the door at a dance, helping at the Day School, etc. - please do let us know.

These last few months I have really relied on the Committee and I'm sorry I have not been at the Branch events I expected to be at as my dad sadly passed away at the beginning of September. Although most of you know that my mum is a SCD teacher and a huge influence on my SCD life, my dad too was an RSCDS member since 1954 and a musician at dances, functions, concerts and classes until the last couple of years. He passed on his love of Scottish music, his joy at seeing people dancing to and enjoying his playing, and all too willingly shared his wealth of knowledge and enthusiasm for music and dance. I only hope that as a Branch we can encourage others to share something we love, and want to see continue for a good many years to come.

At the Society AGM (see report page 3), there was much talk of the Society finances, the Health Strategy and future teaching plans. However, we should never lose sight of the fact that our hobby is sociable and fun - passing that on to future members and helping them to find that enjoyment is hugely important.

I look forward to seeing as many of you as possible at the next Branch dance on 8 December - and although this seems slightly early, Merry Christmas and here's to a good dancing 2013.

Angela Young

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ROYAL SCOTTISH COUNTRY DANCE SOCIETY



Patron
H.M. The Queen

President – Dr Alastair MacFadyen
Chairman – John Wilkinson

HEADQUARTERS:

12 Coates Crescent, Edinburgh EH3 7AF
Tel: 0131 225 3854; Fax: 0131 225 7783,
email: info@rscds.org
www.rscds.org

LONDON BRANCH

Hon. President:
Mary Stoker

Hon. Vice-Presidents:

Mary Barker, Jenny Greene, John Laurie,
Owen Meyer, Rosemary Tilden

Chairman:

Angela Young,
75 Studland Road, Hanwell,
London W7 3QU

Email: chairman@rscdslondon.org.uk

Vice-Chairmen:

Pam Ellam,
61 Forest Drive, Theydon Bois,
Epping, Essex CM16 7HB
email: vicechairman@rscdslondon.org.uk

Marjory Reid,
20 Hopwood Close,
London SW17 0AG
email: vicechairman@rscdslondon.org.uk

Hon. Secretary:

Andrew Kellett,
22 Chestnut Drive,
Bexleyheath, Kent DA7 4EN
Tel: 020 8301 1403
email: secretary@rscdslondon.org.uk

Hon. Treasurer:

Simon Wales,
Flat 6, 86 Worcester Rd, Sutton,
Surrey SM2 6QQ
Tel: 020 8643 0952
email: treasurer@rscdslondon.org.uk

COMMITTEE

Elaine Davies, Jeremy Hill, Bar Martlew,
George Potts, Jerry Reinstein, Thelma-Jane
Robb, Lena Robinson, Margaret Shaw,
Elaine Wilde

Coordinators:

Classes:Lena Robinson, Margaret Shaw
Dances:Angela Young
Demonstrations:Elaine Wilde
Publicity:Marjory Reid
The Reel:Jeremy Hill
Youth:Angela Young

Non-Executive roles

Day School:Margaret Catchick
Hon Archivist:Iris Anderson
Membership:Gaynor Curtis
The Reel Business Editor:Jeff Robertson
Subscribers:Janet Rudge
Webmaster:Meryl Thomson
Website: www.rscdslondon.org.uk

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.

RSCDS Spring Fling 2013

For dancers aged 18 – 35

12 – 14 April 2013

Accommodation at Manchester Youth Hostel,
Potato Wharf, dancing at Sale Masonic Hall
**Teachers: Catherine Livsey, David Queen and
Diane Rooney**

**Musicians: Andrew Lyon, Phill Jones and
Ian Slater**

Band for Friday night: Ian Slater

Band for Saturday night: Scottish Measure

Tickets:	RSCDS member	Non-member
Resident	£110*	£120*
Non-resident	£45	£55
Friday dance	£7	£9
Saturday dance	£8	£10

* £10 discount for booking before 28 February
Scholarships are available for attendance
Booking for the Spring Fling weekend and
further details available at
www.rscds.org/events/spring-fling.html

RSCDS Management Board

The Board continues to be busy in ensuring that we have a robust organisation that is fit for us all currently whilst being mindful of future demands to the Society. Examples that you will be seeing in the near future are:

- A 90th Anniversary logo has been designed for Branches to use next year;
- Examination fees are being increased to be more in line with other comparable dance examinations;
- A new database and website are being considered in order to make it more responsive to the growing demands on it;
- The new RSCDS lesson pack, Jigs and Reels for primary school age children;
- The RSCDS Health Strategy, launched at a presentation of the Scottish Health Strategy given by Sir Harry Burns on 9 October 2012 at Glasgow Caledonian University. Sir Harry was extremely complimentary of our new strategy, giving him great pleasure in embedding it into the Scottish Health Strategy as an example of good practice. Since the publication of our [RSCDS] Health Strategy copies have been flying off the shelves, such is its great appeal.

Elaine Wilde

RSCDS Management Board member

EDITORIAL

Only brief words from me here, reflecting a very full issue and the editor's preferred problem of too much material for the space. A great variety of future events are advertised, as well as reporting on past events in the Branch and round the clubs, and we include interesting opinion on a range of issues. I am very pleased to be able to include comments from a discussion with John and Ruby Wilkinson as they take up their respective positions as Chairman and Schools Director of the Society. On a different note, I am



most grateful to Katy Sweetman, who has kindly (foolishly?) volunteered to become Assistant Editor.

I hope you enjoy this issue and may I wish you a Happy Christmas and excellent New Year.

Jeremy Hill

RSCDS AGM – Aberdeen

Another year, another AGM; but while some aspects of the RSCDS Conference Weekend 2012 were very familiar, there was plenty going on to interest and excite any committed member. For dancers from the South-East the highlight of the whole event was the ball, held this year on the Saturday rather than Friday evening. What a thrill that Craigellachie had been invited to play, showcasing to the Scottish country dance world at large some of the excellent musicians we have in this neck of the woods. They performed superbly, of course, and it was good to see Branch Committee member and teacher Barbara Martlew on stage with them as MC for the second half of the programme. With Alasdair Brown, fresh from his success at the Branch day school, recapping the dances in the first half with equal competence, it was a great night especially for anyone connected to London or our neighbouring Branches.

The weekend began with a teachers' forum. I wasn't there myself but the feedback was very positive about the presentations by Deirdre Bark on TAC, teaching and examination tours, Ken Martlew's piece entitled *The Age Gap*, on accommodating older dancers, Irene Bennett on the new RSCDS publication, *Jigs and Reels*, aimed at school teachers, and Helen Russell on teaching points for the *Diamond Jubilee Book* dances. The Friday night dance with Frank Thomson's Band ensured that the social side of the weekend started with a swing.

Saturday offered a choice of a dance class or an opportunity to quiz RSCDS office holders about a planned change to the Society's structure. To protect our Trustees (the Management Board) from being pursued by creditors should the Society be wound up, it is proposed that we should become a Company Limited by Guarantee. There will be a 12 month consultation period, during which the lawyers will benefit by at least £12,000, before a proposal is put to a vote at the AGM in 2013. We were assured twice by RSCDS Treasurer William Whyte that there will be no impact on Branches. I expect we will approve the plan next year, but I am sure I wasn't the only person wondering if it would be worth all the effort.

On to the AGM: nine scrolls were awarded (including former Chairman Alex Gray and recent Summer School Director Margo Priestley); there was re-confirmation of our President (and it was good to see Alastair MacFadyen back on the platform) and two Vice Presidents; John Wilkinson was confirmed as Chairman (see page 1); Jim Healy was elected unopposed as Chairman elect; sixteen other people were elected (also mostly unopposed), including Rachel Wilton to the Management Board; and Liz Foster, the Executive Officer, outlined five themes – working with children in schools, a strategy for people with health concerns, initiatives with new media (Facebook, etc.), partnerships with other organisations (e.g. the Robert Burns Federation) and engagement with major events.

The accounts made grim reading (down £58,000 in 2011-12 compared to a positive return of £62,000 the previous year), but William Whyte did a good job of explaining that, on the basis of the last four years, the Society's finances were fundamentally fine. Nevertheless, the Management Board put forward a motion to increase subscriptions by £1.00 from July 2013. On behalf of the Branch, our Chairman, Angela Young, spoke in favour, but pointed out that, following last year's figures, this was a surprise and would not help Branches who were having to increase local fees. Surprisingly, no one else spoke and the motion was carried by a large majority.

The AGM marked the conclusion of Ruth Beattie's term of office as RSCDS Chairman. She has done a first rate job at a difficult time, and London Branch has had the pleasure of her company at a number of our events. We send her our warmest wishes and offer our full support to her successor, John Wilkinson.

Congratulations to the staff at Headquarters and to Aberdeen Branch on a well-run event. Everything was planned to perfection, even the sunshine.

See photos p11

Andrew Kellett

SERTA: Vocal Exercises and Dancing Challenges

Around 30 people attended the September workshop of the South East Region Teachers' Association (SERTA) at Finchampstead. In the morning Katy Salt, a speech and language therapist, gave us a two hour session on looking after our voices. She has a background in ballet and acting so was well able to understand the difficulties that we dance teachers face.

She started off by explaining the anatomy that enables us to speak and why teachers' voices are at risk. She was particularly keen that we drink lots of water and regularly steam our nasal and vocal passages! She suggested, to the dismay of many of her audience, that alcohol and caffeine should not be consumed before taking a class – they both dry out the vocal folds (sometimes called vocal cords). A quiet time with no talking beforehand will also help.

Then we were given some exercises to do. First of all she checked that we were breathing correctly – deeply down into the abdomen – not just to chest level. Alison Raisin acted as guinea pig, lying down in front of the class, demonstrating the breathing and the first few exercises of making weird sounds to practise projecting the voice. Then it was the turn of the whole class. We formed a conga line and each held the ribcage of the person in front. We had to check that we breathed in a way that pushed the hands of the person behind us outwards – much hilarity ensued. We all walked around the room in a variety of different ways - first slumped forward, then with chest thrown forward and shoulders way back and lastly in an upright stance - greeting anyone we passed and noticing how each posture made us behave.

A section on vocal techniques included a long, deep yawn, sticking our tongues out while reciting the months of the year, singing "My mother makes marvellous macaroni", and making the noise of a passing racing car (n-n-e-e-e-o-o-w-w-w). Katy stressed that your voice will only become stronger slowly with time and practice. The session ended with questions from the class and she was able to extol the benefits of manuka honey and Boots blackcurrant sweets, and to warn us that both whispering and coughing are bad for the vocal folds. We all came away from the session better informed about how to manage our voices and with ideas of how to care for them and thus improve our performance as dance teachers.

In the afternoon, Mervyn Short took us through a session entitled 'Easy When You Know How – looking at difficult RSCDS dances'. He had looked at why some dances rarely appear on dance programmes, and found some with unclear instructions and others with unusual formations or music. We looked at five such dances: *Just as I was in the Morning*, *Fiddle Faddle*, *Mrs Hill's Delight*, *The Gentle Shepherd* and *Miss Nellie Wemyss*. With Mervyn's help by the end of the session we were able to dance them well, except for *Mrs Hill's Delight*, where we continued to find difficult the movement in which the 1st couple slip down, then set while turning halfway and away from each other. It was nice to be challenged by these unfamiliar dances and satisfying to find that we could make them look quite easy once we knew how! I just hope we can all pass our new knowledge on to our classes as expertly as we were shown it. A copy of Mervyn's notes is available on the SERTA web site (www.serta.org.uk).

The next SERTA workshop will be on Sunday 17 March 2013 in Hemel Hempstead.

Marian Speakman

BRANCH CLASSES

Class	Day	Time	Location	Teacher/Musician
BASIC SKILLS	Wednesday	7.00 – 9.00	Park Walk School, Park Walk, King's Road, Chelsea, London SW10 0AY	Teacher: Barbara Martlew Musicians: Jane Ng and Ian Cutts
ADVANCED TECHNIQUE	Wednesday	7.00 – 9.00	Park Walk School, Park Walk, King's Road, Chelsea, London SW10 0AY	Teacher: Pat Davoll Musician: Ken Martlew
GENERAL	Wednesday	2.30 – 4.30	St Columba's Church Hall, Pont Street, SW1X 0BD	Teacher: Jeni Rutherford
DEMONSTRATION	Tuesday		For details, contact Elaine Wilde 01582 834815	Teacher: Paul Plummer Musician: Sandra Smith

The Spring Term starts on 16 January. Half-term will be 20 February and term ends on 27 March.
Wednesday evening classes cost £75 for ten weeks for members (£85 for non-members) or £9 per session (£10 for non-members).
For any questions on classes please contact classes@rscdslondon.org.uk

For the Wednesday afternoon class, the Spring term will start on Wednesday 9 January and the last class will be on Wednesday 20 March.
Half-term will be Wednesday 20 February. Cost is £5 per class, payable weekly, and we welcome visitors.
Contact: Jeni Rutherford, email jrutherford@freeuk.com

HIGHLAND/LADIES' STEP ONE DAY WORKSHOPS

Sundays 17 February and possibly 28 April 2013
Highland class: 10.30am – 12.30pm
(morning coffee at 10.00am)
Ladies' Step class: 2.00 – 4.00pm
Oddfellows Hall, Parkshot, Richmond TW9 2RT
(minutes from Richmond Station)

We will again be running One day workshops incorporating Highland in the morning and Ladies' Step in the afternoon with **Mervyn Short**, musicians **Ken Martlew** and **Sandra Smith**.

All those attending the Workshops are welcome to stay for the whole day or come for either the morning or afternoon sessions.

All day: Members £20.00, non-members £22.00
Half day: Members £10.00, non-members £11.00

There are local establishments nearby for lunch or you may bring your own if you wish.

Contact Margaret Shaw, 020 7329 2847 or classes@rscdslondon.org.uk

SUNDAY ADVANCED TECHNIQUE CLASSES

9 December, 13 January, 10 February and 10 March

Oddfellows Hall, Parkshot, Richmond, TW9 2RT
(minutes from Richmond Station)
11.00am – 1.00pm

Teacher: Philippe Rousseau

Musicians: Barbara Manning, Ian and Meryl Thomson, and Ian Cutts

Members £10.00, non-members £11.00 per session. There are local establishments nearby for lunch if required.

Contact Margaret Shaw 020 7329 2847 or classes@rscdslondon.org.uk

Demonstration team update

After the busy summer the new season has started extremely well with five 'gigs' for us in October alone, which ranged from various demonstration displays of dancing to calling at and helping with ceilidhs. One of these gigs was at an international school on the outskirts of London where we entertained 150 Brazilian teenagers at their Scottish cultural evening with a good variety of both country dance and Highland dance displays. In addition we called several ceilidh dances for the students to dance which were interspersed throughout the evening. This was a resounding success, judging by the enthusiasm of students and staff alike.

We also welcomed into the team Gillian Frew, from the Glasgow demonstration team, who is currently working in London. If you would also like to join us, and consider that you have both the stamina and skills required, then please feel free to speak with either Paul Plummer (plummers5@ntlworld.com) or me (demteam@rscdslondon.org.uk or 07779 202529) as we are still happy to welcome more dancers, especially men. Even if you are not quite sure if you have a sufficient skill base please feel free to talk with either of us; we would love to hear from you.

Elaine Wilde



The Ball to celebrate the 90th Anniversary of the Royal Scottish Country Dance Society, to be held on 29 June 2013, organised by the South East Branches Co-ordinating Committee, representing 11 Branches in the South East, is moving into its next phase. Tickets have been ordered and sent out – at the time of going to press only a handful of tickets remain. The Chairman of the RSCDS and his wife will be there and it promises to be a great event.

For further information please contact Pat Davoll, 01732 866557 or pdavoll@aol.com

THE LEEDS 59th WHITE ROSE FESTIVAL

The Leeds 59th White Rose Festival of Scottish Country Dancing will take place on Saturday 13 July 2013 at Gateways School, Harewood Avenue, Leeds LS17 9LE. The afternoon Scottish country dance festival takes place outdoors, weather permitting, followed by an evening dance in the school sports hall - all to live music. It is a most enjoyable, non-competitive and friendly festival.

The Branch will fund the team entry fee for the festival, but costs of travel, accommodation, and classes prior to the festival (further details to be confirmed) would be expected to be covered by those wishing to participate. If you are a dancer of at least intermediate standard and would be interested in being part of the London Branch team(s), please contact Marjory at marjoryreid@yahoo.co.uk by 31 January 2013.

Marjory Reid

FOCUS ON YOUTH

Family Day Saturday 23 March 2013
Musician: Peter Jenkins

Class 11.30 – 1.00pm followed by lunch
Dance 2.00 – 4.30pm with **Kafoozalum**
Tickets: £7.00 (All day including lunch)
£3.50 (Dance only)

All young dancers and families are welcome.

Branch Children's class

Next class is on Saturday 8 December at
Pont Street, 10.15 – 11.45am.

All welcome

Standard Terminology Workshop

Jean Martin will lead a workshop at RSCDS HQ, Edinburgh for those interested in becoming involved with the Standard Terminology Working Group on the production/revision of new/existing books of dances. The workshop is on Saturday 16 March, and will cost £5, to cover lunch and refreshments. Places are limited, so early booking is advisable, at www.rscds.org

BRANCH BOOKSTALL

Ill health has obliged Ian Anderson to step down from running the bookstall. Pending a review by the Committee, the Bookstall is therefore currently closed. The Committee is most grateful to Ian for his contribution in making the Bookstall such a success over 25 years, and wishes him a speedy recovery.

Forthcoming Branch Events

8 December	Festive Fling with David Cunningham	27 April	Musicians' Day and Dance
12 January	Burns' Ceilidh	15 June	Branch AGM and End of Season Dance
20 February	Winter Wednesday	29 June	SE Branches Summer Ball for the Society's 90th Anniversary
23 March	Family Day and Combined Societies' Evening Dance		

In 15 minutes - Bar Martlew



Bar Martlew, new Committee member and teacher of the Branch Basic Skills Class shares some of her background and views on Scottish country dancing.

How old were you when you started dancing?

Dancing for me started at age 5 with classical ballet, which I continued until age 33, which included 10 years of teaching RAD Ballet in Education for children from 3 to 18 years old. (My profession was physiotherapy). I started Scottish country dancing at age 35 – a far more practical form of dance for the older, non professional dancer.

What first started you dancing?

Our neighbours, the late Valerie Bateson (*Ed. see obituary p7*) and husband Robert, were enthusiastic Scottish country dancers, and invited my husband, Ken, and me to the Berkhamsted Highland Ball, with only 3 weeks to go, and no experience of SCD. However we managed to learn eight dances, had a great time, and were hooked! More importantly, right from the start we could see where we were aiming.

Where did you learn your dancing?

Berkhamsted Club offered social dancing and little formal teaching at that time, apart from infrequent short courses. London area day and weekend schools got me launched, followed by the Cambridge Advanced Class for some time, and also the London Branch Advanced Class.

Who has been the biggest influence on your dancing and why?

Many people, not just one, have influenced my dancing, but particularly initially Anna Holden at the two Argyll Day Schools, Susan Nedderman at Cambridge, Ann Dix and Angela Young, at the London classes, and Marilyn Watson and Helen Russell from Teachers' Courses. All exuded a great love of Scottish dancing, and all were/are outstanding teachers.

Where do you dance now?

Because of regularly teaching in three clubs right now, I'm not dancing as much as I'd like to. Thus, the Saturday dances in and around London, are particularly appreciated, and also dancing at Watford Scottish.

What do you enjoy most about Scottish dancing?

Dancing with good dancers to beautifully played music. This is deeply satisfying.

Whose dancing have you most admired?

Angela Young. She dances beautifully, her musicality shines through, and she always has a wonderful smile.

What is your favourite dance and why?

The Gentleman – a beautiful strathspey giving lots of opportunity to dance one's very best.

Who is your favourite dance band and why?

Again no one band gets my vote, but I most enjoy dancing to the really musical players – Keith Smith, Ian Robertson, Angela Young – and all musicians who smile and are one with the dancers – like Chris Oxtoby and Frank Thomson from Aberdeen.

What is your best dancing memory?

That very first Highland Ball, enhanced by a demonstration of *Schiehallion*.

What would you like to change in the dancing world?

I'd like to see a clearer pathway for new and less experienced dancers to progress from classes to being able to manage proper dances. Too many less experienced dancers cannot bridge this gap, lose enthusiasm and give up. (See my letter 'The Next Step' in *The Reel* 281.)

How do you think we can encourage more young people to dance?

Involving schools and parents works well with other disciplines such as music, and could help to encourage young people to dance.

What do you see as the future of Scottish dancing?

SCD needs to adapt to reflect the changing patterns in society, in order to survive and flourish. Many people now start dancing in their 60s, or even 70s, with differing needs from younger beginners.

What do you do when you are away from the dance floor?

Variety is the spice of life, and I enjoy a lot of activities – outdoor pursuits (walking, gardening, caravanning); being a volunteer at our local Hospice; I love theatre and still adore ballet; reading; cooking; but above all time with friends, family, and my grandchildren.

WE CAN HELP YOU AFFORD IT

The RSCDS and the London Branch continue to see the importance of supporting the teachers, musicians and dancers of the future. As such, funds are earmarked for scholarships, for young people (up to 25 years) to attend RSCDS Residential Schools as a dancer or as a musician; and for any member attending Summer School with a view to taking the RSCDS Teaching Certificate. London Branch also has funds available to give support to any event promoting Scottish country dancing among young people.

Don't be shy about asking for assistance. We are a charity and we are here to help you improve your skills and enjoyment of Scottish country dancing, and to support you in passing on your enthusiasm and knowledge to the next generation. If you think you might benefit from a scholarship pick up the phone or drop an email to any member of the Branch Committee, or you could start with our Secretary, Andrew Kellett, via secretary@rscdslondon.org.uk

There are events happening all year round such as Spring Fling, Winter and Summer Schools.

Think about it
We want to help

MEMBERSHIP

Membership of the RSCDS and London Branch costs £21.00 per annum for UK based members (£21.50 for Europe; £24.00 elsewhere). There are discounts of £7.50 for members aged 12-17, £3 aged 18-25 and £3 for each of two members living at the same address. Members of other Branches can join London Branch for £6.00 per annum if they live in the UK (£6.50 in Europe and £9.00 elsewhere). London Branch membership brings benefits including *The Reel*, while Society membership includes the bi-annual dance publication, *Scottish Country Dancer*. Membership applications and enquiries should be sent to the Membership Secretary, Gaynor Curtis, 60 Bishops Wood, Woking GU21 3QB, 01483 721989 or membership@rscdslondon.org.uk Membership forms can also be downloaded from the Branch website.

The London Day School

Since arriving in the UK from the States over two years ago, I have been involved with my local country dance club. However, in October, I attended my first day school and found the experience absolutely delightful. The dancers and instructors were so welcoming and energetic that a strong sense of purpose was forged. Additionally, being able to dance to musicians live meant that our classes took on the atmosphere of dances, and allowed the musicians to build up the tempo gradually as we became more confident in the steps. This was especially true in Alasdair Brown's Highland Class at the end of the day, for which Barbara Manning played the piano, as Barbara beautifully intuited our confidence in the dance as the class progressed, slowly bringing us up to speed at the end.

Though actually dancing the dances was the most freeing portion of the day, I was grateful that the instructors, Kate Gentles in the morning and Alasdair in the afternoon, also focused on technique. We covered a variety of structural hitches, such as keeping the lady in the middle of the set during the reels of *John of Bon Accord* and the art of dancing the diamond poussette on the man's side. However, both instructors took time to improve and lengthen our steps. Kate often did this by reminding us to "attack" our destination with frightful determination, whilst Alasdair allowed us time to do our steps forwards, sideways and backwards. Both methods helped us to feel the steps – in the music as well as in our feet – rather than recite them.

Furthermore, it became apparent how satisfying dancing can be when the dancers' timing is completely harmonious. This helps to form an intangible connection between the dancers and the live musicians. Though it makes for an aesthetically pleasing dance, of course, more importantly it helps to form a sense of community that is so often overlooked in other dance forms.

One of the best things about going to the day school, though, was being reminded that Scottish dance is a living art form. Though we perform age-old steps, it is with the influence and enthusiasm experienced at such an event that we are truly reminded of the dance as a tradition with history and spirit of its own. In this respect, the instructors and musicians often took the time to tell us about the piece of music or dance at hand. Though this seems a simple gesture, it reminded me that the art itself is rooted in our past, even as it connects with us today. It also reminds us that it is in our hands to keep it going – whether that is through writing new dances with the stories of our own lives, or by conveying to others its charm and subtle beauty.

Andrea Hamilton

See photos p11

COMBINED SOCIETIES' DANCE

Saturday 23 March 2013
7.00 – 10.30pm

St Columba's Church, Pont Street, SW1X 0BD

Dancing to Kafoozalum

Programme: Hooper's Jig, Scott Meikle, The Silver Tassie, Postie's Jig, The Castle of Mey, Jean Martin of Aberdeen, The Machine without Horses, MacDonald of the Isles, John of Bon Accord, The White Heather Jig, Swiss Lassie, The Duchess Tree, Miss Allie Anderson, Starlight, Sugar Candie, The Starry Eyed Lassie, The Dream Catcher, The Montgomerie's Rant

Tickets £9.00, children admitted free

Schiehallion



Hugh Thurston considered Schiehallion, composed in the 1950s, the product of a short but definite evolution in the history of Scottish dancing as a whole.

The idea was to create a new reel. The Scottish reel has a very definite structure - a verse-and-chorus pattern. Think of the *Foursome Reel* for example (the plain *Foursome*, not the *Foursome Strathspey and Tulloch*): here the reel of four is the chorus and the various steps are the verses. In the *Threesome Reel*, the chorus is the arching figure, and again the verses are steps. In the *Reel of Tulloch*, the birling is the chorus; and the same structure can be followed in the *Fivesome Reel*, the *Sixsome Reel* (as in *The Border Book*), the *Shetland (Sixsome) Reel*, the *Sixer Reel* from Oxton (published under the name *Oxton Reel*) and so on.

There seemed little point in creating a new reel with one new figure to act as chorus, letting the dancers choose steps for the verses, as so many reels on this pattern existed. But there did seem to be a place for a reel with a definite chorus and a choice of figures (rather than setting steps) for the verses. And this is the way *Schiehallion* was first presented: the chorus as we know it (half a grand chain and Highland Schottische, and repeat) and a repertoire of a dozen or so figures for the dancers to choose from.

You can lead your horse to water but you cannot make him drink; you can present a dance in traditional style, but it does not follow that it will be danced in that way. It soon became clear that dancers did not relish the opportunity of choosing figures; they preferred to be told what to do. This seems to be quite a general tendency; I remember when I first taught the *Foursome Reel* in the US (to country dancers, not Highland dancers) the Bostonians were acutely unhappy about not having a definite sequence of steps laid down. And this tendency is not confined to Scottish dancers; the traditional form of the Irish *rinnce fighite*, with a fixed 'body' and a choice of 'figures' is no longer much danced. Nowadays the Irish all

too commonly have the figures preselected and learn the whole sequence right through.

I therefore noted the four figures that seemed most popular (two strathspey and two reel seemed to give the dance about the right length), put them in what seemed a good order, and began to teach (and eventually to publish) the dance in this form.

Unfortunately, the most popular figure was the one chosen to end the dance: the reel of eight, or four-leafed clover. In the last four or five years, I have had a number of requests by other composers to include it in their dances, in which context it is usually known as 'Schiehallion reeling'. When I invented this figure, I thought it was original. In those days, no one outside the Orkneys had heard of the *Axum Reel*. Now the *Axum* has a reel of eight in it, and it does not take long to see that the *Axum* and *Schiehallion* reels are essentially the same. This is not clear in the RSCDS description of the *Axum Reel*, which has distorted its shape from a square to a thin rectangle, but it is quite clear in the better description in J.F. and T.M. Flett's *Traditional Dancing in Scotland*. If we reverse the direction of the *Schiehallion* reel and cut it in half, we get the reel of eight as in the *Axum Reel*.

The dance was, naturally, originally intended to be danced in reel style: that is, using the same kind of steps as in the *Foursome Reel*. But inevitably it was often taught to country dancers, and in those days country dancers tended to be narrow-minded. Although the men were willing to learn a Highland step, they – and, more especially, the women – were unwilling to use anything but modern country dance technique for the figures. In particular, it was necessary to teach the hands round with a slip step. Now that country dancers (or, at least, the ones I come across) are more broad-minded, I suggest using a travelling step in the hands round (and in the two-handed turn that precedes it): it is a much better technique.

Schiehallion seems to have spread by word of mouth as well as from the printed instructions. It was once described in the *Oban Times* as a 'traditional' dance; and a few years ago I had a letter from someone doing research on Highland dancing who evidently thought *Schiehallion* was a regimental dance and complained bitterly that "women had ever got into it".

The dance is, of course, named after the well-known mountain in Perthshire. The meaning of *Schiehallion* is sometimes given as 'fairy mountain', and it is true that 'sìth' (pronounced 'shee') is the Gaelic for 'fairy'. However, 'hallion' is certainly not a Gaelic word, nor does there seem to be any Gaelic word that it could be a corruption of. It is probably best to take the 'fairy mountain' with a grain of salt, and to regard the meaning of the name as unknown.

Hugh Thurston (*The Thistle* 48, May 1971)

Munro Bagging

Who amongst us has not danced Hugh Thurston's medley *Schiehallion*? In my naivety years ago I had danced the dance before I discovered it to be also and more importantly the name of a mountain in Scotland and not just any mountain but a Munro!

Sir Hugh Munro, 4th Baronet of Lindertis in Angus, was a founder member in 1889 of the Scottish Mountaineering Club (SMC), and when the need came to catalogue Scottish mountains he was asked by the editor of the club's journal to undertake the task. It was decided to list all the mountains in Scotland over 3000ft high (914m), which tended to be where an eroded plateau had resulted from glaciation, as well as being a round number! At the time some Ordnance Survey maps existed, giving limited information, with 250ft contours and spot heights. By 1891, using these, conferring with others and referring to any useful library data he could find, Munro had produced his Tables of height to their summit (top), consisting of main peaks and satellite peaks, 538 in total. Munro himself saw his list simply as a first attempt and a rough approximation, and set about giving a correct height above sea level for each one listed. For this purpose he took with him an altitude-related barometer to measure the reduced air pressure and hence record the altitude at the summit, no mean feat. At the turn of the twentieth century the right to roam did not exist and Sir Hugh, so as not to fall foul of gamekeepers and the like, would, remarkably, often do his climbing at night using a heavy duty candle.

Meanwhile, a fellow hillwalker, the Reverend Archibald Robertson, saw the original published Table and hit on the idea of being the first to climb them all. He overtook Sir Hugh by the simple expedient of climbing just the 283 main peaks while Munro climbed for his measurements both main and satellite peaks. On 28 September 1901 the Reverend Archie claimed to be the first to "bag" all Munro's peaks. However, the 'Inaccessible Pinnacle' of Sgùrr Dearg, one of the Cuillins of Skye in the late Roy Goldring's strathspey of the same name, is the setting for the twist in this story as it was erroneously listed as a satellite rather than the main peak, so Robertson climbed this adjacent satellite instead! There is also some doubt as to whether he actually ascended to the summit of Ben Wyvis, as "failed account" noted in his diary might imply. Nonetheless, Robin Campbell, SMC Archivist, confirms that SMC do recognise the Reverend Archie Robertson's achievement as being the first to climb the published Munro Tables (he did in fact later climb the Pinnacle around 1905).

Sadly, when Sir Hugh died aged 63 in 1919 he left three mountains in his Tables unclimbed, as in his later life rheumatism had got the better of him. According to Robin, the first man actually to climb the full list – which by 1921 had been adjusted to 538 peaks – was the Reverend Ronald Burn, who finished his traverse on 20 July 1923. Today, to climb The Munros is to climb the main peaks in a range or ridge and does not include the satellite peaks. Robin, who kindly provided the photo of Sir Hugh, standing outside the Dower House of Drumleys, tells me that in 1991/2 he dragged a more-or-less life-sized effigy of Sir Hugh Munro up the remaining three tops, thereby achieving a sort of posthumous completion and to mark this moment he composed a poignant slow air pipe tune entitled *Munro's Farewell to the Tops*. (A link to this can be seen on the front page of the London Branch website.)

As surveying techniques have improved, Munro's Tables have regularly been reviewed. Most recently the list was revised in 2009, to 282 Munros. Today, climbers/walkers travel to Scotland from around the world to try to complete the Munros. Some even attempt the set in one year, including dancer Nicola Howarth from the Cambridge area, who travelled to Scotland weekly in 2000, and is recorded as No. 2492 of this illustrious band of Munroists.

For my part I have just one Munro in my bag and I think the reader may have guessed which it is - suffice it to say that as I danced the *Highland Fling* on its summit I reflected on the Highland steps that are used today in Hugh Thurston's dance and also whether he too had ever trodden the same path to the summit that his namesake had done decades before!

Stephen Webb

Footnote: Munros are over 3000ft, but for the less ambitious there are also Corbetts 2500 - 3000ft, Donalds 2000 - 2500ft, Grahams (Elsies) 2000 - 2500ft with 150m drop and Marilyn's (as in Monroe) relative height of 150m, currently totalling 1216 hills in Scotland to delight the keen walker.



DANCES OLD AND NEW

The publication in *The Reel 281* of dances featuring on dance programmes in the West and East Midlands generated some interest, including the letter below:

'Traditional' dances

Dear Jeremy,

I write regarding the final comment made in the short article of *The Reel*, No. 281, comparing the popular dances in the Midlands area: "...how few traditional dances appear on either list [for East or West Midlands]".

What exactly did the writer mean by 'traditional'? If a dance has been around for forty or fifty years, isn't this pretty traditional - whether the dance originated or was first published within or outside the RSCDS? Does a dance have to reach back to *Thomas Wilson's Companion to the Ballroom* to be dignified with this description? I don't think so.

Within the lists given, I suspect that all of the following dances from the lists you gave were first published at least forty years ago: (a) from or via the RSCDS and its close associates - *Maxwell's Rant*, *The Montgomeries' Rant*, *The Sailor and A Trip to Bavaria*; (b) from independent devisers, *Mairi's Wedding* and *The Irish Rover* (James Cosh); *Bratach Bana* and *The Belle of Bon Accord* (John Drewry), *MacDonald of the Isles* (Derek Haynes), and lastly, *J. B. Milne and Polharrow Burn* (Hugh Foss). John Bayly's *Mrs. Stuart Linnell* and John Drewry's *The Bees of Maggieknockater* also come close. I think that's a respectable proportion.

Perhaps the real concern is that when SCD programmes today cite RSCDS published dances, only a very few come from books earlier than (say) RSCDS Book 30.

It seems that the present generation of teachers and programme compilers either do not know well, or have chosen to dismiss, virtually all of the older RSCDS dances. I wonder if a preoccupation, to teach the dances in the most recently published RSCDS books, has led to the older books getting less attention.

Most dance collections have both their good and their less interesting elements, but there are quite a few good dances languishing in the older RSCDS books, some quite challenging, which could do with more publicity, and many others which because of their relatively simple figures would benefit the less experienced dancers of today. There are also some cracking tunes to go with them.

Adrian Conrad

Dance	E-mail list ranking	West Midlands ranking	East Midlands ranking	Origin
Mairi's Wedding	1	2	4	Old
The Montgomeries' Rant	2	22	4	RSCDS/traditional
Pelorus Jack	3	6	1	RSCDS modern
Maxwell's Rant	3	12	37	RSCDS/traditional
Hooper's Jig	3	48	54	RSCDS/traditional
The Dream Catcher	6	2	17	RSCDS modern
The Belle of Bon Accord	7	16	11	Old
James Gray	7	64	133	RSCDS modern
The Reel of the Royal Scots	9	64	37	RSCDS old
Jean Martin of Aberdeen	9	93	133	RSCDS modern
The Irish Rover	11	22	3	Old
The Bees of Maggieknockater	11	93	11	Old
Plantation Reel	11	93	27	Old
The Highland Rambler	11	93	98	Old
Joie de Vivre	11	64	242	RSCDS modern
Bratach Bana	16	6	11	Old
MacDonald of the Isles	16	9	17	Old
The Gentleman	16	12	37	RSCDS modern
Ian Powrie's Farewell to Auchterarder	16	35	27	Old
The Minister on the Loch	16	48	17	RSCDS modern
The Dancing Master	16	22	133	Modern
Jennifer's Jig	16	35	98	RSCDS old

Iain Ross has kindly supplied some further material on dance prevalence, based on those dance programmes available by e-mail over the last 12 months, some 110 dance programmes in total. The results are shown in the table, with the comparable rankings of the top dances from the West and East Midlands. I also show a designation of source, based on my own perspective: dances written and published before I started dancing seriously (in 1985) I consider 'old'; more recent publications are 'modern'. That last period of some 27 years happens to coincide with a particular expansion in the number of dances being written and published. That leads me to consider dances in five rough categories: traditional - i.e. deviser unknown (published by the RSCDS), and old or modern, either published by the RSCDS or not. To me, therefore, *Mairi's Wedding* is an 'old non-RSCDS' dance. It seems that in Iain's survey there is a greater focus on Old and Traditional dances than may be encountered in the Midlands, but still relatively few traditional dances, in my designation.

What does that mean in terms of attendance at dances? Does it make any difference? What is your preference, for traditional, 'old' or 'modern' dances?

Jeremy Hill



Valerie Bateson

23 October 1935 - 5 October 2012

Valerie passed away as she wished, in the peaceful and caring surrounding of The Hospice of St Francis, after an illness that had revealed itself two years earlier. In that intervening time she had highs and lows but always through her

faith stayed cheerful and positive. She said that her best high was being there to be able to see her second granddaughter Faith come into this world with the care she had received at Mount Vernon Hospital, for which she remained especially grateful.

Valerie loved Scottish music and dance. Dancing first as a child she returned to Scottish dancing later in life. I first met Valerie through dancing, around 1973. She was a staunch supporter of the Berkhamsted Strathspey and Reel Club, often serving on the committee, taking part in dancing demonstrations and becoming President for two years in 2005. Valerie loved people, so the social side of SCD was a particular pleasure to her. She enjoyed being with dancing friends and having them return to her house for supper or drinks after a dance, and the conversation and fun that followed.

Interested in everything and everyone, always ready to listen to a problem and give advice if required, Valerie was wise but tactful - able to steer problems through to simple solutions. She wasn't past asking for advice either, which is a quality in its own right. I remember guiding her in preparing a ball programme. We had to consider the traditions of the club yet be modern

in choice; she produced a successful programme. Valerie, just like her friend Lorna whom she generously cared for, liked a laugh and as I write this I can hear them chuckling at some story or other. She will definitely be missed by us all. The dance floor has lost a friend!

Stephen Webb

Correction: BILL CLEMENT

Our obituary of Bill Clement, published in *The Reel 281*, included a comment that his view "differed from that of Jean Milligan". In fact it was most important to Bill to fulfil Miss Milligan's wish of bringing all Scots dancing together under the RSCDS umbrella. As he said in his speech on the 75th Anniversary of the Society, "By taking on board all forms of Country Dancing as danced in Scotland, we would then have the opportunity to introduce more Scots to the RSCDS style: and hopefully eventually fulfilling Miss Milligan's wish to bring all Scots dancing together under the RSCDS umbrella." Bill always said this was why the Society has had gentry like Lord James (9th Duke of Atholl) and Lord Macdonald involved.

Apologies to Atsuko Clement, and thank you for pointing this out.

London Branch

Musicians' Workshop

On 20 October, 17 musicians gathered under the leadership of Keith Smith to work on playing for Scottish country dancing. There was a good mix of musical backgrounds, including classically trained violinists, a church organist and a Morris dance musician. However, we all shared a keen interest in Scottish music and in playing for country dancing – most were dancers as well. It was good to see both some familiar faces and some new ones, from near and far – two people had travelled from Jersey and Sweden.

The workshop focused on playing for a SCD class and covered both how to play with lift, phrasing, etc., and class-specific items such as the "Ready...And!" start. The tunes Keith had sent out in advance of the session were mostly reasonably straightforward, so we could concentrate on the teaching points being made. Keith used a number of methods to illustrate his points, including tapping out the dotted jig rhythm on a table and getting the group to sing the tunes (!). There was helpful input from John Laurie regarding the needs of the dancers, and one of our number tested our skills by dancing as we played.

Overall, the day was valuable and great fun. If you play an instrument and have an interest in the music for SCD, why not join us at the next session in April 2013? The music is delivered in advance, so you are not asked to sight-read strange music at dance speed, and I can promise you that you will meet a great bunch of musicians and have a good time!

Thanks to Keith Smith and the Branch for organising such a fun day.

Colin McEwen

See photos p11

RSCDS Summer School

The Society Summer School 2013 will run from 14 July to 11 August. Accommodation will once again be provided in University Hall, following the refurbishment in 2012. The course in Week 3 will also be open to young people between the ages of 12 and 16 attending with a responsible adult. Applications may be made by downloading a form from www.rscds.org or by contacting Moira Thomson, 0131 225 3854 or moira.thomson@rscds.org

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BOOK REVIEWS

Theoretical and practical treatise on dancing, by Gennaro Magri, translated by Mary Skeaping

Scottish country dancing as we know it today in reality represents the combination of a whole range of stylistic and national influences, including rustic, courtly and balletic. This book, published in 1779, but only recently available in a readable translation, provides some great insights into the cross-over into ballet and other areas of early dance and may be considered a seminal work in the history of dance style and teaching.

Gennaro Magri was a Neapolitan ballet dancer and teacher at the time when Classical Ballet was replacing earlier forms of theatrical dance. The book appears to have been directed at ballet dancers and teachers, and assumes a prior knowledge of the terms used by professional dancers at that time. It was written using a rather idiosyncratic Italian, and for many years was regarded as untranslatable. The late Mary Skeaping eventually produced a translation, but unfortunately she died before it was published.

The first part of the book concentrates on foot positions and steps, which could be of particular interest to students of Ladies' Step dance, or those looking to interpret instructions contained in 18th Century (or earlier) manuscripts and country dance publications. As an example, some early country dance instructions refer to a 'rigadone' step, but, in North America, where it is claimed that country dances are still performed in the manner in which they were first introduced, there are at least three different steps currently performed under that title, one of which is identical to the first bar of the Highland Schottische setting. Magri's description of the 'Passo di Rigadone' indicates that the step is performed on the spot with only one extension to second position and finishes with an assemble – rather different to the first bar of the Highland Schottische. A variety of 'Pas de Bourrée', 'Pas Jeté', 'Pas Balancé' and 'Coupé' steps (all of which occur in various Scottish dances) are also described.

The second part of the book concentrates on social dancing and is undoubtedly more relevant to Scottish country dancers. It commences with advice to dancing teachers, with section headings including 'How to behave towards a beginner', 'A Good Rule for Dancing in Assemblies' and six sections on 'Noble Behaviour', covering greeting people, walking, sitting, etc.!

Having covered the Minuet (in 23 sections), Magri turns his attention to the performance of Contradances, using illustrated descriptions of the various figures similar to those devised by the late Hugh Foss for some of his dances. Though not named, several figures themselves are also familiar, for example (with my choice of name):

- Draw - an in and out movement to change places, which preceded the poussette (as in the *Hebridean Weaving Lilt*);
- Forward and Back - two or more dancers advance for two steps, turn to face in the opposite direction and dance back to place so as to finish facing in the opposite direction. This appears in a variety of forms, including a trio holding hands as in *Triumph*, or lowering their raised hands either in front of or behind the middle dancer;
- Circles – mostly danced counter-clockwise only, but including concentric circles, e.g. a circle of four inside a circle of eight, or a circle of four, with another four dancers outside the circle, with one hand resting on the joined hands of the nearest couple;

In addition, there are movements I have not come across in either English or Scottish country dances, though the length of figures can be confusing. There is certainly potential for the innovative dance deviser to consider adaptation. Finally, Magri provides diagrams for 39 different country dances, with the appropriate music; written notes are also provided for the three most complicated of these dances. Unfortunately he does not supply the titles of the dances or the music.

Whilst not for everyone, the book may well appeal to those members interested in the early history of country dancing, as well as to teachers and devisers of dances looking for some unusual ideas that they can utilise in classes or dances.

John Mitchell

Miss Esther Scott's Fancy, by Lorn Macintyre. Price £9.99 from Priormuir Press, "Tobermory", Priormuir, St Andrews, Fife KY16 8LP or www.priormuir-press.co.uk (post free to UK) or £2.99 as an e-book (via Amazon).

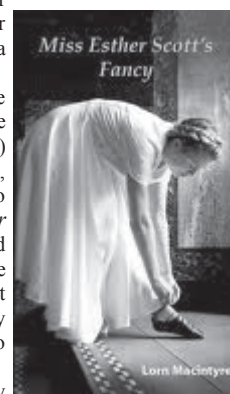
The literature associated with Scottish country dancing cannot be considered extensive. *Du Sang sur le Tartan* (by Dinah Gélienier and Christiane Orgeret), and its English translation by Diana Sarran (*Tartan, Bloody Tartan*) introduced murder to the dance floor at the Summer School in St Andrews, and its subsequent dramatization and filming (in French) were never going to win Oscars. The silver screen does have some examples, notably *Four Weddings and a Funeral* (Scotland transplanted to Alton, Hampshire and featuring many familiar dancers), *Crush*, *Brigadoon* and *Greystoke*, and the small screen includes Frank Spencer's classic "Hello...goodbye" whilst dancing the Grand Chain in the *Eightsome Reel*. I'm not aware, though, of any other written literature where Scottish country dancing plays a key part (no doubt readers will tell me if I am wrong).

Lorn Macintyre, a keen exponent as well as a St Andrews University professor, has attempted to fill that gap. His first book *Adoring Venus* featured love in a St Andrews University setting. In *Miss Esther Scott's Fancy*, Lorn has written seven short stories on dance subjects, with three that feature characters attending Summer School and getting to know Miss Milligan. Other stories feature different dance styles, for example a fanatical lindy hop dancer in Glasgow, and a professional ballroom dancer in Edinburgh.

All the key characters are highly skilled dancers, which does somewhat reduce the variety through the book, and the characters can come across as rather two dimensional. The story-lines are not especially deep, though there are some unexpected twists, and there is certainly an interest in seeing how the dance theme weaves its way through developments, and how Lorn introduces historical aspects.

Overall the book is entertaining and light in tone, suitable perhaps for that holiday reading list, when planning the next visit to the St Andrews Summer School.

Jeremy Hill



NEW RECORDINGS

Just As It Was 1, 2 and 3 – Alasdair Fraser (fiddle) and Muriel Johnstone (piano). CDs £12 each or £30 for all three volumes. Further details including contents from www.scotsscores.com

Many of our readers will have seen in the latest *Scottish Country Dancer* magazine an advert for these three CDs. I have been given all three courtesy of a good friend and am now much enjoying the superb musicianship of two of Scotland's finest.

The recordings were made between 1989 and 2003 in various locations in Scotland and the USA. There are 34 full-length, mostly well-known, dances, including *Miss Milligan's Strathspey*, *General Stuart's Reel* and *Hooper's Jig*, to name but three. Most of the tunes are traditional, with a few by Muriel and Alasdair. There are also some modern tunes, like a very rip-roaring *J.B.Milne*, and the original for *The Luckenbooth Brooch*. My favourite track is *The Nurseryman*, with three of the four tunes by William Marshall (1748 – 1833). Add in a few listening tracks, with a lovely rendition of Jay Ungar's *Ashokan Farewell*, making a grand total of 38 fabulous tracks.

If you are already a fan of Alasdair and Muriel, you will I am sure wish to get these CDs. If you are not a fan, buy them, and you soon will be!

John Laurie



Musical Notes

Over several years the partnership of Alasdair Fraser (fiddle) and Natalie Haas (cello) has developed a fascinating modern take on the traditions of string music, and the interaction of the two instruments. As well as listening to their recordings and concerts, keen students can now also download full transcriptions of their arrangements, as played on their two highly successful CDs (*Fire and Grace* and *In the Moment*) offering an insight into their arrangements, playing styles and techniques. The transcriptions cost \$12 each, or \$120 for a set, for each of the two CDs, and are available from www.culburnie.com

For the live experience, Alasdair and Natalie are back in London in December as part of the Spitalfields Festival. They will once again be teaming up with the London Handel Players under Adrian Butterfield and Clare Salaman (hurdy-gurdy), for a concert including works by Lully, Vivaldi, Robert Mackintosh and Niel Gow. Having heard this combination at a late night Wigmore Hall concert earlier this year, I can assure you of a lively evening of folk-inspired baroque music. Corresponding with Alasdair afterwards I admitted to a great temptation to get up and dance (something not often seen in the Wigmore Hall), and he said he was sorry we had not done so. Friday 7 December at Shoreditch Church is your opportunity to put that right!

A whole new generation of young people are dancing to Sir Jimmy Shand's music after a remixed version of one of his classic tunes topped the dance charts in Germany. *The Muckin' O' Geordie's Byre* has been turned into a dance track by Glasgow DJ Stevie Lennon. The tune, *Shander*, made it to number one in Germany's Top 100 Club Download chart in September, and Stevie hopes the rest of the world will catch on. While the remixed version of the famous Fifer's track is rather different to the music his fans are used to, his son Jimmy Jr (75) is confident his father would have liked it.

Jeremy Hill

Wing Musicians' Workshop and Dance - Keith Smith

The day had arrived, it was 1 September 2012 and the venue was the Village Hall in Wing. The Thistle Club had, following the success of last year, arranged another workshop for musicians and dancers. Janice Jones had organised a great day for us as we were about to find out.

Altogether about 20 people came to the music workshop, led by master of the Scottish fiddle, Keith Smith, and all but two of the people also stayed to play for the evening dance. This included eight fiddlers, many of whom no doubt came to pick up a few Scottish bowing techniques from the master. Other instruments included accordions, keyboards, a double bass, drums and a concertina.

People had travelled from far afield to attend. There was a wide range of abilities, with some accomplished band players, and some pretty inexperienced. One, a SCD teacher, said that learning about the music can help teaching. Having started us off with a warm-up set, Keith asked each of us our objectives, and tried to address them all, adding valuable extra advice and tips. I certainly came away with more than I had expected.

He used a variety of techniques to make it a real workshop, frequently getting us to criticise our own playing as a group, and helping us to understand why certain elements were crucial. Keith was thoroughly encouraging all the time, praising frequently, whilst halting us when there was a valuable point to be raised. He often showed his own enjoyment with a ready smile.

Playing for the evening dance added that extra dimension for the workshop musicians, and for me the evening was entirely euphoric. There was no pressure to play on stage, and I danced about half the 18-dance programme, partly to end the summer 'fasting' from SCD, and partly to hear how the music sounded from the dancer's perspective – and it was great! (Though, of course that was without my own contribution!). Apart from my keyboard stool collapsing leaving me on the ground like a stranded fish (I wasn't hurt and the dance went on...) I couldn't fault the evening. Local dancers were welcoming to us interlopers.

I can certainly recommend the day and the evening, and thank the organisers for letting us have this great opportunity to increase our skills whilst enjoying a wonderful day. Keith kept us remarkably well together, from the earlier workshop practising to strong leadership on the night. I, for one, was converted to the concept that the fiddle can be a great lead instrument for Scottish country dancing! And, well done Jan!

Frances Richardson



BANDS

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THE DANCING WORLD IN PICTURES



Chiswick SCDC at Dukes Meadow's Big Dance Party 9 September

1. Dancing *Mairi's Wedding*
2. The Chiswick team of dancers, with musicians Yvonne and Michael McGuiness (see p14)

Kensington Gardens Open Air Dancing 1 and 8 September

3. The demonstration team in action
4. Peter Jenkins and Rod Dorothy on the bandstand provide the music
5. and 6. Significant numbers took advantage of the good weather to join and enjoy the dancing

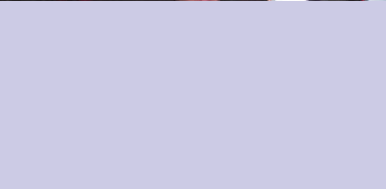


Berkhamsted Strathspey and Reel Club Day School 22 September

7. Teacher Grace Hill and musician Barbara Manning
8. Concentration under Helen Russell's keen eye for detail (see p13)

Deirdre Adamson in St Albans

9. On 5 October Scottish accordionist Deirdre Adamson travelled from Forfar to entertain an audience of 80, in a concert alongside the Hertfordshire Accordion and Fiddle Club led by Chris Walker, leader of the Silver Cross Band



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THE DANCING WORLD IN PICTURES



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RSCDS Winchester Branch Workshop
10. Wendy Mumford, Judith Muir and teacher Maureen Haynes at the Workshop on 29 September (see p14)

Frank Thomson at the Caledonian Club
11. Aberdeen band leader Frank Thomson playing at three evening events in London over the weekend of 12 – 14 October. He is pictured here with Bob Parsons on drums behind.



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RSCDS London Branch Day School and Musicians' Workshop 20 October (see p5 and p8)
12. Iris and Ian Anderson man the bookstall (see p3)
13. The Mixed Ability Class
14. Keith Smith takes the lead with the musicians
15. Concentration from the musicians' course
16. Very advanced dancers

RSCDS AGM Weekend, Aberdeen 2 and 3 November (see p3)
17. Jane Rose acting as a Steward for the Annual General Meeting
18. Bar Martlew as MC for the evening Ball with Ian Muir and the Craigellachie Band



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LETTERS TO THE EDITOR

Backed into a corner?

Dear Jeremy,

I can recall many occasions when a dance is being described and walked with SCD newcomers or beginners, who are told to face their 1st corner, as if it was obvious who or where this place was. The description is often then rewound and time is spent telling the hapless dancer that when the 1st couple is standing back to back in the middle and facing the opposite side then, in this position, 1st corners are on the 1st couple's right and 2nd corners on their left. All is now clear! Or is it?

What then is 1st or 2nd corner person in partner's 1st or 2nd corner position or even 3rd and 4th corners? Is there a difference between partner's 1st corner position and 3rd corner or even 2nd man's place and 1st woman's 1st corner? I have heard all these and other descriptions given when a dance is called but, more or less, they all really mean the same thing, so it is no wonder that a glazed look is often seen in a dancer's eyes when enduring the mental gymnastics required to unravel this conundrum. How careful should teachers be with using consistent terminology, should they refer to a person, a position or a place when describing the pattern and where to go to dance that pattern?

Corners form an important element in SCD describing as they do, when dancing, the Cross of St Andrew. Many devisers have deliberately included movements that involve corners for this reason, in my view making the dance quintessentially Scottish, even though definitions can be confusing. Despite the temptation, the dance description of *St Andrews of Brampton* from book 37 carefully avoids the word 'corner', using other language such as '4th couple in second place facing 3rd couple, etc.' This is correct in my view since the Manual, as it stands, is clear as to what constitute corners, and, despite these dancers being on the corner of the set, they are not corners as described in the Manual.

In book 31 in the four couple dance *The Diamond Jubilee* terms like 'corner dancers' and 'set to the corner they face' are used. The fact that the RSCDS has accepted that corners can be other than described in Section 6.7 of the Manual suggests that the Manual's description of corners needs revising to be more complete in this regard. In square sets such as *Clutha* and *The Summer Assembly* there is another definition: the corner is the dancer who is the nearest dancer of the adjacent couple.

So, apart from Section 6.7 corners, there are 3rd and 4th corners, corners in four couple sets in 1st and 4th places and corners in square sets and with so many corners is the RSCDS cornered when it comes to defining what one is? Perhaps the new Manual will shine a light in the corner that is one of the many aspects of SCD that makes it the fun that we all love!

Stephen Webb

SOUTH EAST DANCE DIARY

The diary is available on the Branch website at www.rscdslondon.org.uk/html/s_e_dance_diary.html and is regularly updated. If you don't have internet access and would like a hard copy of the latest version please send a S.A.E. to Caroline Hamilton, 31 Boundary Road, Pinner, Middlesex HA5 1PW.

All societies in the South East are invited to submit their functions for inclusion in the diary by emailing Caroline Hamilton at diary@rscdslondon.org.uk or by post to the above address.

Popularity of Dancing

Dear Jeremy,

A common theme mentioned in recent editions of *The Reel* – for example, by Angela Young in No 279, 280 & 281, Wilson Nicol in 279, Carol Bell in 280, and Caroline Allcock in 281 – is that recruiting new dancers is a problem. I've been dancing here for only a few months, but from the little I've seen already, we have a solution.

From reading *The Reel* before I came to live in London, I knew there was a well-established and enthusiastic RSCDS organization, with plenty of classes and groups to suit all abilities. What I hadn't realized was that in London there are also large numbers of twenty- and thirty-somethings who are keen on Scottish country dancing, but are currently outside the RSCDS umbrella. I went once to each of London Reels and PGT Reels before they closed for the summer, and I was pleasantly surprised to find that both of them attracted hall-filling attendance, mostly with people who knew the dances.

I've been to functions elsewhere with top-class bands, the Glencraig Band for example, and we've had to do ceilidh dances because almost all the people there were non-dancers, unable to cope with anything more complicated. Most of these people were not interested in dancing as a hobby, and I imagine it's the same in London. If I'm right, there's no point in spending time trying to recruit from ceilidh dancers; we can let the few keen ones find us from current advertising. However, the people at London Reels and PGT Reels are clearly very enthusiastic about country dancing. I'm in no doubt that these are the dancers we should be trying to attract into RSCDS dancing.

Spread the word with them, and we should have some success in improving recruiting, as long as we make our dancing fun to them. We certainly can't carry on as we are, with only a relative handful of younger people to take over from the many fellow grey heads I see around me.

Iain Ross

Dress Sense

I'm in love with a grand Scottish fellow,
He's handsome and ruggedly built,
But I feel love will die, you will understand why,
He wears trousers instead of the kilt!

It's quite all right when we go walking
Or riding to town on his bike,
But for classes and dances he gets funny glances,
And that's something I **cannot** like.

He could be a good Scottish dancer,
He does a fantastic Strathspey.
I said to him "Please, you've got beautiful knees,
Do put them on public display."

I thought he'd look super in full Highland dress
But we didn't see eye to eye,
He said he felt silly in a shirt that was frilly,
But I cannot understand why.

He said that a kilt was too draughty
And he couldn't bear long woolly socks.
He said it felt foreign to sling on a sporrán,
Our relationship seemed on the rocks.

BUT I gave him a kilt for his birthday,
He wasn't too pleased, it was plain,
He reluctantly wore it, then cried "I adore it!
I'll **never** wear trousers again!"

Pat Batt

Back to Basics

Dear Jeremy,

I have to agree with Barbara Martlew's letter in *The Reel* 281. It seems to be the complexity of many modern dances that causes problems. Newcomers can find much of a programme beyond them. The result is that they come to expect dances to go wrong and often get up regardless of whether the dance is within their capability. On one occasion an MC announced that a dance was suitable for experienced dancers only, and most of those present still came on to the floor. My ideal programme would consist mainly of straightforward dances, with two or three more complicated ones in each half, clearly marked 'For experienced dancers only'. That should make dancing more enjoyable for everybody.

When learning to knit, it is not a good idea to start with a complicated Aran sweater! However, knitting such a garment may be easier than it looks, as most of the stitches that compose it will be familiar to an experienced knitter. Once a few rows have been knitted it is unnecessary to keep referring to the pattern. In the same way, a complicated dance is made up of a number of figures, many of which are standard. If the basic stitches or basic figures are learnt thoroughly it is not difficult to put them together, and attention can then be concentrated on the tricky parts of the sweater or dance.

Going to both classes and dances helps a learner to acquire a good knowledge of SCD. Class teachers go through figures and dances in depth, in order to teach technique. A wide dance repertoire is best gained by regular social dancing, so beginners should be encouraged to take part as soon as they have learnt the basics. They should concentrate on the figures and not worry about footwork except during step practice in their class. Trying to do both when not fully certain of either must be like patting your head and rubbing your stomach simultaneously. Dance steps have to be learnt by frequent repetition, until they are so ingrained in muscle memory that they can be performed without thinking, and this takes time.

Experienced dancers should be prepared to assist newcomers. Although the usual means of doing this is by dancing with them, support can also be given in other ways. If you do not wish to dance a particular dance you can still help by giving advice or directing a set that is having difficulty. In return, the experienced dancers should have the opportunity to dance something challenging without being hindered. After all, they still have to pay for their tickets. To keep Scottish dancing alive we need to cater for all levels of ability so that no one feels excluded. One size rarely fits all.

Elizabeth Bennett

The Next Step

Dear Jeremy

I agree with Barbara Martlew that it's a good idea to have some guidance for beginners about what dances are more easily attempted than others – whether it's done by colour coding or in some other way.

But the corollary is that dancers lacking in experience or confidence shouldn't be hectored into making up the numbers in sets for demanding dances. That happens all the time at Pont Street, with the predictable result that the dances go all wrong, and novices end up confused/put off/shouted at – as if it's their fault. This practice of browbeating people into joining dances when they want to sit out should cease and MCs should not encourage it.

Marjory Reid

LONDON PRIDE

The second dance on the September dance programme at St Columba's was *None so Pretty*, aka *London Pride*. How did this dual name come about?

London Pride has a variety of meanings: most of us know it as a flower, but it is also the name of a beer brewed by Fuller, Smith and Turner; a Morris dance; a novel by Mary Elizabeth Bradden; a 1920 silent film; a song by Noël Coward written during the 1939-45 war; and the name of three successive oil tankers! *None so Pretty* has likewise been used for a variety of things: a decorative braid popular from 17th to 19th centuries; a book by Reg McKay; the flowers *Silene armeria* and *Saxifraga urbium*; and nutmeg plums found in the *Dictionary of Traded Goods and Commodities 1550-1820*.

Looking now at the source of the dance, Book 19 indicates it to be from Wilson's *A Companion to the Ballroom 1816*. What qualifies it to be a Scottish country dance? The publication is cited as a collection of all the most popular English country dances, published under the title *The Treasures of Terpsichore* by Messrs Sherwood, Neely and Jones. It is described as one of several treatises devoted to English country dancing by Thomas Wilson, dancing master to the King's Theatre, and the manual consists of an alphabetical listing of country dances and their figures. Lamenting the present state of country dancing, the author fears "it [will] be perverted into a chaos of riot and confusion". Wilson's other manuals on the subject contain detailed text, tables, and diagrams to explain the figures. Their titles include *An analysis of country dancing* (1808 and 1811) and *The complete system of English country dancing* (1815?).

Incidentally, the Thomas Wilson instructions for *None so Pretty* are quite different from what appears in Book 19! One of the Branch's earlier Presidents, Dr Ellen Garvie interpreted *None so Pretty* as referring to the flower, London Pride – but was she justified? She was however successful in convincing Dr Jean Milligan the RSCDS co-founder in so far as there is the following letter in the Branch archives:

35 Saltoun St
Glasgow
G12 9AR
14 May 1974

Dear Dr Garvie,

Thank you for your letter, which I found most interesting. I thoroughly agree that there is nothing more pleasing than having a dance called for you. *London Pride* is I believe the more usual name in England and *None so Pretty* (generally changed into *Nancy Pretty*) in Scotland or at least that is what I have been told.

I will certainly see that in any reprint of that book the two names go in and also get in to the habit of referring to it as *None so Pretty* or *London Pride*. I think it is a most reasonable request and I will do my best to see that it is granted, though a reprint of the book may not be very immediate. Still the use of the name (I publicise it at St Andrews) should help.

With kind regards

Yours sincerely

Jean C Milligan

Ellen Garvie wrote to HQ about it in 2000. Elspeth Gray, the Society Secretary, expressed surprise at the content of Ellen's letter and asked if they could have a copy for HQ archives which I believe Ellen sent her, but that seems to have been the end of the matter. Book 19 has been revised but Miss Milligan's letter was presumably not at hand at the time.

Wilson Nicol

Walk-throughs

Dear Jeremy

You asked about the walk-throughs at the September dance. When the MCs recapped the dances some sets with beginners/visitors kindly allowed them to walk-through the dances quickly. The walk-throughs did not really affect the running time of the dance and we finished slightly before 10.30pm. Feedback from a couple of people at Summer Tuesdays shortly afterwards, including an experienced dancer/teacher, was that they were pleased with the recaps/quick walk-throughs as it prevented the sets from falling apart when the dancing started.

I realise walk-throughs would probably not be possible at all dances e.g. the Christmas dance. However, if we are to advertise the Branch dances in *Time Out*, for example, and people pick up the dance flyers, experienced dancers may need to be a bit more accommodating to visitors or newcomers to Scottish dancing. It would be a great shame if that did not happen as we really need to encourage new members, but of course, without discouraging current members. We were all newcomers to Scottish dancing and dances at some point in our lives so we all should have a bit of patience and understanding. When there are no recaps/walk-throughs at Summer Tuesdays, people can start shouting, pushing or sets just fall apart, which spoils the evening and possibly puts off dancers coming back.

Personally, I have no problem with recaps/quick walk-throughs and sometimes appreciate them for myself! There needs to be a happy balance worked out to accommodate dancers of all levels at dances. Anyone have any ideas?

Marjory Reid

Dear Jeremy

For a ball, where we are all secure that there will be no walk-throughs, the biggest job of the organiser is to devise a balanced programme of dances that are known to everybody. Before going, the dancers look at the programme; all is well and everyone has a great time.

But some clubs are introducing walk-throughs in the belief that this is the panacea for all ills and it will attract more people! However, walk-throughs change the whole situation: because dances are being walked through, the programme becomes littered with unfamiliar dances, and for the same reason dancers don't look at the programme before going. The result is a difficult evening with people struggling over new dances and some sets collapsing. And they wonder why they are losing support!

It seems ironic that those who have only been dancing a short while would do better to avoid walk-through events.

John Marshall

Kensington Gardens

Dear Jeremy,

I am writing to say a very big thank you to all who organised the summer afternoon dancing at Kensington Gardens. I came with my three children and really enjoyed dancing (and was also very glad to rest in the shade!). The children experienced Scottish dancing for the first time in a relaxed setting, and everyone was very welcoming. Your magazine discusses the need to reach a wider audience, and this was an excellent way of doing that. I heard about it through my parents, (who met at Scottish Clans, Fetter Lane). I do not know what advertising there was for the event, but including it in public listings for summer events seems a good idea, to attract locals and visitors to London, and perhaps having banners on site, inviting passers-by to join in. Thank you once again, and may I encourage you to continue doing more taster events.

Alison O.

Berkhamsted Day School and MCs' course

The Berkhamsted Strathspey and Reel Club continued its highly successful Diamond Jubilee celebrations with a day school and MCs' course at Hemel Hempstead School over the weekend of 22 and 23 September. We have held half-day schools for two years and decided this year to acknowledge our celebrations by expanding to a full two days of courses, a decision which turned out to be fully justified.

Three courses were held in the day school, at elementary, intermediate and advanced levels. We were privileged to have Helen Russell and Grace Hill sharing the teaching of the first two, while Sarah Kelsall-Patel taught the elementary students. The intermediate class had the distinct advantage of dancing in a room with full-length mirrors, so helpful for identifying and correcting faults in technique.

Our musicians for the day were Ken Martlew and Barbara Manning, and we were particularly pleased that Grace's husband Jeremy was able to join us and play for the afternoon session while their children joined the intermediate class. At the end of the classes all the participants joined together for an hour of social dancing, rounding off a stimulating and enjoyable day splendidly.

The club has held courses for MCs before, under the leadership of Colin Garrett, but not this century. We decided to take the opportunity of asking Helen to lead such a course on the Sunday. The club operates a rota system of MCs for its Tuesday night social dances and nearly all of our MCs, both very experienced and relatively new, were able to attend, as well as members who MC at other local clubs and one guest from abroad.

As well as workshops on recapping dances, we considered the duties of an MC at regular club meetings as well as more formal occasions such as balls. Some time was also spent looking at how to put together a successful programme for an evening, taking into account the aim of the event: a club night, a ball with many guests from outside the club, a dance for the less experienced and so on. Good communication with musicians was also explored.

All who attended agreed that the day was well spent and the club should be proud that it showed how much it values its willing, voluntary and dedicated MCs by organising the course.

Altogether a well-supported, enjoyed and appreciated weekend with something for everyone; another great Diamond Celebration for Berkhamsted.

See photos p10

Robert Baker-Glenn

THE REEL

The Reel is published four times a year by the London Branch.

It is posted free to all Branch members (membership enquiries to Gaynor Curtis, see advert p5).

Non-members may subscribe to be on the mailing list, and Clubs can negotiate bulk copies for their members. Enquiries to Janet Rudge, see advert on p18.

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NEWS FROM CLUBS

Beating Retreat in Hertford

Sunday 9 September dawned sunny with a cooling breeze and everyone in South East Herts breathed a sigh of relief, or at least those in the Scottish Country Dance Society. It was the day of the Society's annual Beating Retreat and it looked as though the weather would be lovely all day; a marked contrast to the rain and wind of last year!

In conjunction with Hertford Town Council, the Society has held this event for the past 18 years. It takes place on a large lawn behind Hertford Castle, surrounded by colourful flower beds, shady gravel paths and ancient walls. It is a delightful setting for a picnic and then three hours of dancing and music. Everyone, whatever their age, is welcome to come and participate, or just to sit and enjoy it all, at no charge.

During the afternoon there are dances for everyone such as *A Highland Welcome* and *The Dashing White Sergeant*, and also those for more experienced dancers, such as *Follow me Home*. In addition, our Society has a thriving Demonstration Team, which, for the past three years, has been under the capable guidance and tuition of Kerry Maguire, who also admirably MC'd the afternoon's programme of events. For this demonstration she had created dance choreography for three separate sets, for example a set described as 'Donald's Glencoe Gardener', which comprised *Black Donald*, *Three Sisters of Glencoe* and *The Compleat Gardener*.

A lot of thought went into Kerry's choice and we all enjoyed dancing the patterns that resulted from these combinations of movements. Unfortunately, Kerry has now moved away to St Ives, but Peter Dixon has taken over running the Dem team in the short term.

Our dancing afternoon would not be so memorable were it not for our regular local Silver Cross Band, expertly led by Chris Walker and with Barbara Manning on fiddle, Ian Cutts on keyboard and Gordon Glencross on drums. There is nothing like live music to set the feet tapping and give us the urge to get up and dance.

We were also lucky to have the Harpenden Pipe Band playing, always giving us a wonderful sight and stirring sounds whilst we caught our breath between dances. Just before we end our afternoon with *Auld Lang Syne*, one of our members, David Twinn, makes his way up to the battlements. It is splendid to hear the sounds of the pipes floating over the Castle grounds; it makes a unique ending to our afternoon of dancing and music.

Anne Nutt

Chiswick Scottish Dancers at Big Dance Party

Chiswick Scottish Dancers joined a range of dance artists who captivated sun-soaked audiences on Sunday 9 September in front of the Big Dance Bus at Dukes Meadows. Chiswick's riverside was filled with families, performers and a host of entertainments for the event to mark the finale of the Cultural Olympiad, to create the largest closing cultural event of London 2012. The Chiswick Scottish Country Dance club item comprised a display of *Mairi's Wedding* and *Shifftin' Bobbins*, and they then helped everyone to have a go at the *Circassian Circle*. The Scottish dancers took their place alongside Street Dance, Ballet, Belly Dancing, Flamenco, Zumba and Samba dancing to name but a few – all great ways to have fun and keep in good shape.

Michael Nolan

See photos p10



A Measure of Scotch

It is 13 October, and the Alban Arena, St Albans, is alive with the 16th *A Measure of Scotch*, an extravaganza of Scottish music and dance by Harpenden's Hiel'and Toe Club. Over one hundred members between the ages of 4 and 80 take part, along with singers, musicians and Harpenden Pipe Band. Slick timing and choreography blends displays of country and Highland dances together to give the audience continuous, colourful, musical movement.

Glenday Thomas, who started the club as a schoolgirl, has taught hundreds of dancers for over fifty years and produces *A Measure of Scotch*. So much happens in the weeks leading to the matinee and evening performances. Many months before, Glenday has planned the show, cleverly linked dances together and written some new ones, so after dancing examinations are over there is a little time to introduce the programme before the summer break. Things really take off in September and in the final weeks before the show everyone will be doing at least two practices each week.

Then comes the big day: everyone assembles at 9.30am and all the changing rooms and cloakrooms are packed with bodies getting ready for the dress rehearsal. There are activities arranged for younger children to keep them occupied between their appearances; make-up artists are at work; technicians make adjustments to sound and lighting and all the while the rehearsal progresses. Will it all come together? It always does in the end.

Rehearsal finished, it is time for lunch, prepared by catering volunteers, before assembling again for curtain up at 3pm, until later when the whole company is on stage for *Auld Lang Syne*. No rest though – tea is served, then get ready to do it all again at 7.30pm!

It is a remarkable achievement to bring together such a show, with the assistance of many volunteers, and particular credit must go to Glenday Thomas. A key driver for the efforts is the money raised by the show for the Ataxia Telangiectasia Society. A-T is a progressive genetic condition that causes severe disability and shortens lives (including two former members of the Club), and the AT Society works to improve quality of life, and care for people living with A-T, while promoting research to lengthen lives and find a cure (www.atsociety.org.uk).

For over 30 years *A Measure of Scotch* has fulfilled its billing as a "A Celebration of Scotland's Music & Dance", as well as acting as a showcase for a vibrant club catering for all ages, demonstrating a continuing enthusiasm for young people to come into Scottish dancing.

Brian Chapman (with additional comments from Jeremy Hill)

Soup, Glorious Soup!

On 29 September, 29 dancers from Berkshire, Dorset, Hertfordshire, West Sussex, Wiltshire, and all over Hampshire gathered for the Winchester Branch Workshop at St Peter's School. Our teacher was Maureen Haynes, from North West Craven Branch in Lancashire, returning after five years. She was accompanied by Judith Muir on accordion, whose choice of complementary music was just what we needed to help us achieve what was being asked. With Maureen's gentle but persuasive coaching, and a strong rhythm from Judith, turn out was restored, the elusive third positions and jetés reappeared and use of hands and deportment was smartened up. All basic stuff, but so easily forgotten when the current trend is towards social dancing with formal teaching restricted to beginners' classes, workshops and day schools.

Maureen started the day with a circle dance. It was quite simple, but caught a few of us out. Was it two walking steps per change in the chain, or two bars? Very kindly we were given another walk just to clarify, but this time we made sure to listen to instructions more carefully!

The day was split into three sessions. The first and last sessions included some of the less well known dances from the Carnforth Collections written by Maureen's late husband, Derek. Although she had not personally written any of the dances included in the collections, Maureen had "had a hand in" some that she chose to teach us.

The first was *Black Donald*, a jig from Carnforth 2. The dance contained the unusual formations 'Allemande Right' and 'Allemande Left'. Unlike the allemandes we are familiar with, these are non-progressive. The formations occur in the 1754 dance *Not I* from Book 28, but are not given that name. Derek had attended a class at which Alastair MacFadyen had taught some of the older formations. He liked the movement and consequently wrote the dance with some assistance from Maureen. The dance name derives from the tune *Pibroch o' Donald Dubh* which is Gaelic for *Black Donald's Pipes*.

The strathspey *Crossing the Bay*, from Carnforth 5, was Maureen's next choice. She had wanted a dance for her class that had set and link for three followed by six hands round and back, as the link so readily flows into the circle movement. Morecombe Bay is the bay in the title, where local knowledge is essential to cross at low tide. The first 16 bars of the dance contain figures of eights and reels depicting the careful weaving necessary for safe passage across the shifting sands.

After the squash break Maureen chose two of the more challenging dances from the latest RSCDS collection to celebrate The Queen's Diamond Jubilee: *The Royal Patron* and *Burnaby at Forty*. This latter dance by Rosemary Coupe (new editor of *Scottish Country Dancer*) features *The Glasgow Highlanders* step, thus far only associated with the dance of the same name. It was the first time many of us had heard the named tunes to these dances and we now eagerly await the CD.

We were then treated to mugs of Wendy Mumford's delicious home-made soup and freshly baked bread. After two sessions of dancing, it was the perfect way to recharge the batteries. Energy replenished, we returned for the final session, which included two more of Derek's dances: *Maureen's Reel* from Carnforth 1, which contained an interesting variation of crown triangles where the moving round took place on the 3rd and 5th bars, so the jeté was instrumental in initiating the move. The last dance *The Spey in Spate*, was originally published in 1969 on a Glendaroch Sheet and then put in Carnforth 3. It begins with an unusual variation on Inveran Reels in which all three couples cross over and back again. Surprisingly, we all managed to negotiate a path through the middle without colliding. The dance had recently reappeared on social programmes in Maureen's area and now we've mastered the reels, it may well catch on in the South too!

Too soon the time had come to depart. Judith played soothing waltzes while Maureen led us through some gentle stretches. Was it really only 2pm?

Maggie Morgan

PS The Six *Carnforth Collections of Dances* by Derek Haynes are available from Maureen (01524 733431) for £1 per book, proceeds go to charity.

See photo p11

THE MALAGA SCD GROUP

Welcomes dancers to the
XIX Iberian Weekend of Scottish Country
Dance, Fuengirola, Spain
Friday 8 March – Sunday 10 March 2013
4* Hotel Beatriz Palace & Spa, Fuengirola
<http://www.hotelesipv.com/en/palace-spa-hotel-general-information.php>

Music: The Craigellachie Band

Teacher: Mervyn Short

Price: €175 sharing, €245 single
Classes Saturday & Sunday morning, dinner &
dancing Friday and Saturday evening
Participants stay two nights at hotel on the beach

Booking now open for non-Iberians!

More information and ball programmes at <https://sites.google.com/site/ipscdg/our-agencies>
Contact Terry Alabaster, (+34) 95 246 8498 or
terryalabaster@gmail.com

MacLENNAN SCOTTISH GROUP

32nd International Folkdance and Music Festival
Weekend 24 – 27 May 2013

*****NEW VENUE*****

Priory School, Tintagel Road,
Orpington, Kent BR5 4LG

Contact festival@msg.org.uk
www.msg.org.uk

DANCING IN FINLAND / ESTONIA

Friday 16 - Monday 19 August 2013

Dance Course and Evening Dances
Turku, Finland

Full board at 4* Radisson Blu Hotel

Teacher: Pat Houghton

Musicians: James Gray and Andrew Lyon

Early price: €460 until 31 January 2013

DANCING HOLIDAY IN TALLINN

Monday 19 - Sunday 25 August 2013

Full board for 6 nights in 4 star hotels
Lots of programmes with UNESCO World
Heritage sites at Helsinki, Tallinn, Rauma smoke
sauna experience, archipelago, etc.
Early price: €850 until 31 January 2013

Contact Jim Cook 020 8948 5637 or Katalin
Konya/Jim Cook at
dancingnewplace@yahoo.com

MAIDENHEAD SCOTTISH DANCING CLUB

Highland Ball

Saturday 23 February 2013

7.00 – 11.00pm

Brigidine School, King's Road, Windsor
SL4 2AX

Dancing to Strathallan

Programme: Good Hearted Glasgow, Whigmaleeries, The Gentleman, Napier's Index, The Barmaid*, Sands of Morar, Major Ian Stewart, The Sailor, Culla Bay, Seton's Ceilidh Band, The Reverend John MacFarlane, The Wind that Shakes the Barley, Pelorus Jack, The Bonnie Lass O'Bon Accord*, The Wild Goose Chase*, Swiss Lassie, Cobham Trees*, Old Nick's Lumber Room, The Plantation Reel, Cherrybank Gardens, The White Heather Jig, Mairi's Wedding. Extras: Lothian Lads, Queen's View. * Will be recapped.

Tickets £18.00 including interval supper, bring your own wine

Contact Jane Leach 01753 869557, 16 Brudenell,
Windsor SL4 4UR or
www.maidenheadscottishdancing.org.uk

READING ST ANDREW'S SCOTTISH DANCING SOCIETY

Annual Ball

Saturday 2 February 2013

The Abbey School, 17 Kendrick Road, Reading
RG1 5DZ

Ian Muir and the Craigellachie Band

Programme: The Frisky, Milton's Welcome, Gang the Same Gate, Napier's Index, Anniversary Reel, The Minister on the Loch, Mrs Stewart's Jig, Mrs MacPherson of Inveran, Butterscotch and Honey, The Plantation Reel, The Castle of Mey, Sugar Candie, The Reverend John MacFarlane, Miss Allie Anderson, The Dream Catcher, Joie de Vivre, The Highland Rambler, Jean Martin of Aberdeen, James Gray and Swiss Lassie. Extras: Scott Meikle and Blooms of Bon Accord.

Tickets £18.00 including sherry reception and supper with a glass of wine

Tel: 0118 926 1579, birdavril@yahoo.co.uk or
www.scottishdancingreading.org



WATFORD & WEST HERTS SCOTTISH SOCIETY

Caledonian Ball

Saturday 16 March 2013

7.30 – 11.30pm

Allum Hall, Allum Lane,
Elstree WD6 3PJ

Sandy Nixon and his Scottish Dance Band

Programme: EH3 7AF, Cramond Bridge, Autumn in Appin, The Luckenbooth Brooch, The Whistling Wind, Bonnie Stronshiray, Jennifer's Jig, Berkhamsted Castle, Cherrybank Gardens, The Fireworks Reel, Mrs Milne of Kinneff, Miss Allie Anderson, The Falls of Rogie, Fair Donald, Olive MacNeil of Hayes, The Recumbent Stone, Major Ian Stewart, City of Belfast, The Deil Amang the Tailors, Mrs MacPherson of Inveran

Tickets £19.00 include Buffet Supper and sparkling wine reception

Contact us on 07880 842370,
tickets@watfordscottish.org.uk or
rkreloff@hotmail.co.uk

Ball practice: 2.00 - 5.00pm Sunday 10 March
2013, St Thomas' URC Gymnasium,
Langley Road, Watford WD17 4PN

And all are welcome to our
Christmas Dance Party,
Thursday 20 December 2012
See

www.watfordscottish.org.uk
for details



SCOTTISH ASSOCIATION FOR WALLINGTON, CARSHALTON AND DISTRICT

New Year Dance

Saturday 12 January 2013

7.30 – 11.00pm

Aitken Hall, St Andrew's Church, Northey
Avenue, Cheam SM2 7HF

Dancing to Strathallan

Programme: Grand March, Rothesay Rant, The Montgomeries' Rant, Balmoral Strathspey, Major Ian Stewart, The Summer Assembly, Sugar Candie, The Laird of Milton's Daughter, The Almo Rant, Miss Milligan's Strathspey, Napier's Index, The Deil Amang the Tailors, Butterscotch and Honey, The Westminster Reel, It's Just for Fun, The Irish Rover. Extras: Polharrow Burn, The Reel of the 51st Division

Tickets £20 includes supper & wine
Contact Maggie Westley, 020 8647 9899,
07959 937157 or Maggie.westley@rmh.nhs.uk

LONDON HIGHLAND CLUB

Forthcoming attractions to be
held at St. Columba's Church
Hall, Pont Street, London
SW1X 0BD



Fridays: Upper Hall 7.30 – 10.30pm
Saturdays: Lower Hall 7.00 – 10.30pm unless
otherwise stated

Saturday 15 December **Christmas Dance** 7.00 –

11.00pm: **Frank Reid**

Saturday 5 January **New Year's Dance** with

Haggis Supper: **Craigievar**

Friday 11 January AGM

Saturday 2 February **Annual Ball** 7.00 –

11.00pm: **Ian Muir (Prestwick)**

Friday 15 February. **St Valentine's Dance**

Cribs are now available on our website:
www.londonhighlandclub.co.uk

Annual Ball

Saturday 2 February 2013

7.00 - 11.00 pm

St Columba's Church, Pont Street

Dancing to Ian Muir (Prestwick)

Programme: Hooper's Jig, The Dream Catcher, Shiftin' Bobbins, The Diamond Jubilee, The Valentine, Nice to See You, Seton's Ceilidh Band, The Moray Rant, Earlstoun Loch, The Tattie Bogle, Grand March leading to The Eightsome Reel, The Garry Strathspey, The Kelloholm Jig, A Trip to Bavaria, Kilkenny Castle, Airdrie Lassies, The Deil Amang the Tailors, The Belle of Bon Accord, The Irish Rover, Ian Powrie's Farewell to Auchterarder

Tickets: (Including finger buffet refreshments)

*LHC Members in advance £14.00.

*Non-Members in advance £16.00.

All classes on the door £18.00.

***Advance booking price is available on orders received by midnight Wednesday 30 January.**

If you have Highland dress, you are invited to wear it

DATE FOR YOUR DIARY

90th ANNIVERSARY BALL

Saturday 5 October 2013

Dancing to Nicol McLaren

For further details contact: Frank Bennett on 020 8715 3564, e-mail fb.lhc@blueyonder.co.uk, or Roger Waterson on 020 8660 5017. You can also telephone our 'Dial-a-Programme' service on 020 8763 8096 to hear our programme, or leave a message. Everyone is welcome at all our functions, so please come along and join us for an enjoyable evening.

Please visit our website at
www.londonhighlandclub.co.uk for the latest
news and programmes of our dances

Club de Danse Écossaise de MONTPELLIER, FRANCE

25th Annual Ball and Outing

Weekend of 8 – 9 June 2013

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followed by a jolly boating outing on the famous
Canal du Midi
with even more eating and drinking

Rendez-vous with sunshine and social warmth

Contact William Whyte (+33) 467 868 919 or
wwhyte@buzig.com

Our photograph gallery plus the 2013 booking
form is now available on our website <http://danseecossaisemtp.free.fr/>

THE OXFORD AND CAMBRIDGE HIGHLAND BALL

Saturday 23 February 2013
7.30 - 11.45pm

Millennium and Memorial Hall,
Stanton Harcourt, Oxford OX29 5SB
Keith Smith and Muriel Johnstone

Programme: The Machine without Horses, Catch the Wind, Wisp of Thistle, Midnight Oil, The Saltire Society Reel, Radcliffe Square, Major Ian Stewart, The Ladies of Dunse, Trysting Place, Summer Wooing, The Wee Cooper o' Fife, Da Rain Dancin', The Duchess Tree, The Dancing Master, Silver Penny-Farthing, Giradet House, Follow me Home, Miss Johnstone of Ardrossan, The Minister on the Loch, Mrs MacPherson of Inveran; extras: The Reverend John MacFarlane, Postie's Jig.

Tickets: £15 (students £12) inc. supper from
Alex Rigby 07792 791390 or
alexandra.rigby@lmh.ox.ac.uk

RSCDS TUNBRIDGE WELLS

Day School
Saturday 16 March 2013
Mascalls School, Paddock Wood,
Tonbridge TN12 6LT

Teachers: **Gaynor Curtis, Kate Gentles,
Kathy Lawman**

Musicians: **Barbara Manning, Ken Martlew,
Ian Cutts**

Tickets £22 all day £14 half day
For application form please contact
Pat Davoll, Cambridge Cottage, Crockham Hill,
Kent TN8 6RD (S.A.E.)
or email: pdavoll@aol.com

Spring Dance

Saturday 20 April 2013
7.00 - 11.00pm

Mascalls School, Paddock Wood, Tonbridge
TN12 6LT

Details in next Reel issue.



BERKHAMSTED STRATHSPEY & REEL CLUB

61st Highland Ball
Saturday 9 February 2013
Ashlyn's School, Berkhamsted
HP4 3AH

Ian Robertson and his Scottish Dance Band

Programme: Good Hearted Glasgow, Swiss Lassie, Kinfauns Castle, Light and Airy, The Peat Fire Flame, Indian River Strathspey, Airie Bennan, The Craven Twelvesome, The Other Left*, Kilkenny Castle, Duke of Perth, EH3 7AF, Our Friend Robert*, Schiehallion, Major Ian Stewart, Burnieboozle, The Blue Mess Jacket, The Piper and The Penguin, The Chequered Court, City of Belfast, The Wild Geese, Mrs MacPherson of Inveran

* Berkhamsted Diamond Collection dances will be recapped and walked.

Tickets: £22 (dinner & welcome drink included)
from Judy Roythorne 01442 875496 or
events@berkhamstedreelclub.org

Highland Ball Practice
Saturday 2 February 2013 11:00 - 5:00pm
Potten End Village Hall, Berkhamsted HP4 2QG
£5 on the door

Bring a packed lunch, morning and afternoon
coffee and tea provided.

www.berkhamstedreelclub.org

SOUTH EAST HERTS SCDS

Christmas Ceilidh
Friday 21 December 2012
7.45 - 10.45pm

Riverside Hall, Priory Street, Ware SG12 0DE

Silver Cross Band

Tickets £5.50 (with shared refreshments)
Contact Martin Hirst 01992 421833

RICHMOND CALEDONIAN SOCIETY

Valentine Ball
Saturday 16 February 2013
7.00-11.00 pm
Hampton School, Hanworth
Road, Hampton, TW12 3HD



Dancing to Craigeivar

Programme: The Lochalsh Reel, The Pines of Pitlochry, The Blue Mess Jacket, EH3 7AF, The Earl of Mansfield, The Valentine, The Blooms of Bon Accord, The Cooper's Wife, Autumn in Appin, Napier's Index, Plantation Reel, Shifftin' Bobbins, Father Connelly's Jig, The Gentleman, Angus MacLeod, Quarries Jig, St Columba's Strathspey, The Fireworks Reel, MacLeod's Fancy, Jean Martin of Aberdeen, John of Bon Accord, The Irish Rover

Tickets £25.00 (non-dancers £15.00) to include
buffet supper

Contact 0208 977 5237/0208 943 3773 or
www.richmondcaledonian.co.uk

JERSEY CALEDONIAN SCOTTISH COUNTRY DANCE GROUP

Annual Ball

Friday 24 to Sunday 26 May 2013

Dancing two nights to Strathallan

Friday night: 8.00 - 10.30pm run through of
dances (includes refreshments)

Saturday morning: free to explore the island
Saturday and Sunday evening: 7.00 - 11.30pm
(includes a buffet supper and a glass of wine)
*Programme and tickets will be available from
mid-November*

Tickets: Friday night: £5

Saturday or Sunday night: £17.50

Whole weekend: £40 (£35 if paid before 28
February 2013)

Contact Joy Carry, 01534 862205 or
chanjoy@jerseymail.co.uk,
Brenda Gale, 01534 862357 or
brendascd@jerseymail.co.uk and
scottishcountrydancingchannelislands.blogspot.com



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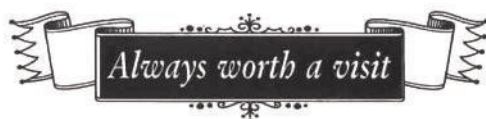
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RSCDS OXFORDSHIRE BRANCH

Burns' Night Supper & Dance
Saturday 19 January 2013
7.00 – 11.30pm

Benson Parish Hall, OX10 6LZ

Ian Muir and The Craigellachie Band

Programme will be published on our website
Tickets: £15 from Trisha Rawlings, 29 Frances
Road, Middle Barton, Oxon OX7 7ET, 01869
340830 or trish@rawlings50cc.plus.com

DAY SCHOOL AND DANCE

Saturday 16 February 2013

Headington School, Oxford, OX3 7TD

Teachers: **Linda Gaul, Jimmie Hill and Dennis
Tucker**

Musicians: **Jeremy Hill, Ken Martlew**

Tickets: Whole day £23.00

Morning or afternoon class £8.00 each session
Evening Dance £13.00

Music for the evening dance provided by

Marian Anderson & Max Ketchin

Programme: The Findlays' Jig, Portnacraig, The
Braes of Breadalbane, James Gray, The College
Hornpipe, Radcliffe Square, Cramond Bridge,
Scotch Mist, The Starry Eyed Lassie, The Laird
of Milton's Daughter, The Reverend John
MacFarlane, The Quaich, Light & Airy, The
Piper and the Penguin, The Minister on the Loch,
Mrs Stewart's Jig, The Reel of the Royal Scots

Applications to Trisha Rawlings, details as above
www.rscdoxfordshire.org.uk

RSCDS BATH BRANCH

'Blue Sapphire' Ball

65th Anniversary

Saturday 16 February 2013

The Guildhall, Bath, BA1 1LZ

Dancing to Hugh Ferguson and The Dalriada Scottish Country Dance Band

Programme: The Hollin Buss, Maxwell's Rant,
The Gentleman, Ian Powrie's Farewell to
Auchterarder, John of Bon Accord, Butterscotch
and Honey, The Pines of Pitlochry, The Bees of
Maggielknockater, Gang the Same Gate, The
Nurseryman, Bratach Bana, The Falls of Rogie,
Pelorus Jack, Scotch Mist, The Reel of the 51st
Division, Seton's Ceilidh Band, The Duchess
Tree, The Luckenbooth Brooch, The Plantation
Reel, Neidpath Castle, The Montgomerie's Rant,
The White Heather Jig.

Tickets: £25.00

Contact June Hall, Top Flat, 141 Wells Rd, Bath
BA2 3AL, 01225 318906 or
jandjhall@btinternet.com

WEMBLEY AND DISTRICT SCOTTISH ASSOCIATION

80th Anniversary Ball

Saturday 23 February 2013

7.30 – 11.30pm

Nower Hill School, George V Avenue, Pinner,
Middlesex HA5 5RP

The Craigellachie Band

M.C. Mrs Caroline Hamilton

Programme: The Frisky, Anniversary Reel, The
Dream Catcher, Olive MacNeil of Hayes, The
Sailor, Kilkenny Castle, The Cooper's Wife, The
Fireworks Reel, The Byron Strathspey, Ian
Powrie's Farewell to Auchterarder, The Earl of
Mansfield, St Columba's Strathspey, The
Dancing Master, Mairi's Wedding, Alison Rose,
Quarries Jig, Miss Johnstone of Ardrossan,
MacDonald of the Isles, James Gray, The
Montgomerie's Rant

Tickets: £14.00

Contact Brenda Manbauhar, 020 8933 9169,
info@wsa.co.uk or www.wsa.co.uk



15 – 17 February 2013

Teachers: **Jessie Stuart and Graham Donald**

Musicians: **Robert Mackay, Chris Oxtoby and
the Strathallan Band**

For further information and application form
please contact Catherine Packwood-Bluett,
01980 621 322 or catherinepb@hotmail.co.uk

RSCDS BERKS/HANTS/SURREY BORDER BRANCH

Christmas Social

Thursday 27 December 2012

7.45 – 10.45pm

St Paul's Church, Wokingham RG41 1EH

Dancing to recorded music

Bring and share refreshments

Contact Shirley Ferguson, 01276 501952

Branch Day School

Saturday 9 March 2013

Court Moor School, Fleet GU52 7RY

Teachers: **Margo Priestley, Raphaëlle Orgeret,
Jane Rose**

Class Musicians: **Robert Mackay,**

Ken Martlew, Ian Cutts

Musicians Day School: **Jim Lindsay**

Dancers contact Ann Dix, 01344 429521

Musicians contact Shirley Ferguson,
01276 501952

Branch Ball

Saturday 18 May 2013

Emmbrook School, Wokingham RG41 1JP

Ian Muir and the Craigellachie Band

Contact Gordon Anderson, 0118 961 7813

Visit our website on www.rscds-bhs.org.uk

HARPENDEN SCOTTISH COUNTRY DANCING CLUB

Annual Ball

Saturday 2 March 2013

7.30pm – 11.30pm

Harpenden Public Hall, Harpenden, Herts

The Strathallan Scottish Country Dance Band

Programme: The Lochalsh Reel, The Immigrant
Lass, The Cashmere Shawl, The Meeting of the
Waters, The Brisk Young Lad, 1915 Penny,
Lothian Lads, The Moffat Weavers, The Silver
Strathspey, Eileen Watt's Reel, Falconer Hall,
The Deveron Reel, Torridon Lassies, The Dream
Catcher, The Recumbent Stone, Napier's Index,
S-Locomotion, John of Bon Accord, Christine M
Phillips, The Corian Strathspey, Gothenburg's
Welcome, The Reel of the Royal Scots.

Tickets £18 incl supper (£12 for Students 16-21)

Contact Ticket Secretary Val Owens, 01727
863870 or www.HSCDC.org.uk

MILTON KEYNES RSCDS

Beginners' Dance

Friday 7 December 2012

7.30 – 10.30pm

Bradwell Village Memorial Hall, Milton Keynes,

MK13 9AG

Dancing to recorded music

Tea and a bun at the interval

Tickets £5.00

Contact Jan, 07877 153259,
jange@verybusy.co.uk or www.rscdsmk.co.uk

RSCDS BOURNEMOUTH BRANCH

New Year Charity Dance

Saturday 5 January 2013

2.30 – 6.30pm

Dancing to CDs

Tickets: £7.00 plus picnic tea

Annual Ball

Saturday 9 February 2013

7.00 – 11.15pm

Ian Muir and the Craigellachie Band

Tickets: £16.00 including supper

Venue for all events: Corfe Mullen Village Hall,
Corfe Mullen, Dorset BH21 3UA

Contact Margaret Robson 01202 698138
margaret.brseds@nltworld.com



CHISWICK SCOTTISH COUNTRY DANCE CLUB

Kilts & Posh Frocks

Sunday 9 December 2012

6.30 – 10.00pm

St Michael & All Angels Hall, London W4 1TX

Craigievar Scottish Dance Band

MCs: Sin See and Jim Cook

Bring & share supper

Wine & soft drinks provided

Tickets: in advance ONLY

Members £12, Non-members £15, Students £8

Send S.A.E. & cheques, payable to CSCDC, to

Chiswick SCD, 16 Woodstock Rd, London
W4 1UE

Contact Nick Haimendorf, 07990 573671 or
www.chiswickscottish.org.uk

RSCDS CHELTENHAM BRANCH

Annual Ball

Saturday 12 January 2013

Pittville School, Albert Road, Cheltenham, GL52
3JD

Ian Muir and the Craigellachie Band

Tickets £18 (including light refreshments)

Programme on website:

www.cheltenhamrscds.btck.co.uk

Day School

Saturday 20 April 2013

Reddings Community Centre, Cheltenham
GL51 6RF

Teacher: **Elaine Wilde**

Musician: **Jeremy Hill**

Contact Margaret Winterbourne, 01242 863238
or mj.winterbourne@btinternet.com

HARROW & DISTRICT CALEDONIAN SOCIETY

Annual Ball

Friday 4 January 2013

7.30 – 11.30pm

Allum Hall, 2 Allum Lane, Elstree, Herts WD6 3PJ

The Frank Reid Scottish Dance Band

Programme: The Luckenbooth Brooch, The
Lochalsh Reel, The Gardeners' Fantasia, A
Capital Jig, The Fireworks Reel, The Cashmere
Shawl, Inchmickery, The Piper and the Penguin,
The Flower o' the Quern, The Glenalmond
Gamekeeper, Seton's Ceilidh Band, Kinfauns
Castle, Burnieboozle, Aird of Coigach, The
Dream Catcher, The Falls of Rogie, James Gray,
The Garry Strathspey, The Plantation Reel, Ian
Powrie's Farewell to Auchterarder

Tickets £18 (non-dancers and juniors £9)
including refreshments

Contact Jim Henderson, 020 8954 2586 or
jwh698@gmail.com and Lorraine Robertson,
020 8427 7694

Cribs available on website:
www.harrowscottish.org.uk

SUBSCRIBE TO THE REEL

If you are not a member of the London Branch order your copy of *The Reel* from Janet Rudge, 9 Wattleton Road, Beaconsfield, Bucks HP9 1TT or reelsubscriptions@hotmail.co.uk

The annual cost for individual subscribers is £6.00 if resident in the UK, £6.50 for other European residents and £9.00 if resident elsewhere. There are special rates for bulk orders. Remittances in sterling please, payable to RSCDS (London Branch).

CREDITS

Many thanks to the following for providing the photos in this edition:

- Stephen Webb: Front Cover, p5, p6 (top), p7, p9, p10 (7 and 8), p11 (10, 11, 17 and 18)
- Provided by Robin Campbell, Scottish Mountaineering Club: p6 (bottom)
- Michael Nolan: p10 (1 and 2)
- Meryl Thomson: p10 (3 and 4)
- Marjory Reid: p10 (5 and 6)
- Peter Williamson: p10 (8)
- Simon Wales: p11 (12, 13, 14, 15 and 16)
- Jerry Reinstein: p20

Thanks also to Stephen Webb for additional reporting and co-ordination around the clubs.

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OTHER SCOTTISH COUNTRY DANCE ORGANISATIONS

ABINGDON SCOTTISH COUNTRY DANCE CLUB. Dancing most Mondays, 8–10.15pm, Sept to June at Northcourt Centre, Abingdon, nr Oxford. All welcome. Details: Carol Gibbins, 01235 527211 or cgibbins60@hotmail.com or www.abingdonscdc.wordpress.com

ADDLESTONE & DISTRICT SCOTTISH SOCIETY meets Wednesdays 8.15–10.15pm September to May at St Mary's Church Hall, Church Road, Byfleet KT14 7NF. Details: Monica Johnson, 01276 472756 or www.addlestonescottish.org.uk

BERKHAMSTED STRATHSPEY & REEL CLUB meets in Potten End Village Hall. Social dancing: Tuesdays 8.15pm September to May, Sat. gardens June/July. Classes: Intermediate and Advanced Mondays 8pm, Beginners Tuesdays 8.15pm. Details: Judy Roythorne, 1, Pine Close, North Road, Berkhamsted, Herts HP4 3BZ, 01442 875496 or www.berkhamstedreelclub.org

BERKS/HANTS/SURREY BORDER BRANCH RSCDS. Advanced Class, alternate Mondays, starting on Monday 10 September 2012. 8–10pm Finchampstead Memorial Hall RG40 4JU. Details: Shirley Ferguson, 01276 501952. General Class, every Wednesday, starting on Wednesday 12 September 2012. 8–10pm, Our Lady Queen of Heaven Church Hall, Frimley GU16 7AA. Teacher: Mervyn Short. Details: May Sloan, 01428 604868

BOURNEMOUTH BRANCH RSCDS meets every Friday at St Mark's New Church Hall, Wallisdown Road, Talbot Village, Bournemouth 7.30–10pm. Technique class by invitation – alternate Wednesdays. Details: Margaret Robson, 24 Upper Golf Links Rd, Broadstone, Dorset BH18 8BX, 01202 698138

BRIGHTON BRANCH RSCDS. Classes for beginners, intermediate and advanced, country and Highland, adults and children. Details: Rod Burrows, 01908 783053 or chair@rscds-brighton.org.uk or www.rscds-brighton.org.uk

BRIGHTON & HOVE SCOTTISH COUNTRY DANCE CLUB meets Thursdays 7.30–10pm at Balfour Junior School, Balfour Road, Brighton. Details: Carol Catterall Tel: 01273 564963

CAMBERLEY REEL CLUB. Dancing every Tuesday 8pm at St. Paul's Church Hall, Church Hill, Camberley. Details: Janette Walton, 32 Moulsham Lane, Yateley, Hants, GU46 7QY, 01252 875511

CAMBRIDGE & DISTRICT BRANCH RSCDS. Classes for all grades. Details: Jacqui Bocker, 24 Hemingford Rd, Cambridge CB1 3BZ. Tel. 07916 892611 or jacqui_bocker@yahoo.com.au

CAMBRIDGE SCOTTISH SOCIETY Scottish country dancing and other events. Dance Circle meets every Thursday 8pm from Sept

to June. Details: Rachel Schicker, 01223 364557 or www.camscotsoc.org.uk

CHELTENHAM BRANCH RSCDS Advanced class Mondays 7.30–9.30pm. General class Thursdays 7.30–9.30pm. Bettridge School, Cheltenham. Also a Beginners class. Details: Margaret Winterbourne, 01242 863238

CHELTENHAM SCOTTISH SOCIETY. Dancing most Friday nights 7.30–10pm from October to end May, at St Andrew's URC, Montpellier Street, Cheltenham. Details: Mrs Doreen Steele, 45 Dark Lane, Swindon Village, Cheltenham GL51 9RN, 01242 528220 or mbsteele45@aol.com.

CHELMSFORD: SANDON SCOTTISH COUNTRY DANCE CLUB meets on Monday evenings 8–10pm at Springfield Park Baptist Church, Springfield Park Road, Chelmsford CM2 6EB. Beginners welcome. Details: Esther Wilkinson, 01206 240132 or ewilkin@gmail.com or www.sandonscotdance.org.uk

CHISWICK SCOTTISH COUNTRY DANCING CLUB. Upper Hall at St Michael's & All Angels' Church, corner of The Avenue and Bath Road, Chiswick W4 1TX (right turn out of Turnham Green tube station, 100yds). Sundays from 16 Sep 2012 till 23 June 2013 with Xmas and Easter breaks. Midsummer Magic open air picnic dance in Chiswick House grounds 30 June 2013. Beginners' class 6–7.10; Social Dancing 7.15–9.20. Details: Tel: 07990 573671 or www.chiswickscottish.org.uk

CIRENCESTER SCOTTISH COUNTRY DANCE CLUB meets most Wednesdays 8–10pm September to end June at the Bingham Hall, King Street, Cirencester. Details: Mrs Val Williams, Leaholme, Broadway Lane, South Cerney, Glos. Tel 01285 860660 or williams147@btinternet.com

CRAWLEY SCOTTISH COUNTRY DANCING CLUB meets Thursdays 8–10pm September to June at Milton Mount Community Hall, Milton Mount Avenue, Pound Hill, Crawley. Details: Mrs Pip Graham, 57 Milton Mount Ave, Pound Hill, Crawley, W. Sussex RH10 3DP, 01293 882173

CROYDON & DISTRICT BRANCH. Branch classes in Coulsdon: General, incl Beginners with technique (Fri); Advanced & Improvers (Wed). Details: Sue Hassanein, 01737 358401 or suehassanein@tiscali.co.uk or www.rscdscroydon.org.uk

EPPING FOREST SCOTTISH ASSOCIATION. Club night Mondays (all year) 8–10 pm at Woodford Green Prep School, Glengall Road, Woodford Green, Essex IG8 0BZ. Details: Angela Ross, 020 8504 3376 or angelaross87@hotmail.com or www.efsa.org.uk

EPSOM & DISTRICT CALEDONIAN ASSOCIATION holds weekly adult dance classes for beginners and intermediate/advanced levels (September to March), including informal dances. Details: Dorothy

Pearson, 366 Chipstead Valley Road, Coulsdon CR5 3BF, 01737 551724 or pearson2902@tiscali.co.uk

FARNHAM SCOTTISH COUNTRY DANCING CLUB. Dancing every Tuesday at 8pm, September to May at the Memorial Hall, West Street, Farnham, Surrey. Details: Mrs Annette Owen, 19 Park Prewett Road, Basingstoke, Hants RG24 9RG, 01256 959097 or annetteowen@hotmail.co.uk or www.fscdc.co.uk

FELTHAM & DISTRICT SCOTTISH ASSOCIATION meets Tuesdays 8pm, September to mid-July at the White House Community Centre, The Avenue, Hampton. Details: Ann or Paul Brown, 01784 462456 or p@ulfbrown.co.uk

FLEET SCOTTISH COUNTRY DANCE SOCIETY dance in Church Crookham Memorial Hall in Hampshire on alternate Saturdays from 7.30–10.30pm, September to May. Details: Vikki Spencer, 24 Park Hill, Church Crookham, Fleet GU52 6PW, 01252 691922

GERRARDS CROSS SCOTTISH COUNTRY DANCE CLUB meets at Memorial Centre, East Common Road, Gerrards Cross on Tuesdays from September to June. Beginners 7.30pm, General 8.15pm. Details: Bar Martlew, 01442 261525 or info@gxscottish.org.uk or www.gxscottish.org.uk

GREENFORD AND DISTRICT CALEDONIAN ASSOC. meet at the British Legion Hall, Oldfield Lane, Greenford. Visitors welcome. Tuesdays 8–10.30 p.m. Details: Mrs P. Crisp, 19 Compton Place, Watford, Herts WD19 5HF, 0203 078 0018

GUILDFORD SCDC meets at Onslow Village Hall, Wilderness Rd, Guildford GU2 7QR most Mondays at 8pm from September to June. Details: Tel: 01483 456091 or www.gscdc.org.uk

HAMPSTEAD & DISTRICT SCOTS' ASSOCIATION. Dancing on Tuesdays Sept.–June from 8–10pm in Elderkin Hall, Trinity Church, Methodist and United Reformed, 90 Hodford Road, Golders Green, London NW11 (Entrance in Rodborough Road). All welcome. Details: Miss Joan Burgess, 503A York Road, London SW18 1TF, 020 8870 6131

HARPENDEN SCOTTISH COUNTRY DANCING CLUB meets every Tuesday at 8pm at Lourdes Hall, Southdown Road, Harpenden. Classes on Thursdays from 8pm. Details: Val Owens, 29 Palfrey Close, St Albans, Herts AL3 5RE, 01727 863870

HARROW & DISTRICT CALEDONIAN SOCIETY. Classes Wednesdays 8.15–10.15pm, St. Albans Church Hall, Norwood Drive (off The Ridgeway), North Harrow. Details: Jane Forbes, 7 Buckland Rise, Pinner HA5 3QR, 020 8428 6055 or www.harrowscottish.org.uk

OTHER SCOTTISH COUNTRY DANCE ORGANISATIONS (continued from previous page)

HAYES & DISTRICT SCOTTISH

ASSOCIATION meets Fridays 8–10pm, September to July in Hayes, Middx. Beginners and experienced dancers welcome. Details: Margaret Wallace, 020 8560 6160

HEREFORDSHIRE BRANCH RSCDS. Dancing in this beautiful holiday area every week of the year. Visitors always welcome. Details: Brian, 01568 615470 or brianraasay@btinternet.com

HERTSMERE REEL CLUB. Monthly dances on third Saturday (exc. Aug & Sept) 7.30–11pm, Tilbury Hall (URC), Darkes Lane, Potters Bar. Details: Mary Fouracre, 171 Dunraven Drive, Enfield EN2 8LN, 020 8367 4201

ISLE OF THANET SCOTTISH COUNTRY

DANCERS meet Wednesdays September to June at Holy Trinity & St. John's C. of E. Primary School, St. John's Road, Margate. Beginners 7–8pm. General 8–10pm. Details: Mrs Linda McRitchie, 60 Bradstow Way, Broadstairs, Kent, 01843 869284

JERSEY CALEDONIA SCD GROUP. Details:

Helen McGugan, La Pelotte, La Rue a Don, Grouville, Jersey JE3 9GB, Tel/Fax: 01534 854459; Alan Nicolle Tel: 01534 484375 or alan.nicolle88@googlemail.com; or Brenda Gale Tel: 01534 862357 or

scottishcountrydancingchannelislands.blogspot.com

LONDON HIGHLAND CLUB meets regularly at St. Columba's, Pont Street, SW1. Some major functions held at other London venues.

Details: adverts in *The Reel*, Frank Bennett, 12 Lingfield Road, Worcester Park, Surrey KT4 8TG, 020 8715 3564 or www.londonhighlandclub.co.uk. Dial-a-programme service: 020 8763 8096

LUCY CLARK SCD CLUB meets Thursdays

8pm, Oldhams Hall, Great Missenden. Details: Dick Field, Stonefield House, Clappins Lane, Naphill, Bucks HP14 4SL, 01494 562231

MAIDENHEAD SCOTTISH DANCING CLUB

meets every Tuesday 8pm at St. Mary's R.C. School, Cookham Road, Maidenhead. First 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 7.30–10pm at The Grove Green Community Hall, Maidstone. Details: Dick Barford, 55 Northumberland Road, Maidstone ME25 7JG, 01622 685984

MEDWAY AND DISTRICT CALEDONIAN

ASSOCIATION. Dancing Thursdays 8–10.15pm at St. Mary's Island Community Centre, Chatham. Beginners welcome. Many other activities. Details: Liz Bowden, Meadow Cottage, Green Farm Lane, Lower Shorne, Gravesend, Kent DA12 3HL, 01474 822919

MEOPHAM SCD CLUB meets every Monday

evening from September – June at 8.15–10.15pm at the Village Hall Meopham. Details: Mrs Jane Whittington, 5 Coldharbour Rd., Northfleet, Kent DA11 8AE, 01474 359018

MILTON KEYNES BRANCH RSCDS. Mixed ability class Mondays 8–10pm. Bradwell Village Hall, Milton Keynes. Details: Jan Jones, 52 Aintree Close, Bletchley, Milton Keynes MK3 5LP, 01908 378730 or jange@verybusy.co.uk

NORTH HERTS REEL CLUB. Dancing most

Wednesdays during school term, 8.15–10.15pm from September to May at St Thomas' Church Hall, Bedford Road, Letchworth SG6 4DZ. Informal Saturday dances. Details: Mrs Jennifer Warburton, 17 Victoria Road, Shefford, Beds. SG17 5AL

NORTH KENT SCOTTISH ASSOCIATION.

Dancing 7.45–10pm. most Wednesdays at Barnehurst Golf Club. Beginners welcome. Details: Nigel Hewitt, 227 Knights Rd, Hoo, Rochester, Kent ME3 9JN. Tel. 01634 254451

ORPINGTON & DISTRICT CALEDONIAN

SOCIETY. Dancing every Thursday 8–10.15pm at Petts Wood Memorial Hall. Beginners/Improvers Class every Monday 8–10.15pm at St. Pauls, Crofton Road, Orpington. Details: Pam French, 20 Beaumont Road, Petts Wood, Orpington, Kent BR5 1JN, 01689 873511

OXFORDSHIRE BRANCH RSCDS. Dancing on

Thursdays throughout the year in Oxford. Details: Patricia Rawlings, 29 Frances Road, Middle Barton, Chipping Norton, Oxon OX7 7ET, 01869 340830

READING ST. ANDREW'S SCOTTISH

DANCING SOCIETY. Dancing at St. Andrew's URC, London Road, Reading from 8–10pm, September to May, Tuesdays (elementary) and Wednesdays (general). Details: Sara Ribbins, 157 Upper Woodcote Road, Caversham, Reading RG4 7JR, 0118 947 3207 or sara@ribbins.co.uk or www.scottishdancingreading.org

REIGATE SCOTTISH COUNTRY DANCE

CLUB meets most Mondays 8.15–10.15pm, September to May at the Redhill Methodist Church Hall, Gloucester Road, Redhill, Surrey RH1 1BP. Details: Wendy Mitton, 01737 766244 or wmitton517@btinternet.com

RICHMOND CALEDONIAN SOCIETY meets at

the Oddfellows Hall, Parkshot, Richmond, every Wednesday evening at 8pm from mid Sept. to end of May. Details: Tel: 020 8943 3773 or www.richmondcaledonian.co.uk

SANDERSTEAD URC SCOTTISH DANCE

GROUP. Dancing Tues 8pm at Sanderstead URC Hall, Sanderstead Hill, S. Croydon. Details: Graeme Wood, 01883 627797 or gwood@gna.cc

ST COLUMBA'S CHURCH OF SCOTLAND,

Pont Street. Scottish country dancing most Mondays from Oct to May, 7.15–10pm. Admission free except for six Band and Burns' Nights when a charge will be made. Beginners welcome and there is a step practice usually on the third Monday of the month. Details: Denise Haugh, 020 8392 2920 or dhaugh200@btinternet.com

ST JOHN'S SDC WOKINGHAM meet every

Thurs 8–10.15pm Sept to June at St. Sebastian's Hall, Nine Mile Ride, Wokingham. All standards welcome. Details: Sue Davis 2 Larkwood Dr, Crowthorne, 01344 774344 or alan.suedavis@gmail.com. Also Children's Class Sats 9.30–11am at the Parish Hall, Crowthorne. Details: Deborah Draffin, 01344 776831

ST NINIAN'S SCOTTISH DANCERS, Luton,

meet every Wednesday, September to June 8–10pm at St. Ninian's UR Church, Villa Road, Luton, Beds. Details: Sarah Kellsall-Patel, 01296 681968 or Ted Andrews, 01582 508580 or www.saintniniansluton.org.uk

SCOTTISH ASSOCIATION FOR

WALLINGTON, CARSHALTON & DISTRICT hold weekly classes for all levels of dancers on Monday evenings from 7.30–9.30pm at Collingwood School, Springfield Road, Wallington SM6 QBD. Details: Maggie Westley, 020 8647 9899 or 07956 937157, or maggie.westley@rmh.nhs.uk

SEVENOAKS REEL CLUB meets every

Tuesday from September to May, 8–10pm at Kippington Church Centre, Kippington Rd, Sevenoaks. Details: Philip Howey, 53 Asher Reeds, Langton Green, Tunbridge Wells, Kent TN3 0AR, 01892 862094 or philip.howey3@virginmedia.com

SHENE SCOTTISH COUNTRY DANCE

GROUP meets every Wednesday from September to May, 8.15–10.15 pm, in Barnes. Details: Fiona Jack, 07780 671021 or jack_fiona@hotmail.com

SIDCUP & DISTRICT CALEDONIAN

ASSOCIATION. Dancing on Wednesdays from 8–10.15pm throughout the year at Hurst Community Centre, Hurst Road, Sidcup, Kent. Details: Pauline Cameron, 7 Wayne Close, Orpington, Kent BR6 9TS. Tel 01689 838395

SOUTH DORSET CALEDONIAN SOCIETY.

Dancing at St. Edmund's Church Hall, Lanehouse Rocks Road, Weymouth, Dorset, Wednesday, 7.30–10pm. Details: Miss Valerie Scriven, 13 Fenway Close, Dorchester Dorset DT1 1PQ, 01305 265177

SOUTH EAST ESSEX SCOTTISH SOCIETY.

Dancing Fridays, 7.30–10.30pm, St. Peter's Church Hall, Eastbourne Grove, Southend (near hospital). Tuition 7.30–9pm. Details: Mrs Edna Carroll, 01702 428974

SOUTH EAST HERTS SCDS. Classes in

Hertford, Sept to May: Inter/Adv Tues 7.45pm, Hollybush School, Hertford; Beginners Thurs 7.30pm, Millmead School, Hertford.

Demonstration 2nd Mons 8pm, St John's Hall, Hertford. Details: Jack Ginn, 01438 861754

SOUTHWICK SCD CLUB meets Thursdays 8–

10.15pm at Southwick Community Centre, Southwick, W. Sussex. Details: Martin Heath, 01273 478069 or m.j.heath@talk21.com

SURBITON & DISTRICT CALEDONIAN

SOCIETY. Dancing every Thursday at 8pm from September to June at St Mark's Church Hall, Church Hill Road, Surbiton. Details: David Horwill, 32 Wolsey Road, Sunbury-on-Thames, Middx TW16 7TY or www.surbitoncaledonian.co.uk

TUNBRIDGE WELLS BRANCH RSCDS.

Beginners/intermediate classes on Tues 8–10pm and advanced classes Thurs 8–10pm at St Augustine's School, Wilman Rd, Tunbridge Wells TN4 9AL, Details: George Daly, 1 Broadwater Rise, Tunbridge Wells, TN2 5UE, 01892 534512 or www.rscdstunbridgewells.org.uk

WATFORD & WEST HERTS SCOTTISH

SOCIETY. General and Beginners/Improvers Classes at Bushey Community Centre, High Street, Bushey WD23 1TT. Thursdays 8–10pm. Details: Stuart Krelloff, 60 Tunnel Wood Road, Watford WD17 4GE, 01923 492475 or reel@WatfordScottish.org.uk

WELWYN GARDEN CITY SCOTTISH

COUNTRY DANCE CLUB meets Wednesdays 8–10 pm September to June at Lemsford Hall, Lemsford Village, Welwyn Garden City. All welcome. Details: Douglas Wood, 01582 469928 or welwyn.scdc@uwclub.net

WEMBLEY & DISTRICT SCOTTISH

ASSOCIATION. Dance Class Mondays 8pm. The Church of the Ascension, The Avenue, Wembley, Middx. Details: Mrs Pam Crisp, 19 Compton Place, Watford WD19 5HF, 0203 078 0018

WIMBLEDON. St Andrew Society (London):

Wimbledon and District Scots' Association. Dancing Tuesdays 8pm at Holy Trinity Church, 234 The Broadway, Wimbledon SW19 1SB. Details: Miss Alison Raffan, 2 Erridge Road, Merton Park, London SW19 3JB, 020 8540 1755 or araffan@googlemail.com or www.standrewsoclondon.net

WINCHESTER BRANCH RSCDS. Classes Tuesdays 8–10pm. Club nights 1st and 3rd Wednesdays 8–10pm. Both evenings at St. Peter's School, Oliver's Battery Rd North, Winchester. Details: Wendy Mumford (teacher), 20 Blendon Drive, Andover SP10 3NQ, 01264 363293 or wendy@mumford.com

WITHAM & DISTRICT CALEDONIAN

SOCIETY. Dancing every Wednesday 8–10pm. The Centre, UR Church, Witham, Essex. Details: Beryl Munro, 01621 850838 or beryl.munro@btinternet.com

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BRANCH AWARD

Margaret Catchick

At our dance on 8 December we will present a Branch Award to Margaret Catchick, who joined the Committee in 2003 and has been organising our annual day school ever since. Thank you, Margaret.

Dance and Art coincide

RSCDS New Jersey Branch member Jane Sharp has found an unusual way to express her joint love of Scottish dance and art.

Born and brought up in Troon, Ayrshire, Jane studied drama and appeared in repertory theatre around the UK before marrying and moving to Tenafly, NJ. A mother of three, for 21 years she taught high school theatre and worked as a Theatrical Artistic Director.

Now retired, one of Jane's joys is Scottish country dancing with friends and colleagues on both sides of the Atlantic and expressing her love of Scotland and Scottish country dancing in acrylic paint. As she puts it: "The

process starts with a spontaneous thought, on hearing the name of a dance, followed by an exploration of the origin and figure formations. Then fact and fiction, reality and fantasy take shape in acrylic paint and a Scottish Dance Painting is imagined."

On the right you can see *The Bees of Maggiecknocker*, where "each cell in the painting portrays a figure in the dance", and *Shifin' Bobbins*.

Jane recently presented her works in Teaneck Library, NJ, and has produced calendars from her works, which may be seen in their entirety on www.flickr.com/photos/scottishdancepaintings

Further details may be obtained direct from janesdancepaintings@junio.com



The Bees of Maggiecknocker, by Jane Sharp



Shifin' Bobbins, by Jane Sharp: "The bobbins in the painting are dancing down the center and up. In America this figure is danced traditionally. In Scotland they take a little liberty and weave! Might have something to do with the national drink!"



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