



the reel

Issued by the LONDON BRANCH of THE ROYAL SCOTTISH COUNTRY DANCE SOCIETY
Edited by Andrew Kellett

No. 200

MAY TO JULY 1992

ANNUAL GENERAL MEETING

As already announced the A.G.M. of the Royal Scottish Country Dance Society (London Branch) will be held at St. Columba's Church (Upper Hall), Pont Street, SW1 on Friday, 15th May, 1992.

Tea will be served from 6 p.m. and the meeting will commence at 7 p.m.

The agenda is in "The Reel" number 199.

No elections for Branch Officers and Committee Members are necessary this year.

MAY DANCE

Wandsworth Civic Suite,
High Street, SW18

Saturday, 16th May, 1992
7.30 p.m. to 11.30 p.m.

Colin Dewar and His Band

For programme see "The Reel" number 199. Tickets £7.50 in advance (£8.50 at the door) on sale at Branch functions or from John Laurie, 71D Sutherland Avenue, London W9 2HF. (Tel: 071-286 1923) Please enclose S.A.E.

No refreshments available and no bar at Wandsworth. Please bring your own.

BRANCH DANCE

St. Columba's Church Hall
Pont Street, SW1

Saturday, 4th July, 1992
7.00 p.m. to 10.30 p.m.

Frank Reid and His Band

The Wild Geese	24-3
Cramond Bridge	London
Margaret Parker's Strathspey	31-6
The New Rigged Ship	9-7
The Saltire Society Reel	Leaflet 9
The Lea Rig	21-5
Haddington Assembly	Henderson
Fair Donald	29-4
MacLeod's Fancy	33-3
The Irish Rover	Cosh
None so Pretty	19-1
Waverley or Fugal Fergus ...	15-12/Foss
The Quaich	Drewry
The Music Makars	33-1
Quarries' Jig	36-3
Staffin Harvest	1978
The Cadies Lady	30-7
Summer in Assynt	Birmingham
Major Ian Stewart	35-4
Mairi's Wedding	Cosh

Admission £3.50 (Children £2.00) includes refreshments.

BOOKSTALL

Scottish Dance books, records and cassettes from Ian Anderson, 104 Whitedown Lane, Alton, Hants, GU34 1QR. Tel. 0420 84599.

WELCOME TO THIS SPECIAL EDITION

Inside you will find:

Wilma Miller's opinions page 4
A Tribute to Hugh Foss page 8
Frances Gordon's jottings ... page 9
plus news and views on Scottish Dancing in and around London.

GARDEN DANCE

Croquet Lawn, Polesden Lacey,
Great Bookham, Surrey
Saturday, 6th June, 1992
2.00 p.m. - 6.00 p.m.
McBain's Band

Hooper's Jig	Misc II
The Reel of the 51st Division	13-10
Monymusk	11-2
Campbell's Frolic	15-3
Gates of Edinburgh	15-5
MacDonald of the Isles	Haynes
Haste to the Wedding	25-6
The Sailor	24-4
It's Just for Fun	33-6
Porchester Hall	London
8/16/32 some Reel	—
General Stuart's Reel	10-3
Miss Gibson's Strathspey	Leaflet 10
Quarries' Jig	36-3
The Reel of the Royal Scots	Leaflet 7
The Braes of Breadalbane	21-7
Airie Bannan	Foss
The Baldovan Reel	Henderson
The Balmoral Strathspey	22-3
Jennifer's Jig	Drewry
The Duke of Perth	1-8

Free car parking. Facilities for picnics.

REFRESHMENTS AVAILABLE

Admission (dancing only):

Adults	£3.00 (£2.00 in advance)
Dancing Children	£1.00
Young Children	Free

Admission to grounds extra, payable at gate.
Free to National Trust Members.

If wet meet in the SPORTS HALL of Downs-
end School at corner of Leatherhead Road
and Grange Road, Leatherhead.

PLEASE NOTE

No outdoor shoes to be taken into the
Sports Hall.

No food or drink is allowed in the
Sports Hall.

The school Dining Hall will be available.

Tickets and sketch map,
IN ADVANCE PLEASE,
from Jenny Greene,
17 Redclyffe Court,
Worcester Road, Sutton,
Surrey, SM2 7JG.
Please enclose SAE (6" x 4").
Cheques payable to
"RSCDS (London Branch)"

MEMBERSHIP PACKAGE FOR 1992-3

Membership of the Royal Scottish Country Dance Society costing £7 per annum gives benefits in the London Branch which can far exceed the cost of membership. These benefits include:

1. Four issues of "The Reel" mailed direct, value £3.50.
2. Discount of £1 at Branch dances at St. Columba's (starting September 1992).
3. Discount at Branch classes not run by Local Education Authority.
4. 50p discount on production of current membership card for every complete £5 spent over the counter at the Bookstall.
5. RSCDS annual book of dance instructions, value at least £1.
6. RSCDS Bulletin issued only to members.
7. The RSCDS Summer School at St. Andrews open only to members.
8. Discount of £2 at the Branch Day School.
9. Discount of £5 at London Weekend School.

Plus any commercial discounts negotiated from time to time for the benefit of members.

See the enclosed Membership Subscription form for details of payment.

OPEN AIR DANCING 1992

Thursdays 4th, 11th, 18th and 25th June
7.00 p.m. at Parliament Hill Fields — by the bandstand

Entrance from Highgate Road (the path between the tennis courts). Nearest tube: Kentish Town (Northern Line) then buses 214 or C2. Nearest British Rail station: Gospel Oak (North London line).

On each evening we shall have a band, a piper and an MC to guide us through a programme which will contain the usual mixture of popular dances and the easier dances suitable for beginners and children.

Beginners are welcome — come along and bring your friends. Admission is free.

DEMONSTRATION CLASS

The demonstration team remains busy all round Greater London and would welcome any dancers, particularly male dancers, interested in joining the team. Auditions are held at Hinde Street Methodist Church, 19 Thayer Street, W1 on Tuesday evenings from 7.15 to 9.15 throughout May and June. If you are interested just turn up and join in with the class. There is no charge for auditioning and you are sure to enjoy the class, so why not come along and give it a try?

If you or your friends are interested in booking the team please contact Jeremy Hill at Flat D, 32-34 Gondar Gardens, West Hampstead, London NW6 1HG, telephone 071-431 0944 (home), 081-869 4511 (work) for details. You can see the team in action at the dance at Wandsworth Civic Suite on 16th May.

BRANCH MATTERS

"The Reel" reaches its double century with this special issue. Elsewhere I pay tribute to some of the countless people who have kept "The Reel" going in the past, and I must also thank the many contributors to number 200, especially Wilma Miller and Frances Gordon who have given their time despite onerous commitments to other aspects of Society affairs. Numerous letters show that re-caps are still a burning issue. Most correspondents support them, though no one has addressed the specific question which the Committee has to consider again: i.e. whether every dance on a programme has to be re-capped or whether the M.C. should be allowed some discretion.

It was good to see so many members of the beginners, intermediate and students classes at our function on 14th March when we enjoyed dancing to the music of Sound Company for the first time. That was only a fortnight after The Craigowl Band had given us a super evening at Battersea Town Hall. With young and highly accomplished bands like those two around the future of Scottish Dance music is in safe hands.

Issue number 197 informed you that the Committee was discussing how to respond to the increase in the Society's membership subscription. The membership package we have devised is detailed on page 1. Do encourage your friends to join. There are now clear financial advantages in becoming a member of the Branch. Of course, members of other branches will benefit from the reduced admission prices to our dances and day school.

Please come to the AGM on 15th May. The Committee is keen to make the best use of the Branch's resources to promote Scottish Country Dancing in and around London. It wants to hear your views. If you cannot come but would like a copy of the audited accounts for 1991/92 please send a s.a.e. to the Treasurer, Helen Brown, 6 Wells Drive, London NW9 8DD. For the present financial year the Committee prepared a budget so that we could prioritize our tasks ahead. We anticipate the balance sheet for 1992/93 to look something like:—

	Deficit (£)	Profit (£)
Demonstrations		1,000
Classes	1,500	
Dances		1,000
Publicity	1,700	
Membership		1,000
Bookstall		400
Miscellaneous expenses	200	
	3,400	3,400

Classes are expensive because we insist on having a professional standard of teaching and musicianship at each one. The cost of publicity is unusually high because of this expanded issue of "The Reel". I hope you think it is worth it.

Andrew Kellett.

REEL SUBSCRIBERS

If you are not a member of London Branch order your copy of "The Reel" from Bill Ireland, 6 Tansley Court, 194 Woodcote Road, Wallington, Surrey SM6 0PQ.

The cost for individual subscribers is £3.50 (£4.00 overseas) per year.

Other branches of the Society can order 10 or more copies for £2.00 per subscriber per year, providing all the copies are sent to one address.

Issue 201 will contain the classes register, a report on the Branch A.G.M., Paul Plummer's reflections on three years in charge of the demonstration team, a prize competition and readers' reactions to this issue.

LONDON UNIVERSITY SCOTTISH DANCE SOCIETY

The society was formed at the end of 1990 at one of the smaller college sites in London. Classes began in January 1991 with funding and full backing from the RSCDS (London Branch). Although the class met with moderate success there, it was decided that we should try to reach more students so we moved the class to the University of London Union (ULU), where we have access to the whole of the University, and where we are able to hold classes in Malet Street — the centre of the London student area. The classes take place on a weekly basis, on Thursday evenings from 6.30 p.m. until 8.00 p.m., and are great fun. We now have a central core of committed members, who regularly and enthusiastically attend, and who seem to have a natural inclination towards great hilarity! In the early days the funding and backing of the RSCDS was vital and appreciated, but we are now largely self supporting though we receive some financial assistance from the Students' Union. However we still need the support of Scottish dancers generally. The class membership is not limited to students, nor is there an age limit on our members! Anyone who would like to join a young, lively class is most welcome.

Elisabeth Taylor
(Chairman)

DANCE DATES

1992

19th September at St. Columba's, Brian Hamilton.

10th October at St. Columba's, Day School and Dance, Kafoozalum.

14th November at St. Columba's, Sound Company.

28th November at St. Columba's, Children's Dance, Robin Ellis.

19th December at St. Columba's, Craigellachie.

1993

30th January at St. Columba's, David Hall.

27th February at Battersea Town Hall, Band to be announced.

27th March at St. Columba's, Children's Dance (afternoon) and Dance in evening, Robin Ellis.

1st May at St. Columba's, Craigellachie.

8th May at Wandsworth Civic Suite, Band to be announced.

12th June at Polesden Lacey (afternoon), McBain's.

3rd July at St. Columba's, Frank Reid.

DONATIONS

The Committee is most grateful to life members who have sent donations to "The Reel" in lieu of umpteen annual subscriptions to the Society.

ROYAL SCOTTISH COUNTRY DANCE SOCIETY

Patron — H.M. The Queen

LONDON BRANCH

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Mrs. Mary Stoker

Dr. Ellen Garvie

Miss Rosemary Tilden

Mr. and Mrs. Howard Booth

Miss Marie Jamieson

Chairman:

Andrew Cockett

16 Upham Park Road,

London, W4 1PG.

081-994 4978

Vice-Chairman:

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83A Kidmore Road,

Caversham, Reading RG4 7NQ.

Tel: 0734 474170

Hon. Secretary:

George Potts

297 Kilburn Lane,

London, W9 3EG.

081-968 4004

Hon. Treasurer:

Helen Brown

6 Wells Drive,

London, NW9 8DD.

081-205 0958

STRUCTURE OF SUB-COMMITTEES

Classes: Margaret Shaw, Helen Brown, Andrew Cockett, Jean Nicol, Wilson Nicol.

Dances: John Laurie, Jenny Greene, Bill Ireland, Peter Luke, Jean Nicol, Jennifer Rutherford, Tom Steele.

Demonstrations: Jeremy Hill, Peter Luke, Paul Plummer.

Publicity: Andrew Kellett, Jeremy Hill, Bill Ireland, Tom Steele.

Also:—

Membership: Wilson Nicol.

Bookstall: Ian Anderson.

Branch Representative to Headquarters: Margaret Shaw.

Movement & Dance Liaison Group: Marie Jamieson.

Paul Plummer and Marie Jamieson are not members of the Branch Executive but have been co-opted to carry out specific tasks.

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"THE REEL" QUESTIONNAIRE

With issue No. 199 a questionnaire was circulated to just over 1,000 London Branch members, approximately 250 subscribers and almost 100 advertisers. This article is intended to provide a summary of some of the results of the questionnaire, the most extensive survey of dancers known. The winners of the prize draw were chosen at the dance on 14th March. They are Maurice Layton from Malvern and Walter McLaren from Woking, both of whom have received a cassette from the Branch bookstall.

478 replies were received before the deadline, consisting 90 subscribers, 8 advertisers and 380 London Branch members. From the responses it was possible to estimate that approximately 3,000 people read the Reel every quarter, maybe 1,800 of them female. Of those who replied, only one third considered themselves to be Scottish. There were different views on how to interpret that question. It was intended to allow for such people as those who, for example, whilst not born in Scotland, were brought up there, or who have Scottish parents.

The age distribution was perhaps not very encouraging. 30% of dancers are over 60 and the average age of dancers is 53 (see figure 1). This does not augur well for the future, and reinforces the view that we must be encouraging dancers in their 20s (just 5%) and 30s (12%) to join. We should perhaps be looking in the schools, both for the pupils and the teachers. As a profession, teachers make up 15% of the readership, followed by those in technical (11%), such as engineers, financial (8%) and medical (11%) professions. On average our readers have been dancing for 20 years and have been members of the Society for 16 years.

Age Distribution of Respondents

Replies

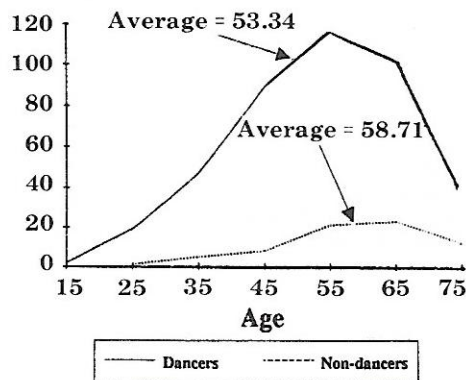


Figure 1

When not dancing, our leisure time is taken up with much the same activities as the general public, walking, music, gardening and reading being the most popular. A fair number indulge in other types of dancing as well as Scottish. With dancers on average attending 13 dances a year, as well as a weekly class there is perhaps little time for much extra-dancing activity. Although the bulk of respondents were London Branch members, most attend non-Branch dances more frequently than London Branch dances. This is hardly surprising given that on average our readers live 40 miles from the centre of London and work only 6 miles nearer to town.

On the classes from 43% of the dancers who replied go to general, non RSCDS classes without live music. In fact only one in four of the classes our readers attend has live music, something which several people thought should be particularly encouraged. Our hope of finding plenty of budding

LONDON BRANCH CLASSES

BEGINNERS:	Wednesday 6.30 - 8.00	Marlborough School, Sloane Avenue, SW3. Teacher — Owen Meyer.
INTERMEDIATE:	Wednesday 8.15 - 9.45	Marlborough School, Sloane Avenue, SW3. Teacher — George Potts.
PRE-ADVANCED:	Wednesday 8.00 - 9.30	Camden Institute, Longford Street, NW1. Teacher — Marie Jamieson.
ADVANCED:	Tuesday 7.00 - 9.00	Quintin-Kynaston School, Marlborough Hill, NW8 Teacher — Tom Steele.
DEMONSTRATION:	Tuesday 7.15 - 9.15	Hinde Street Methodist Church Hall, W1 Teacher — Paul Plummer. Audition evenings are held.
CHILDREN:	Saturday 10.00 - 11.00	St. Columba's Church Hall, Pont Street, SW1 Teacher — Jean McCollm.
LADIES' STEP:	Friday evenings	Wimbledon High School for Girls Details from Jenny Greene 081-642 5008

All enquiries about classes to Margaret Shaw 081-568 8072.

musicians was not entirely without success. About 25 expressed an interest in coming on a course in playing for dancing, and some were prepared to play for a class.

As regards the content of "The Reel" itself, there were few cries of dissatisfaction with the format, although there were some comments to the effect that it had changed little during their average of 14 years' readership. Readers are on the whole most interested in the editorial and the letters (see figure 2), and quite a number wanted to see the number of letters and articles expanded. This is, however, to a great extent up to you, the readership. We would not wish to see the same people writing articles and letters in every issue, and while we have a small stock of letters arising from the questionnaire, our wish to stimulate comment will die on its feet if you do not continue to respond to items in "The Reel".

Interest in items in "The Reel"

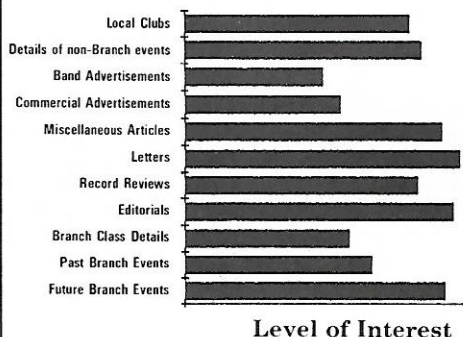


Figure 2

The primary intention of the survey was not so much to divine the readership's views, but to obtain some idea of people's dancing habits. It is hoped that the Committee will be able to take some of those facts into consideration when deciding on events to organise for the future.

Finally, may I thank all who responded.
Jeremy Hill

THE LONDON HIGHLAND CLUB

The following functions will be held at St. Columba's Church, Pont Street, SW1 unless otherwise stated:—
May
Saturday 9th. Dance with McBains Band. 7.30-10.30 p.m.
June
Saturday 20th. Dance with Brian Hamilton's Band. 7.30-10.30 p.m.
July
Friday 21th to Sunday 26th. Camping Weekend at Wittering, near Chichester. All campers welcomed. Barbeque and Ceilidh on Saturday evening — come along and bring the family.
Further details of these and all club functions available from Graham or Fay Cattell on 0372-727206. Programmes available a few days before each event on 0372-724487. Everyone welcome.

CLASSES REGISTER

The Branch receives several enquiries a week from people wanting to learn or resume Scottish Country Dancing. Most of the enquirers live too far from Central London to attend a London Branch class. We should still like to help those people, so we therefore intend to compile a classes register covering the entire south east for distribution with "The Reel" and for general publicity purposes. The cost of the register will be met entirely by London Branch, and we hope that neighbouring branches, affiliated groups, clubs and children's classes will take this opportunity to advertise their activities free of charge.

To qualify for the register your class must be a class, i.e. dancing is taught there and not just done, and it must be taken by a certificated teacher. Preliminary investigations suggest there are at least 60 such classes in and around London. To enter your class on the register please give details of:—

- your class's name;
- the area where it meets;
- the day on which it meets;
- the standard — beginners, advanced, general or children; and
- a contact name and telephone number to Jeremy Hill, Flat D, 32-34 Gondar Gardens, West Hampstead, London NW6 1HG (telephone 071 431 0944) by 20th June. Don't wait for someone else to tell Jeremy. Do it yourself, now. We would rather hear about a class twenty times than not at all. Copies of the register will be available for branches, groups and clubs to use in their publicity prior to the start of the next dancing season.

MACLENNAN SCOTTISH GROUP

International Folkdance Ball
on Saturday, 23rd May, 1992
7.30 — 11.00 p.m.
at Chislehurst and Sidcup Grammar School
Hurst Road, Sidcup, Kent
Tickets: Adults £3, Children £1
No stiletto heels on the premises please.

11th International Folkdance Festival
on Sunday, 23rd May, 1992
2.00 — 5.00 p.m.
at above venue
featuring
International and Local Folk Dance Groups
Programmes: Adults £3, Children £1

Tickets and programmes available from:
Mrs. L. Chase 081-302 2900

INSURANCE

A special 'All Risks' policy for R.S.C.D.S., E.F.D.S.S. and W.F.D.S. members. Covers:— Instruments, P.A., records, tapes, etc. for musicians, clubs and MCs. Cover also available for non-members.
Public liability insurance arranged for performers and clubs.
P.J. Jenkins and Company, Byron Parade, Uxbridge Road, Hillingdon Heath, Middlesex, UB10 0LZ. Telephone: 081-561 8148.

"IN MY OPINION"

Wilma Miller comes from Ayton in Berwickshire. To members of London Branch Wilma is probably best known as one of the Society's teachers either at Summer School or at one of the many Day and Weekend Schools she has taught throughout the country. Teaching is, however, only one aspect of Wilma's work for the Society. She has represented her Branch, Duns and District, on the Executive Council for many years and has served since 1976 on the Finance Committee. In 1988 Wilma was elected Vice-Chairman of the Society and became Chairman at the AGM in November 1991.

Recently, Tom Steele, Business Editor of The Reel, went to Headquarters to talk to Wilma about her hopes for her term of office and her opinions on some of the many issues facing our Society today. This is what she had to say.

"Do not be afraid to promote."

"I would like to begin by congratulating London Branch on the 200th edition of 'The Reel'. When I addressed the Executive Council in November I stressed the need for good communications throughout the Society. 'The Reel' is an excellent example of this, carrying not just information about forthcoming classes and dances but letters and comments on other Society matters.

"During my term of office I would love to see more of the Society pulling together for the good of all. There appears to me to be a growing trend of Branches or groups vying with each other. I would appeal to them to iron out any difficulties there may be between them. This problem is, sadly, world wide and not just within the UK. Miss Milligan always spoke of the Society as a family. Let us try and keep the family united and working together.

"Throughout the next three years I hope to visit as many Branches as I can, but not just for special occasions. I would love to be able to drop in on a class or dance, informally. In particular, I hope to get around the Branches in Scotland who I feel have been a bit neglected of late.

"I do not see myself as either a figure-head or as the Chief Executive of the Society, but as a working Chairman. My own working background is in local government administration, therefore I do see myself taking a more active role in the working of Headquarters along with the Society's Secretary and her staff. I should also like to think that any member of the Society would feel able to contact me direct on any Society matter so that I can bring it up at the appropriate Committee. In the last few years a number of very successful special initiatives were introduced. I do not see myself as an innovator of special events, and, it must be borne in mind, that these special events all place an extra burden on the small HQ staff, who cannot cope with too many events of this type.

"One of the Society's biggest problems is finance. My own view on this is that the Society has for too long not moved forward with rising costs. This is now catching up with us. Dancing has been too cheap for too



Photograph by Neil Potts, Berwick

long. We must rectify this not just by increasing the subscription, but by cutting costs where possible. Already we have set up a sub-committee to look at ways of reducing the cost of the two Executive Council meetings each year. All Branches have been asked to put in suggestions for the sub-committee's consideration. It will be interesting to see what proposals come in. We must also bear in mind that with an increasing percentage of our members being retired not all of them will be able to afford dances and classes if they become too expensive.

"Without the Branches there would be no Headquarters. Together they are the Society and I would greatly love to see an end to the 'them versus us' attitude which some Branches seem to have towards Coates Crescent. All too often there is only communication from a Branch when there is a problem to be sorted out. The Headquarters staff are there to help on those occasions, but it would be nice to hear from Branches at other times too. Those members who work tirelessly for their Branch are also working for the good of the whole Society. The majority of Branches do a sterling job for the Society but there are some who may be a bit insular.

"I began by talking about good communications. At the Executive Council we do not always know if the Branch representatives are going back and explaining fully what is going on. This they should do. It is their duty to do so. One change that has been suggested so as to cut down the number of people attending the Executive Council is some form of regionalisation. This I believe would be very difficult to introduce successfully. I can remember all too vividly the difficulties when regionalisation was introduced to Scottish local government. I think the same problems would be faced by the

"The Society has to be ever changing."

Society. However, with careful thought, something along those lines may eventually come, although I would doubt if it would be during my term of office. I can only repeat my plea for good communication, which I believe would be even more difficult with a

regional system of representation.

"The Society has to be ever changing. We must keep moving forward without forgetting what went before. While sticking to our traditions and heritage we must translate them into a modern language. This is happening with the number of devised dances coming into the Society. New ideas can be brought in without losing sight of how and why the Society was formed.

"I joined the Society at the age of 18 in 1954. At my first AGM the following year the question was asked 'How can we attract more young people into our Society?' This is therefore not a new problem. It is one that the Society has always faced, and has always managed to meet to a certain extent. We must, however, continue to strive to attract more young members. One aspect of this issue is exactly what do you mean by young? I believe that there is little prospect in attracting the teenagers who do not want to cling to the things they did at school or in their childhood. They may, however, come back in their thirties; I call that young. Every Branch should strive to find some way to attract younger members, and once

"Dancing has been too cheap for too long."

they are there, to keep them. A lot of this falls back on the teachers who must work harder than their classes to keep their lessons interesting and enjoyable. Children's classes are to be welcomed, but this is not really the problem area. We must look to the colleges and universities, although it is often difficult to get past the hierarchy in those places to break down the barriers that exist. I am delighted that London Branch started up and is now supporting a students class. Please remember, however, that the choice of teachers for these classes is most important.

"I am often asked if the Society is taking the fun out of Scottish Country Dancing by emphasising the need for good standards. I have to say that, in some cases, this is true. People go to do Scottish Country Dancing as a form of relaxation, a night out, a new hobby. The role of the teacher is so important. They must make it fun, but they can still fo technique. A good teacher will be able to work a class hard without them realising just how much they are doing. A teacher must put a lot of work into a class long before he or she gets to the hall. I believe that every class should have some technique, but this must and can be done with fun. I have seen some classes that are over-regimented. This is wrong. Every class must be a learning situation with fun and enjoyment thrown in. A lot depends on the age and ability of the dancers. Mixed ability classes are the most difficult to take and therefore more demanding on the teacher. A good teacher has to gauge the class. The teacher should work the hardest in a class.

"One topic which constantly comes up in conversation is whether teachers should have to renew their teaching certificates every so often. It is very difficult to give a simple answer to this as I think it depends so much on the individual. If a teacher has been inactive for some time and is then asked to teach I would strongly advise attendance at a class beforehand as there may have been new formations devised. I do not think it is possible to learn all about new formations from the written word. You have

(Continued on page 5)

to be taught before you can teach. It is also very difficult to know when your teaching days are over but you can still enjoy dancing. Some Branches are short-sighted in producing new teachers. Not all Branches have a large pool of certificated teachers to call upon. Those who wish to take their certificate should be encouraged and, once qualified, new teachers must be given a chance to take a class. How else will they gain experience? It is also my firm belief that teaching a children's class is very different from teaching adults. One does not give a teacher experience for taking the other.

"I know that our Society has become a worldwide association, but I must stress that it is the Royal Scottish Country Dance Society. I would be sad to see events such as the AGM and the Summer School ever being held outside Scotland. I hope it never happens. If it did I believe it would be the beginning of the end of our Scottishness. We might just as well change our name to the Royal Dance Society — and we might well lose our Royal patronage. Although the AGM weekends have grown very big, and may have to be re-thought, I am disappointed that not all those attending the weekend bother to attend the meetings. This is sad.

"I would like to end by drawing up some objectives all Branches can strive to undertake. To promote, to encourage and to preserve the art, tradition and heritage of Scottish Country Dancing. To do this by word of mouth, encouragement to join and by demonstration. By demonstration I do not necessarily mean a full-blown formal dress demonstration but simply dancing for the joy of dancing at summer fairs and tourist venues for example. Offer to dance for Guides, institutes, anyone you can think of. Do not be afraid to promote.

"Remember that the Society provides a wealth of music, dance, friendship and happiness. Why should anyone think twice about joining? For those who still ask 'why should I join?' tell them that if the Society had not been formed we would not have this tradition and heritage. We would not be dancing today. The music would be lost. The annual subscription is a small price to pay for something that is uniquely different.

"As Chairman of the Society I send my best wishes to London Branch and every success in publishing the next 200 editions of 'The Reel'."

SOUTH EAST HERTS SCOTTISH COUNTRY DANCE SOCIETY

Summer Charity Dance
Saturday, 18th July, 1992

7.00 - 10.00 p.m.

The Croquet Lawn, Bedwell End, Essendon, Nr. Hatfield
Silver Cross Band

Tickets and further information from Keith Miles, 65 Huggins Lane, North Mimms, Hatfield, AL9 7LJ. Tel: Hatfield 68854.

RSCDS OXFORDSHIRE BRANCH

Summer Dance

Saturday, 22nd August, 1992
Warnborough College, Oxford

£2.50

Annual Ball

Saturday, 24th October, 1992
Muriel Johnson and Her Band

Day School

Saturday, 20th February, 1993

Teachers: Jenny Greene, Derek Haynes, Johan MacLean.

Details from Ann Robertson, 6 Glyme Close, Woodstock, Oxon. OX20 1LB.
Telephone: 0993 812344

CONGRATULATIONS

on the 200th edition of "The Reel" have been received from several former editors. William Nicoll writes from Washington:—

"It was that prima ballerina assoluta of the Scottish dance, Elma Taylor, who asked if I would take over the editorship of "The Reel" when Bill Dunn announced that he was going to foreign parts. I had got to know Elma from a class she taught in — of all places — Greek Street, Soho where I also met Helen, my wife, but that is another story.

"I did not last long before likewise going off abroad and I recall making a complete hash of one of the numbers I produced, but at least it taught me something about editing and laying out. Nowadays I would buy an applications program, but in 1953 it was pen and ink and ruler.

"In those days John Armstrong was the great guru as well as being a superb dancer. John asked me to join his team but I knew that I could not meet his standards. I did appear with him and Elma in public — the two of them in full glory in the "Tatler" photograph of the Branch Ball and my right hand just visible in the picture behind them.

"We left for Calcutta where I found myself in a display team and teaching in the local St. Andrew's Society; and the same later in Delhi until the class rebelled against having to do step practice. Many years later I was pressed into service to amuse the staff of the British diplomatic missions in Brussels. No question of step practice there. The predominant faction were ex-Cambridge Reel Club with their particular idiom which I decided had better be tolerated.

"The wheel turns: now daughter Sheila, a member of London Branch, and her friends annually bring a dancing display to Brussels at the time of the hugely successful 'Femmes d'Europe' bazaar which raises money for charities.

"Once you begin, you never know where it will take you."

In return the Branch sends its congratulations to William Nicoll who received a knighthood in the New Year's Honours List.

Elma Taylor, now in Edinburgh, is pleased that the Branch continues to flourish and sends her "best wishes to 'The Reel' and all connected with London Branch."

"The Reel" has also received best wishes from Maurice Layton in Malvern, a member of the Branch Committee in the 1950s who assisted in the editorship of "The Reel", and also from Sandy Morrison in Hendon, who during his time as editor described himself as the Branch's "big spender". The job was "always a problem of fitting a quart into a pint pot, while all the while being conscious of the cost implications." It has not changed!

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Available for Scottish Dances, Balls, Weddings and Banquets, etc. Programme to include some modern and old-time dances as required. Contact Brian or Pat Hamilton on 081-866 2841 during the day or evening, or write to 7 Boldmere Road, Eastcote, Pinner, Middx., HA5 1PJ.

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the reel

200 issues and still going strong.

The editor looks at

THE REEL

in celebration of its double century.

Browsing through 199 issues of "The Reel" was a chastening experience. I now appreciate how much we all owe to the many dedicated servants of the Branch who have worked so hard over the last 41 years to keep "The Reel" presses turning. I also realise that none of my ideas for "The Reel" or thoughts about Scottish Country Dancing is new; each one seems to have been tried before. A few years ago the demonstration team raised a laugh at the ceilidh by dancing Cumberland Reel backwards. I thought I was being quite witty and certainly very original in announcing the item as a performance of Leer Dnalrebmuc. In fact Hugh Foss was there long before me. In issue 65 (February-March 1962) he described the dance Leer Dnalrebmuc and for good measure he provided instructions for Esuoh Notlimah.

As you can see opposite "The Reel" was founded in September 1951. The first editor was Irene Stewart, but Hugh Foss was the moving spirit behind its creation (see the tribute to Hugh on page 8). When he took over as editor in September 1953 he stated that his purpose was "to help, amuse, instruct and inspire Scottish Country Dancers, inside and outside the Branch, inside and outside the Society". The present logo first appeared as a masthead in 1957 and in 1969 financial constraints caused the Committee to reduce publication of "The Reel" from six times a year to four; the frequency at which it has remained since. For almost its entire existence "The Reel" has been professionally printed and distributed to members, making it unique among RSCDS Branch publications.

The early issues are dominated by the erudition of Hugh Foss and the scholarly research of Hugh Thurston. Hugh Foss contributed a series of articles, "We Agree To Differ" in which two characters, Light and Dark, debated controversial topics of the day; in January 1952 it was, "When you are a corner in a reel of three at the sides, do you keep time with your partner or with the opposite corner?" Those articles were based on Hugh's conversations with Bill Ireland, whereas "The Hielan' Toe Club", a sort of Scottish Dancing soap opera, was entirely the product of his own fertile mind. He also contributed verse and crossword puzzles. In 1954 a poll suggested that 30% of readers found the crossword the leading feature of "The Reel". Hugh Thurston wrote a number of articles, which later re-appeared in his book, "Scotland's Dances", on the origins of Scottish Country Dancing in general and on the histories of popular traditional dances, such as Petronella. On the other hand new dances have also appeared in "The Reel". Hugh Foss's Fugal Fergus and John Drewry's The Bees of Maggie Knockater first saw the light of day on its pages in 1963 and 1975 respectively.

The correspondence columns have hosted several passionate debates over the years. Topics covered have included how ladies should wear the tartan (in 1954) and the use of non-original tunes (again and again). The letters page could also be used retrospectively to settle present day arguments. The discussion in 1989 about giving left or right shoulders in Mairi's Wedding reels was earlier resolved by James Cosh himself writing to "The Reel" in 1961 stating unequivocally that left was right (or did he put it the other way round?) "The Reel" itself has been the subject of a number of letters. In 1962 Laurie Leavett Brown accused it of being "something between 'Exchange & Mart' and an examination thesis". In 1977 Ullly Harris argued that it should be a "means of communication between Committee and members — and indeed vice versa" and so it should. All editors of "The Reel" have been grateful to readers who have written about any subject relating to Scottish Dance. A lively correspondence column will keep "The Reel" fresh and innovative.

Back in the 1950s book reviews were as common as record reviews in these pages. Books considered ranged from RSCDS publications, the first was Book 16 in 1952, to reference works such as "Scotland

EDITORS OF "THE REEL"

- 1-13 (1951-52) Irene Stewart
- 14-19 (1953-54) Hugh Foss
- 20 (1954) William Dunn
- 21-23 (1954-55) William Nicoll
- 24-56 (1955-60) James Anderson
- 57-62 (1960-61) Elma Taylor
- 63-103 (1961-68) Mac Southon
- 104-123 (1968-73) Alastair Morrison
- 124-145 (1973-78) Rita Marlow
- 146-197 (1978-91) John Laurie

Through Her Country Dances" by George Emmerson. The book reviewer was pretty astute. He had this to say about Pilling in 1956, "It can well become the indispensable aide-memoire to those who go to dances". In the past the record reviewer cast his net widely. As well as commenting on the latest Jimmy Shand recordings, he offered opinions on English and Irish Folk Dance records and even on Max Bruch's "Scottish Fantasia".

The reviewers of books and records and many other contributors remained anonymous or wrote under silly pseudonyms such as "The Sceptic", "Orthodoxy" and "Have Kilt Will Travel". This is infuriating. I would love to know who wrote the marvellous Hooray Henry's guide to Scottish Reels in 1966. The advice on a reel of three is perfect: "Three people all trying to dance a figure of eight on the same ground at the same time. Be bloody, bold and resolute." Even members of the Committee maintained their anonymity. This evasive account dates from 1969: "The member who has been responsible for compiling programmes . . . has recently given up this task . . . The Committee are grateful to him . . . Another member has been induced to take on this responsibility". No doubt anonymity was preserved for the

best of reasons, but the age of the faceless public servant has given way to the Citizen's Charter. Accountability is the watchword of today, and contributors to "The Reel" must accept responsibility for what they write.

Some readers regard advertisements as a waste of space. Admittedly on occasions it has been difficult to maintain a proper balance between adverts and articles. In 1986 the number of pages in each issue was increased permanently to at least six as it became apparent that in the previous four page issue adverts were beginning to swamp articles. However, advertisements bring much needed income to "The Reel", they provide a valuable service, sometimes to non-dancers, and they allow Scottish Country Dance groups in the south east to keep in touch with one another. The Committee is grateful for the support which advertisers give to "The Reel", and it hopes that Branch members support the advertisers in return. Providing a channel of communication between clubs and societies is an important function of "The Reel". In the 1960s a column on the activities of The Kent Association of Scottish Societies was a regular feature and in the last issue you could read about the work of Brighton Branch. Our role is to promote Scottish Country Dancing not just this Branch of the RSCDS.

Occasionally obituaries have appeared in "The Reel". Although they are tinged with sadness at the time they nevertheless provide a wealth of historical detail about the Branch. The first obituary occurred in issue 4 and commemorated the Hon. Victoria Bruce, the first secretary of the Branch in the early 1930s. She left London to become governor of a women's prison in Glasgow, and it would be interesting to know how she thought the two jobs differed. In many other respects "The Reel" encapsulates the whole of Branch life from the first weekend school in 1954, cost £2 15s, to the Diamond Jubilee celebrations of 1989/90, from the last dance at Fetter Lane in 1972 to the first at Polesden Lacey in 1980. I could tell you when our President, Alex Westwood, passed Part II of the teacher's certificate or, moving beyond the Branch, when Graham Cattell first M.C.'d a Highland Club dance — but I won't.

Looking at the first issue you will notice the juxtaposition of the Eightsome and Foursome on the dance programme. These two dances featured on every Branch programme, except two, until 1967 and in the next year, following complaints that the dances of Foss and Cosh were not included on Branch programmes, a Drewry dance, Mrs. Macpherson of Inveran, appeared for the first time. In the 1950s a typical season's dancing would comprise ten dances exclusively for members at Fetter Lane, to which only 140 dancers would be admitted; five guest dancers usually at Porchester Hall, though sometimes at Seymour Hall, at which numbers were later limited to 300; and an annual ball in a West End hotel. There were thirteen Branch classes (3 beginners, 3 elementary, 2 intermediate, 3 advanced, a demonstration and a certificate class) and 27 "other organisations" advertised on the back page of "The Reel". By

(Continued on page 9)

The IR IE IL

Issued by
THE LONDON BRANCH
of the
SCOTTISH COUNTRY DANCE SOCIETY

No. 1

SEPTEMBER, 1951

THE SCOTTISH COUNTRY DANCE SOCIETY

Patroness:
H.R.H. THE PRINCESS ELIZABETH

Objects:

To preserve and further the practice of traditional Scottish Country Dances.

To promote and encourage the formation of branches.

To provide, or assist in providing, special education or instruction in the practice of Scottish Country Dances.

To publish, or cause to be published, descriptions of Scottish Country Dances, with music and diagrams, in simple form and at a moderate price.

To collect books, manuscripts, and illustrations relating to Scottish Country Dances.

Generally to do such things as are considered by the Society to be incidental or conducive to the attainment of the objects above stated or any of them.

London Branch

President:
HUGH FOSS, C.I.E.,
57 Robyng Way, Sevenoaks, Kent.

Vice-President:
Mrs. A. L. THOMSON,
12 Girdwood Road,
Southfields, S.W.15.

Hon. Vice-Presidents:
Mrs. A. L. THOMSON, JAMES GARVIE,
Hon. Secretary: Mrs. MARY HUTCHINSON,
87 Bishops Mansions, 36 Eastcote Road,
Bishops Park Road, S.W.6. Pinner, Middlesex.

Committee:

Mrs. CELIA ALFREY, 23 Latimer Court, W.6.
ROBERT S. FERGUSON, Langside, Bushey Way, Beckenham, Kent.
ALICE HUTCHINSON, 62 Bealze Park, S.W.3.
WILLIAM J. IRELAND, 101 London Road, Wallington, Surrey.
Miss J. IRENE STEWART, 27 Morpeth Mansions, S.W.1.
Miss THELMA O. OCKENDES, 39 Gladstone Road, Croydon, Surrey.
ALASTAIR ROSS, 507 Keyes House, Dolphin Square, S.W.1.
RONALD RYALL, 5 Courtfield Road, S.W.7.
ASTORY LEVY-ELL-STEWART, 24 Heath Drive, Gidea Park, Essex.

Sub-Committees:

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Mrs. Alfrey, Mrs. Hutchinson, Messrs. Ferguson, Hutchins,
Ryall (Sec.).

CLASSES
Mrs. Hutchinson, Messrs. Ross (Sec.), Stoker.

DEMONSTRATIONS
Mrs. Sandison, Messrs. Ferguson (Sec.), Ireland, Lindsay-Stewart, Ross, and the Instructor of the Demonstration Class.

PROPAGANDA
Miss Stewart (Sec.), Mrs. Thomson, Messrs. Foss, Garvie, Lindsay-Stewart, Ryall, Stoker.

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EDITORIAL

THE Committee have decided that this season Members shall receive notices of the Branch's doings and intentions in a periodical publication.

This is it.

"The Reel" will appear six times in the season at about six-weekly intervals. It will be distributed free to all Members of the Branch, and complimentary copies will be sent to Secretaries of other branches of the Scottish Country Dance Society and also to Secretaries of societies and clubs in London whose members we think may be interested in Scottish Country Dancing. We believe that many Branch Members will like to hear of forthcoming dances in and around London organised by these societies and clubs, and we are ready to print (without charge to the organisers, and subject to space being available) notices of their dances in "The Reel." We will normally only have room to give the names of the organisers, date, time and place of the dance, the price of the tickets, and what to wear, but we would be glad if the organisers would send us other particulars also, such as the name of the band and the names of the Scottish dances in the programme, which information we will include if we can.

Much of our space will be taken up with official items about the Branch's General Meetings, dances, classes, demonstrations, and so forth, but we hope there will be some left over for correspondence, articles, fiction, verse or anything else about Scottish Country Dancing that will interest you, our readers.

To save ourselves trouble we will not say who we are, except to make clear that "we" in this column will mean we, the editor(s), and not the Committee, the Branch, the Society, the Scots, or every thinking man. When you want to write to us, send your letter to the Secretary of the Propaganda Sub-Committee, and she will see that we get it.

And on you, our readers, we rely for supplying all the correspondence, articles, fiction, verse, and so forth that will make "The Reel" what it will be: So write something and send it to us. The Branch can't afford to pay you for it, but we guarantee to read it. We may publish it even if we (and the Committee, and the Branch, and the Society, and the Scots) disagree with you.

Write about something connected with Scottish Country Dancing, Highland Dancing, or, if the comparison is interesting, other dancing. But don't assume our readers will understand or be amused by obscure "family" jokes or oblique references to Members of the Branch. Imagine as your reader a newcomer to the Branch, or even a member of another branch.

So seize this opportunity to show that you can write as well as dance.

The London Branch DANCES

Dimensions of the floor at the Royal Scottish Corporation Hall, Fleur-de-lis Court, Fetter Lane, make it necessary to limit the number of dancers to 120, and for this reason applications for tickets can be accepted only from members of the Society FOR THEIR PERSONAL USE.

Remittances with a stamped addressed envelope should be sent to:

RONALD RYALL,
5 Courtfield Road, S.W.7.

Applications cannot be dealt with for more than one dance at the time, and not longer ahead of date than two weeks.

Tickets 4/-, including refreshments. Times: 7 to 10.30 p.m. Place: Fetter Lane. Band: Mr. Skinner's (excepting two dates).

SATURDAY 8th SEPTEMBER Programme (Frewer's Band)

	S.C.D. Book
1 Scottish Reform	3-1
2 Monynusk	11-2
3 The Montgomerie's Rant	10-1
4 Dalkeith's Strathspey	9-6
5 Lord Roslyn's Fancy	15-6
6 The Camp of Pleasure	15-4
7 Eightsome Reel	2-12
8 Foursome Reel	3-11
9 Hamilton House	7-10
10 The Glasgow Highlanders	2-3
11 Lamb Skinet	14-12
12 Jessie's Hornpipe	8-0
13 The Braes of Busby	0-8
14 Duke of Perth	1-8
15 La Tempele	2-1
16 Waltz Country Dance	4-6

SUBSEQUENT DATES

1951	1952
Sat., 6th October	Thurs., 28th February
Sat., 27th October	Sat., 15th March
Fri., 23rd November	(Frewer's Band)
Thurs., 20th December	Wed., 18th April
	Sat., 31st May
	Fri., 27th June
	(St. Paners Town Hall - for members and friends)

The Dances Sub-Committee hope to add two further dates.

REMEMBER TO SEND FOR YOUR TICKETS
... now restricted to members, they cannot be purchased at the classes as previously.

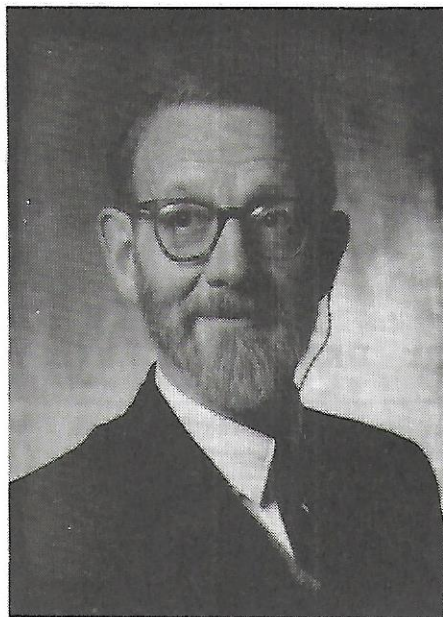
THE ANNUAL BALL of London Branch is on 9th May, 1952 (8.30 p.m. to 2 a.m.) at the Hyde Park Hotel. Tickets: 25/- each.

*I'll mak' ye fain to follow me
When over the pipes are playing,
And all the flowers at Edinburgh
Through many reels are straying.*

*Meg Merriloes, the soldiers' joy,
Is fickle as the weather;
But I alone am Peggy's love,
And we shall dance together.*

*My love she's but a lassie gay,
But winsome as a fairy.
The dance begins, and off she goes,
With graces light and airy.*

*The merry dancers leap and twirl,
Greig's pipes play loud and hearty,
Till cold and raw the morning dawns,
And we break up our party.*



HUGH FOSS

**A tribute to the man who founded
"The Reel"**

Hugh Foss started Scottish Country Dancing in a basement in Chelsea. His wife, Alison, was a Scot and in the early 1930s she took her very English husband to an evening of Scottish Dancing at a friend's house. Hugh sat out the first half and during the interval he was asked what he thought of the proceedings so far. He replied that he was enjoying the dancing but did not think much of the teaching. At this he was told, probably quite indignantly, that if he could do any better himself he was welcome to try. Not needing a second invitation Hugh read through a book of instructions and by the end of the evening he was in charge. So began his passion for Scottish Dance and its music.

Hugh Foss was born in 1902 in Japan, the son of an Anglican missionary bishop. He was educated at Marlborough and Cambridge University. He had an immense intellect which he expressed through his dance choreography and in his professional career with the forerunner of Government Communications Headquarters (GCHQ). He was tall, well over six feet, and lean. As an Englishman he felt he was not entitled to wear a clan tartan so his kilt was the plain grey shepherd's plaid. With grey beard, grey jacket and waistcoat, grey kilt and grey hose he was in appearance a grey man, but his personality and mind were quite the opposite.

His impromptu coaching of Scottish Dancing that evening in Chelsea came to the notice of the infant Scottish Country Dance Society (London Branch) which was concerned by his unauthorised teaching of dances out of the SCDS books. The Committee wrote to Hugh seeking an explanation. He replied that he had meant no harm and had merely explained the dances to a group of enthusiasts. He was unanimously forgiven and invited to join the Branch. Soon he became a regular visitor to the Society's Summer School in St. Andrews.

His wife's friends with whom he started dancing formed the Chelsea Reel Club in 1935 and Hugh was its first Vice-Chairman. He became Chairman in 1938 and largely under his tutelage the Chelsea Reel Club flourished. At the same time he was teaching an advanced and a demonstration class on behalf of London Branch. His precise and logical mind meant that his pupils were drilled as to where they should be after every bar of a reel of three. In 1937 he was a member of the first SCDS team to

dance overseas — at a Celtic Festival in Brittany, though English Hugh felt he was out of place representing Scotland at such an event. Nor did he accept everything emanating from Society Headquarters. He applied his own thought processes to each ruling and only followed it if it made sense to him.

During the war he worked at Bletchley and in 1942 he was awarded the O.B.E. for his work there. He maintained his interest in Scottish Country Dancing by running a weekly lunch time class in the local assembly hall. It was well attended and very lively. After the war he returned to London and in 1947 started the Chelsea Reel Club Intelligencer, Entertainer and Recorder, "The Crier". The first issue contained an editorial, a new dance, a description of some Highland setting steps, some verse and a logic puzzle all composed by Hugh Foss. (The last was later to reappear in "The Reel".) Hugh also resumed his involvement with London Branch. Bill Ireland recalls being fascinated by the neatness of his feet and the intricacy of the steps he executed in the Foursome Reel; and Barbara Start remembers as dancing lady being lifted literally off her feet by the extremely tall Hugh when he was her first corner.

In January 1951 Hugh was Chairman of the Branch Committee. He proposed that Branch notices would be more attractive if "issued free to all members of the Branch, in the form of a magazine containing also other items that would interest or amuse members of the Branch, attract new members or prevent existing members from resigning". He found a kindred spirit on the Committee in Tony Lindsell-Stewart, a public relations man by profession and editor of "The Gidea Park Ratepayers News", the format of which was the model for "The Reel". Robert Ferguson, another member of the Committee, was persuaded by their arguments. Hugh did not speak loudly but he knew how to get his way, and his offer of writing the proposed magazine himself was seized upon by the Committee in May 1951. The first issue of "The Reel" appeared in the following September (see page 7). Hugh's influence over the early years of "The Reel" is covered elsewhere (see page 6) but in short we owe it all to him.

To Glendarroch in Dalry near Castle Douglas. There his mind could focus fully on the intellectual challenges of choreography, and his long slumbering faculty for contriving dances was aroused. He had dabbled before but now his outpourings increased rapidly, and he became a prolific composer and distributor of modern dances. His advice on choreography was to "study existing dance figures and invent new ways of developing or combining them and of joining them together; with this for background, and noting the ways in which the music "can tell you what to do", take good tunes and construct dances to fit them, remembering that each dance must have a personality of its own."

He continued to attend summer school on a regular basis, turning his bedroom into a shop where he sold his dances, each one carefully graded beginners, intermediate, or advanced/demonstration. Also at St. Andrews he gave vent to the comic side of his character. Bill Ireland was highly amused by his appearance at a ceilidh as a member of the *corps de ballet*, complete with tutu and his hearing aid stuffed down the front of a bodice, in a remarkable rendition of Les Sylphides. Hugh had a reputation for frugality. His shirt cuffs were invariably worn. The same shepherd's plaid kilt he had worn in Brittany in 1937 was still going strong in the 1950s, as Ellen Garvie recalls darning a hole in it then whilst at St. Andrews. He also used only one pair of

dancing shoes. Each one was numbered "1" or "2". On the odd days of the month he wore number 1 on his right foot, and on the even days he wore number 2 on his right foot. That way he believed they would wear out evenly and therefore more slowly.

In his later years an inflammation in his legs prevented him from taking an active part in dancing, but he continued to attend St. Andrews sitting in class taking characteristically meticulous notes. He died in 1971. His widow, Alison, continued to distribute his dances until the business was taken over by Scottish Dance Archives, who discovered that two of Hugh's publications were in short supply. Before his death Hugh had been advised by an accountant that he would be liable for tax on any unsold stock. Hugh doubted that he could afford to pay the Inland Revenue so he disposed of the stock by burying it in the garden. Tragically it transpired that the accountant's advice had been unsound and that Hugh need not have destroyed his work. However, if you are now searching for a copy of "Waverley Fugues" or "The Galloway Album" there are plenty fertilising the garden at Glendarroch.

Hugh Foss was a remarkable but very private man. For obvious reasons he spoke little about his professional career, but nor did he reveal much about himself. Barbara Start has commented on "How little we all knew of somebody whom we apparently knew so well. Somehow he exuded an aura of mystery". He was though a very kind man. Sir Bruce Fraser, who also went on the trip to Brittany, remembers that Hugh gladly accommodated members of Sir Bruce's family who were evacuated from London during the war. Regrettably I never met Hugh, but he lives in the many fine dances he composed and in the early issues of "The Reel". Scottish dancers everywhere are indebted to the grey man in the grey kilt, with so much grey matter.

Andrew Kellett

I am grateful to the members of London Branch and Chelsea Reel Club who provided reminiscences for this article, and also to Scottish Dance Archives. I especially wish to thank Hugh's son, Charles, for his patience in answering a torrent of questions.

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BERKHAMSTED STRATHSPEY AND REEL CLUB

Autumn Dance
Saturday, 26th September, 1992
7.30 p.m. — midnight

Hemel Hempstead School, Heath Lane,
Hemel Hempstead
Frank Reid
Enquiries on 0442 61525

Programme

Shiftin' Bobbins; Jubilee Jig; Kilkenny Castle; Duke and Duchess of Edinburgh; Waggle o' the Kilt; Neidpath Castle; Polharrow Burn; Ladies Fancy; Summer in Assynt; Mairi's Wedding; Quarries' Jig; Buchan Eightsome; St. Andrew's Fair; J. B. Milne; Johnnie Walker; The Weathercock; Bratach Bana; Wind on Loch Fyne; Tam o' Shanter; Luckenbooth Brooch; Rose of the North; Waverley; Fugal Fergus; Nottingham Lace; White Heather Jig.

HAMPSTEAD & DISTRICT SCOTS' ASSOCIATION

Summer Dance
Saturday, 27th June, 1992
Brian Hamilton and his Band
7.30 — 11.00 p.m.

Golders Green Parish Church Hall
West Heath Drive, London, NW11
(Opposite Golders Green Hippodrome)

JOTTINGS FROM THE ARCHIVES

Frances Gordon, RSCDS Archivist,
romps through 500 years of S.C.D.

After many years of being a very ordinary member of the Royal Scottish Country Dance Society to be upgraded to the position of Honorary Archivist was quite a daunting elevation. Nor did it seem in any way a less formidable task once I was actually confronted with the bulging cabinets of archives despite the efficient index. After all, the general title for each book or collection gives no detail of exactly what we possess and I suspect it will be several years before I can consider myself an expert on all the interesting items Alastair MacFayden accumulated during his term of office. A start had to be made, however, and where better to begin than by dipping into those books, both old and new, which give us some idea of the history of our favourite pastime. And so I offer you a pot-pourri of my gleanings which I hope will shed light on a few shady corners, give encouragement to the tradition or, at the very least, afford a little amusement.

Dancing appears to have been a favourite Scottish recreation back into the mists of time. In the late fifteenth century there are frequent references to dancing, usually to pipes and often in churchyards. This seems to have been a favourite venue but there are no descriptions of the dances themselves. Certainly the poems of the sixteenth century including "Christ's Kirk on the Green", which is attributed to James V, records the dancing frolics of country folk. At the other end of the social scale his daughter, Mary, and her friends were accused by John Knox of "dancing like the Philistines" and she is reported as saying ruefully that "Maister Knox is so hard unto us that we have laid aside much of our dancing". It is fairly safe to assume that Mary's dancing would have been in the French and Italian styles but, as she reigned actually in Scotland for only six short years, it is unlikely that the dances of the Court would have had much effect on those of the common people. The first mention of any particular type of dance was at the trial of women accused in 1589 of using witchcraft in an effort to drown King James VI. They were alleged to have danced a reel at the meeting of their coven. What a pity we do not know exactly what type of reel this was. It might come in useful on occasion!

Right through the troubled seventeenth century Scotland still danced but under a cloud. While in England Country Dances had become exceedingly popular at the Court of Charles II, there was no Court in Scotland to foster any of the arts and, in 1649, the General Assembly of the Church of Scotland banned dancing of both sexes together. Nevertheless, the tradition must have continued as there were regular disapproving harangues against it by the more Puritanical members of the Kirk. Sadly we have no record of exactly what form the dancing took although we do know from John Playford's various collections of Country Dances published in London that many traditional Scottish tunes were used in England.

Fortunately there was an upsurge of enthusiasm for dancing in the following century and there were a number of collections of Country Dances published such as those by Robert Bremner in the 1750s and 60s which included Bridge of Nairn and Strathglass House, and the Walshes published, beginning in 1718, a series of "all the Scotch and English Country Dances now in vogue". The difficulty nowadays is to be sure which are Scottish and which English. There is no

doubt that the Scotch or Highland Reel belonged to Scotland and is known today as the Foursome Reel although sometimes, in those days, it was just a Threesome Reel. Experts who have done a great deal of research opine that those Country Dances which include the figures of reels of three or four and set and turn corner were originally Scottish, while the rest were English. We can never be certain as many of the Country Dances published were performed in polite assemblies throughout the United Kingdom. Many of the tunes were Scottish but the Scots were only too happy to use English tunes if they suited the dance — and still are.

The steps used for these dances may also have revealed their origin. The eighteenth century saw the beginning of the migration of the Highland and Island Gaels to the overcrowded cities to find work and they brought with them the more graceful and precise leg and foot movements of their native dancing. Francis Peacock who became a dancing master in Aberdeen in 1747 tried to give some kind of description of the setting and travelling steps of the reel as danced by those of his pupils who came from the Highlands. As the century wore on the traditional dance forms of the Gaels moved into the genteel Lowland assemblies and thence to England and so, by the time Thomas Wilson wrote his "Complete System of English Country Dancing" in 1820, he was teaching that toes should be pointed downward and outward — not the normally accepted English Country Dancing style at all. It may not merely have been the shape of the footwork which was peculiarly Scottish but also the rhythm as Elizabeth Grant in her "Memoirs of a Highland Lady" tells us of an occasion when "Jane and I so forgot the orthodox English regular four-in-a-bar style of evenly goose-stepping the Scotch reel, as in our happy excitement, to revert to good Mr. Grant's Strathspey fashion of springing through in time to the music".

Be that as it may, polite society throughout Britain seems to have been swept along by a dancing fever. Did I say polite? In Edinburgh, in 1746, one of the rules for entry to the Dancing Assembly reads "No Lady to be admitted in a nightgown and no Gentleman in boots". Even more daunting is the advice in Allan's Ballroom Guides — "avoid vulgar practices — making a noise with your feet, spitting in the fire, on the floor, or carpet — this will make others suppose you have not been accustomed to polite society". Nor was it assumed that dancing masters were above reproof. In the Aberdeen Town Council minutes of 1742 the Magistrates laid down that the burgh dancing master "must behave in a decent manner, abstaining from swearing or any other immoral practices. He shall not haunt taverns with his scholars or drink with them." These were the days before the St. Andrews Summer School. Somewhat scathing too are the comments of an English army officer resident in Edinburgh in the 1770s who was a frequent spectator at the balls there. "A Scotchman comes into an assembly room as he would into a field of exercise, dances till he is literally tired, possibly without ever looking at his partner, or almost knowing who he dances with." And even more cutting — "the moment a Scottish reel tune is played the ladies start up as if they had been bit by a tarantula." It was admitted, however, that he did not know of any place in the world where dancing was made so necessary a part of polite education as Edinburgh.

Fashions change, however, and in 1814 the Quadrille was introduced to Almack's Assembly Rooms in London reaching Edinburgh in 1816. Then came the Lancers,

Polkas, Waltzes and Mazurkas until the Country Dances were to a large extent abandoned in England and relegated to the countryside and domestic gatherings in Scotland. A few old favourites such as Petronella, Flowers of Edinburgh and Strip the Willow still survived on the dance programmes of the large towns along with the modern (i.e. composed in the 1870s) Eight-some Reel. With the First World War even these were discarded and the popularity of modern ballroom dances held sway. To rescue Scottish Country Dancing from this oblivion was the task set themselves by Mrs. Stewart of Fasnacloich and Dr. Jean Milligan when they founded our Society and how very successful they were.

Nevertheless I hope this quick romp through the ages will have demonstrated that the dance cultures of the different parts of the British Isles cannot be divorced from one another. There has been much cross-fertilisation between the different traditions and so it is only fitting that the RSCDS should have so many enthusiastic branches furth of Scotland.

THE REEL

(Continued from page 6)

1987 there were only six Branch classes, but 47 "other organisations" featured on the back page — a graphic illustration of the migration of Scottish Dancers from central London to the Home Counties. Recently the Committee has sought to offset the decline in numbers attending Branch classes by offering specialist tuition for children and students and in ladies step dancing.

In some respects the demonstration class has not changed much. In 1951 the team performed at "many types of function, from fetes on vicarage lawns to balls in West End hotels". However conditions of class membership have altered. At one time the Branch would provide white dresses for the ladies and hire Highland evening wear for the men if required, while nowadays team members have to buy their own. In return the dancers had to make a major commitment to the team. In 1960 they were required "to give an undertaking not to take part in a demonstration of Scottish Country Dancing other than for the London Branch without the consent of the Branch Committee". I don't think the Committee would get away with controlling members' private lives like that in the 1990s. Auditions to get into the team were taken very seriously. In 1959 the audition dances were Eight Men of Moidart, Lord Hume's Reel and Miss Nancy Frowns, and a high standard of technique was required. Today the emphasis appears to be on enjoyment (see page 1).

One area of undoubted expansion over the last forty years has been the bookstall. In 1952 the list of stock occupied two column inches, in 1988 the list filled an entire page. However some things never change. In 1955 seventy members attended the Branch AGM. "This was one of the best attendances for years", said "The Reel". We will pass the same judgement if a similar number come along on 15th May.

Circulation of "The Reel" now stands at 1,500. In addition about 50 copies a month are given to people who enquire about learning to dance, instructions for the Eightsome or music for a Scottish style wedding. Like London Branch itself "The Reel" has changed over the years, but I hope it will continue "to help, amuse, instruct and inspire". Please tell me if it does not match up to your expectations.

Every Spring Bank Holiday weekend the MacLennan Scottish Group holds an International Folkdance Festival in Sidcup, Kent. It involves quite a number of London Branch RSCDS members, and as the event enters its second decade you may be interested to know a little more about it.

The MacLennan Scottish Group itself was formed in 1979 by Iain MacLennan Brown. He gathered together a group of musicians and dancers (including some past and present members of the London Branch demonstration team) to attend a large festival in Antwerp called "Europeade". After a few more visits to Europe to other festivals, the group decided to try to reciprocate some of the hospitality it had received by organising its own festival. Since a significant proportion of the group lived in or originated from the Sidcup area, a festival was organised there in 1982 with a Flemish group from Bonheiden in Belgium, plus some locally based groups of English, Irish and Morris dancers. Since then another nine festivals have passed off successfully with visiting groups from Belgium, Germany, France and Holland as well as Latvians from London, Irishmen from Hertfordshire and Ukrainians from Reading! In addition local school children have given displays of English and Scottish Country Dances.

The main event is on the Sunday afternoon when participating groups perform in front of an audience of 200-300 people. The first two festivals were held "al fresco" but the vagaries of the British weather soon put a stop to that and the event is now held *inside* Chislehurst and Sidcup Grammar School! As well as the dancing there are a number of side stalls, including a licensed bar, a tombola and a cake stall, and the RSCDS bookstall is a staunch supporter of the event.

For the 11th festival this year, we have a group from Wales as well as clog dancers from Kent and Czechs from Forest Hill. The advert on page 3 gives details of times and tickets. You'll also find there details of the "Folk Ball" which is traditionally held on the Saturday night before the main festival. This dance has a programme of international dances you can actually try yourself. Have a go and join the MacLennan Scottish Group in forging closer links with Europe!

Graeme Forrester

SOUTHERN SUMMER SCHOOL

Dinton 1992

Sunday, 16th — Saturday, 22nd August, 1992

Philipps House, Dinton, Wiltshire

Scottish Country, Highland and Ladies Step Dancing

Teachers: Jenny Greene, Derek Haynes

Musicians: Jimmy Coleman, Bill Farr

Send SAE for further details to:

Mrs. M.J. Chaplin-Garrett, 20 Woodhall Close,
Cuckfield, West Sussex RH17 5HJ

RSCDS BERKS/HANTS/SURREY BORDER BRANCH

Annual Ball

Saturday, 16th May, 1992

with

Ian Muir and the Craigellachie Band

at

Emmbrook School, Wokingham, Berkshire

Wine reception 7.00 for 7.30 p.m.

Tickets £7.50 (including supper) from
Rowena Kelley, Milborton, Winkfield Row,
Nr. Bracknell, RG12 6NA

Telephone and fax: 0344 882792

Loseley Dance 20th June CANCELLED

Loseley Park are sorry they are unable to have us on the date provisionally booked. Unfortunately this year the open-air dance has had to be cancelled.

On 2nd May two teams from London Branch will compete at the Slough Festival. For the last couple of years our team has been beaten by the Craigievar Dancers. Anxious to spy on the enemy's camp "The Reel" asked the leader of the Craigievar Dancers, **Bill Forbes**, to explain the secret of success.

"Competitive dancing began for me soon after I started teaching at Maidenhead when I heard of the Slough Arts Festival. This festival, which celebrated its Golden Jubilee in 1991, extends from March to May each year and covers all aspects of the arts including speech, drama, music and dance. The Scottish Country Dancing element comprises junior, intermediate and senior (mixed and ladies) sections, and the atmosphere is one of friendly rivalry. It is after all a festival which by definition is an occasion for joy and celebration. In 1979 I decided to enter a ladies' team in the senior section and eight enthusiastic volunteers came forward. As Craigievar Castle is the ancestral home of the Forbes clan, we decided to name the team the Craigievar Dancers.

"What makes a good team? Taking it for granted that all the members of the team are competent dancers with good footwork, it is important that they should dance naturally with enjoyment, fully aware of the other members of the team. A team of good dancers dancing as a team will always beat eight better individual dancers.

"Attention to all the details of dress from head to toe add to the visual presentation of a team and I match dancers so that the two tallest dance as a couple as do the two smallest.

"At the Slough Festival one of the dances is set and the other is own choice. In choosing a dance I look for one that is pleasant to dance, has good clear patterns and figures and is visually attractive to the onlookers. Some "complicated" dances can give satisfaction to the dancers but do nothing for the audience or adjudicator. I like to choose a dance which has a variety of pace, steps and figures.

"Once the dances are known the hard work begins. The dances are practiced figure by figure, then linked together so that the dance flows from beginning to end. When the programme is thoroughly memorised no detail is missed. The members of the team contribute their opinions and suggestions on the finer details of hands, phrasing and covering.

"At the Festival the Scottish Country Dancing sections take place on Saturday morning — not the ideal time for dancing — so good live music, in my case Frank Reid, can really work wonders and helps to lift the dancers.

"Competitive dancing is not an end in itself. Both competitors and audience enjoy seeing people dancing at their very best and I am sure that they take this back to their various clubs and classes".

Bill is clearly an advocate of competitive dancing, but what should be the attitude of the RSCDS? Do competitions help to raise the overall standard of dancing, as Bill maintains, or do they foster elitism?

RSCDS SOUTH WALES BRANCH

Visit the Garden Festival in Ebbw Vale

by attending the

1992 Summer Festival of Dancing

Saturday 11th July, 1992

2.00 to 11.00 p.m.

Dancing to the Lothian Scottish Dance Band

Afternoon: Demonstrations and Social Dancing

Evening: Indoor Dance

Further details from:

Mrs. Lyn Wilson, Pennant House,
St. Mary Church, Cowbridge, South Glamorgan
Telephone: 0446 773422

A Selection of Dances from Miss Milligan's Miscellanies played (on cassette only) by Muriel Johnstone's Scottish Dance Band is in two volumes. All dances are full length.

Vol I contains — Kiss under the Stairs, Lads of Saltcoats, Gramachie, Shoulder to Shoulder, The Highlandman Kissed his Mother, Munro Rant, Edinburgh Jigs, Lass O' Loudon and Ladies of Dingwall.

Vol II — The Gathering, Frog in the Middle, The blithest Lass that ever was seen, Abernethy Lassies, Lady Home's Jig, Sandy O'er the Lea, What you please, Largo Law and Happy Returns.

These two recordings, and I believe there are more to come, will make a very useful addition to any dancers library of recorded sound. My favourite is Volume II with a very slightly busier pace and more drive than Vol. I, but both have a sound which is wholly acceptable. There is an interesting and imaginative blend of traditional and modern compositions with tunes by Shand, Powrie, Fitchett, Gonnella and many more. These cassettes should be essential listening for all members of The Society's Publications Committee. Perhaps Muriel could persuade them to follow suit and allow more modern tunes on Society records. A local touch — Muriel's tune "Tom Steele" is included, not to mention "Ian Muir's compliments to Muriel Johnstone" which leads us nicely to our next recording.

The London Highland Club have just released a cassette by Ian Muir and the Craigellachie Band with these dances:

Farewell to Paternoster Square, Valerie Rixon's Jig, The Falls of Bracklenn, The London Highland Club's Farewell to Fetter Lane, J.B. Milne, The Wild Geese, The Robertson Rant, and Ian Powrie's Farewell to Auchterarder.

As one has come to expect from their many appearances playing for dances all over Southern England, the Craigellachie Band have, here, produced a very good tight sound, fine tempo and, again, a lively mix of tunes.

Two new recordings by Bobby Crowe and his Band have recently been issued. "Step in Time" released by The Sportsman's Charity in Edinburgh has eleven full length dances:—

The Dashing White Sergeant, Eightsome, Foursome, Monymusk, Mairi's Wedding, Reel of the 51st Division, Duke of Perth, Postie's Jig plus encore, Duke and Duchess of Edinburgh, Hamilton House and The Sportsman's Charity Reel (instructions for the last one are included). This is available on cassette only.

On CD and cassette on the Grasmere label (GRT 48) "The Shores of Loch Alvie" has The Hollin' Buss (4 x 32), Circassian Circle (5 x 32), and a full Eightsome Reel (different tunes to the other one) and Strip the Willow (4 x 56 in 6/8 time).

These two recordings are probably the best ever from the Crowe Band. A very tight sound with lots of lift; a strong fiddle in the hands of Ron Kerr blends perfectly with Bobby's accordion playing. Tempo is just right, at least I think it is! It is perhaps a whisker (or two) faster than recent Society records.

When Scots fiddler Ian Hardie issued his first recording of self-composed tunes — "A breath of Fresh Airs" — in 1987 I said it was absolutely superb and went on to say "I just cannot find words to express how much I like this record". Now, Ian has issued (on cassette and CD) "A breath of Fresher Airs" — 40 in all and I can only repeat what I said in 1987. The Airs are indeed, if it is possible, Fresher than the Fresh ones! A musical event with Ian on fiddle and double bass, and some interesting accompaniments.

These Fresher Airs have all been published in book form. Cassette, CD and book all available from Greentrax Records, 3 Morven Street, Edinburgh, EH4 7LG.

John Laurie

Chalfont St. Peter
Bucks.

Dear Andrew,

I agree wholeheartedly with the comments made by Jimmie Hill in the last issue of "The Reel" and am prompted to add a few remarks of my own.

It seems to me that the trend away from traditional dances (the RSCDS — London Branch, excepted) may well deter some of the less confident dancers from leaving the confines of their local classes. These dances, which generally comprise simpler formations and a standing fourth couple, provide encouragement for the inexperienced while in no way detracting from the social pleasures enjoyed by all.

The popularity of the more recently composed dances is quite understandable and it seems inevitable that these should feature strongly on the majority of programmes. But when a programme fails to include a single traditional dance, which sometimes happens nowadays, then perhaps we should question whether we have got the balance right.

Finally, on a subject loosely connected with recaps, perhaps the RSCDS should moderate its attitude towards the aide-memoire which, used with discretion, is invaluable to those of us not blessed with instant recall.

Regards
Andrew Patterson.

Mottingham, SE9

Dear Andrew,

I am inclined to agree with Daphne Baker about talking through items of dances. In the 50s there were three types of function in the London area. There were class "Hops" to which guests were invited and for which the music was invariably records. At these it was usual for the newer dances to be talked or even walked through. Secondly there were the local dances where it was sometimes done for the more difficult or newer dances to be talked through, although it was more likely for cribs to be printed. Thirdly there were more formal functions such as Annual Dances or (posher) Balls. At these it was never done to give talk throughs. As the programme was published well in advance everyone did their homework. There seems to be a lack of appreciation of the Occasion nowadays — there are even fewer long dresses to be seen.

Could one reason for the fall in numbers at Branch dances be that there is a dearth on the programmes of the many new non-RSCDS dances which are so popular outside Society functions? I do not remember seeing John Drewry's tribute to Bill Ireland, The Dancing Master, on any Branch programme yet it was published in "The Reel" and it is regularly done with great enjoyment in my neck of the woods.

In the last ten months I have received publications from all over the world containing 233 new dances. Of these only 56 were jigs. The RSCDS publications are better, but even there the jig loses out in the long run. This is also a plea to dance programme compilers. At a recent, annual, well attended dance The Dancing Master was one of only 4 jigs in a 20 dance programme!

On the subject of the pas de basque — Mary Stoker has been a P.E. teacher and so is pretty nimble. She is also a lady so she can sometimes start the poussette on her right foot. In my opinion it is not so much a question of rhythm that men need as two left feet — or do I mean that? Anyway most of the teachers in the early days were ladies!

Yours aye,
Ron Mackey.

Sir,

Seldom am I moved to respond to that which I read, but your recent correspondence from Daphne Baker drives me to do so. Having been brought up in Scotland, and having been dancing almost from the cradle, I find myself constantly between amusement and despair as I observe people around the world taking a proprietary interest in our national dance. I write now in the hope of persuading some of them to observe the beast in its natural habitat before seeking to change it into something of their own devising. Setting aside performance dancing — Highland, step, etc. — there are three ways in which this pastime can be found in Scotland. These might loosely be defined as "reeling", "teuchter", and RSCDS dancing.

In reeling — to be found in London at the Royal Caledonian Ball, one would certainly not expect recaps, but then the repertoire is limited to a dozen or so standards, and in place of strathspeys one finds waltzes or foxtrots. Dances are repeated many times, the breaks between dances are often fifteen minutes in order that people should converse.

In "Teuchter" (highland) dancing, found in village halls the length and breadth of Scotland, the repertoire is equally small, consisting generally of set dances like the Eightsome and Strip the Willow, but otherwise couple dances such as the Military Twostep and Barn Dance. In this style, as in reeling, there are no recaps, and again there are reasonable breaks between dances, perhaps more in this case to allow some serious drinking rather than conversation.

Dancing in the style of the RSCDS is rather different. It was invented in the 1920s by two ladies concerned amongst other things about the lack of opportunities afforded to young people to meet socially. They created a style that allowed people to come together. They orchestrated it at a pace that allowed for conversation between dances, and they talked through dances briefly to ensure that those periods for conversation were not wasted trying to learn how to do the growing number of dances that their style produced. At most RSCDS dances in Scotland, other than Balls, this is still the case. The RSCDS style of dancing has over sixty odd years become as much part of our Scottish tradition as the previous two, and as with the others it is fundamentally a social event. The members of the London Branch Committee who instigated a return to our tradition by insisting that dances on the monthly programmes should be recapped are to be congratulated. Those now calling for an end to recaps should leave Scottish tradition to the Scots and those in sympathy with the Scottish way.

Yours faithfully,
Robert Whitaker.

John Mitchell from Hove accuses both Jimmie Hill and Daphne Baker of falling into the same trap. He points out that it is Society policy to "teach how to dance not dances... If beginners try to learn dances, they will learn about 40-50... They then expect all programmes to be made up from the same few dances and are unable to cope with a wider selection... If, on the other hand, beginners are taught the five basic steps and the twenty or so basic figures, they then know how to dance... Then it is only a case of remembering the key names of the figures in a dance and the sequence in which they occur. This can easily be picked up from a crib sheet such as is provided at the majority of local dances. Recapitulations are unnecessary for the majority of dances."

Rachel Wilton of SE10 supports recaps, but reminds us that a re-cap "is a quick reminder of dances that can be looked up beforehand — you couldn't learn Burnie-boozle from a re-cap". Michael Nonne of SW15 also approves "of the recently introduced custom of recapitulating dances" and was disappointed that no recaps were given during the Branch dance at Imperial College in January despite several "unfamiliar" dances being on the programme.

Elaine Cook of High Wycombe has written describing the shock of arriving at Porchester Hall for the first time in 1981 to discover no cribs and no re-caps. Elaine had been dancing in the United States for eight years, where cribs or "cues" were the norm, and she found the Porchester Hall experience most unnerving. However she got through quite a number of dances on the programme, with help from people around her, and she admits that she did enjoy herself. Nevertheless she remains a staunch advocate of cribs being available in advance of a dance along with the tickets.

Stephen Webb of Hemel Hempstead would like "The Reel" to publish annually a list of all Scottish Country Dance clubs (presumably in the south-east) giving details of when and where they meet, plus contact telephone numbers. He goes on to suggest an annual schedule of dances, like the Combined Societies of Central London Calendar, but again presumably covering the entire south east. This he says will help to minimise the number of dances which clash with one another. The implementation of the latter suggestion might prove to be an administrative nightmare but the classes register announced on page 3 will go some way towards meeting Stephen's first point.

MAIDENHEAD SCOTTISH DANCING CLUB

Dance
Spring Bank Holiday Saturday, 23rd May, 1992
at
The Brigidine School, Windsor, Berkshire
with
Ian Muir and the Craigellachie Band
7.15 — Cider cup reception
7.45 — Dancing with supper interval
Tickets £8 including supper
Tickets from Diane Hoskins, 30 Springfield Park,
Hollyport, Maidenhead, SL6 2YN
Telephone: 0628 39699

SCOTTISH COUNTRY DANCING IN AMERICA

Join Robin Ellis and his Band touring New England for 4 weeks from Thursday, 10th September, 1992 with departures from Gatwick and Glasgow.

Enjoy the sightseeing and attractions of six states by day and dance at night with your friends and local American dancers who will make you most welcome.

Full details from B.T. International Travel, 196 Main Street, Barrhead, Glasgow G78 1SN. Telephone 041 880 5338.

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OTHER ORGANISATIONS

ADDLESTONE & DISTRICT SCOTTISH SOCIETY meets Wednesdays 8.15 p.m. to 10.15 p.m. September to May at Abraham Cowley Hall, St. Peter's Hospital, Chertsey. Details from Mrs. A. Crawford. Tel: 0932 244466.

ALDRINGTON (HOVE) SCOTTISH COUNTRY DANCE GROUP—Meet every Tuesday, 8.15 p.m. to 10.30 p.m., September to June. Details from J.P.R. Steer, 22 Gordon Road, Portslade, Brighton, East Sussex, BN4 1GL. Tel: 0273 416893.

BOURNEMOUTH BRANCH R.S.C.D.S. meets at Glenmoor School for Girls, Beswick Avenue, Ensbury Park, Bournemouth. Beginners and Intermediates on Thursdays and Advanced on Fridays. Details from Mrs. Alison Rumble, 40 Chichester Walk, Merley, Wimborne, Dorset BH21 1SN. Tel: 0202 888063.

BRIGHTON BRANCH R.S.C.D.S. Classes: Monday Hove — Beginners; Tuesday Saltdean — Beginners and Intermediate; Friday Hove — General Class; 2nd/4th Sundays Hove — Advanced. Details from Hazel Goodwin 0273 771061 or Ellen Delvin 304123.

CAMBERLEY REEL CLUB—Dancing every Tuesday, 8 p.m., at St. Pauls Church Hall, Church Hill, Camberley. Details from Mrs. Lilian Linden, 2 Marlborough Rise, Camberley, Surrey, GU15 2ED. Tel: 0276 681758.

CAMBRIDGE AND DISTRICT BRANCH R.S.C.D.S. Classes: Intermediate Tuesdays 8.00 to 10.00 p.m., Advanced (with the University Reel Club) Wednesdays 8.15 to 10.30 p.m. Details from Mrs. Susan Nedderman, 17A Clarkson Road, Cambridge. Tel: 0223 353869.

CHELSEA REEL CLUB meets twice a month (Thursdays) from October to March, St. Saviours Church Hall, Walton Street, London SW3, 8.15 to 10.30 p.m. Details from Mrs. Penny Potter, 63 Bangalore Street, SW15. Tel: 081-785 9544.

CHELTHAM SCOTTISH SOCIETY—Scottish country dancing most Friday evenings October to May. St. Andrew's United Reformed Church Hall at 7.30 p.m. Details from Mr. J. Scott, 8a Lears Drive, Bishop's Cleeve, Cheltenham. Tel: 024 267 3763.

CRAWLEY SCOTTISH COUNTRY DANCING CLUB meets Thursdays 8.00 p.m. to 10.00 p.m. September to June at Milton Mount Community Hall, Milton Mount Avenue, Pound Hill, Crawley. Details from Ann Davies, 2 Haywards, Pound Hill, Crawley, West Sussex. Tel: 0293 883526.

CROYDON & DISTRICT BRANCH R.S.C.D.S. Classes in Reigate (Gen.) Mondays; Purley (Gen.) alt. Tuesdays; Hayes (Gen.) Tuesdays; Reigate (Beg.) Tuesdays; Selsdon (Beg./Inter.) Tuesdays; Caterham (Gen.) Wednesdays; Coulsdon (Adv.) Wednesdays; Reigate (more adv.) Thursdays; West Wickham (Gen.) Fridays; Children—Selsdon Thursdays. Dances most Saturdays. Details from Miss J. Martin, 19 Garrick Crescent, Park Hill, Croydon. Tel: 081-681 3968.

EALING SCOTTISH COUNTRY DANCE CLUB Thursdays 8.00 p.m. to 10.00 p.m. September to June. One hour tuition by Miss Stamp, followed by social dancing. St. Andrews United Reformed Church Hall, Mount Park Road, Ealing, W5. Details from Jo Wilson, 13 Dacre Close, Millet Road, Greenford, Middx. Tel: 081-578 3353.

EARL SOHAM SCOTTISH COUNTRY DANCE GROUP meets Fridays 8 p.m. at the Village Hall, Earl Soham, Suffolk. Details from Barrie Sheldon. Tel: 072876 716.

EPSOM & DISTRICT CALEDONIAN ASSOCIATION—Classes in Scottish country dancing, including beginners. (September to March). Many other activities including frequent informal dances. Details from Mrs. Thelma Mill, 89 Tattenham Crescent, Epsom Downs, KT18 5NY. Tel: 0737 357779.

FARNHAM SCOTTISH COUNTRY DANCING CLUB Dancing every Tuesday at 8.00 p.m., September to May at the Memorial Hall, West Street, Farnham, Surrey. Details from Dr. R.O. Beattie, 61 Earlsbourne, Church Crookham, Fleet, Hants, GU13 0XG. Tel: 0252 629544.

FELTHAM & DISTRICT SCOTTISH ASSOCIATION meets Tuesdays 8.00 p.m. September to May at Cardinal Road School, Feltham. Instruction by Mrs. Margaret Henderson. Details from Mrs. Alma Redding 081-894 5691.

FLEET SCOTTISH COUNTRY DANCE SOCIETY meets on alternate Saturdays at Crookham Memorial Hall, Sandy Lane, Church Crookham. Details from George Devine. Tel: 0252 615997.

GERRARDS CROSS SCOTTISH COUNTRY DANCE CLUB meets at the Memorial Centre, East Common Road, Gerrards Cross on Tuesdays at 8 p.m. in term time. Teacher, Joan Desborough. Details from Mrs. Pauline Smith, Plum Tree Cottage, Oxford Road, Gerrards Cross. Tel: 0753 884605.

GREENFORD AND DISTRICT CALEDONIAN ASSOCIATION meet at the British Legion Hall, Oldfield Lane, Greenford. Visitors welcome. Tuesday, 8 p.m. to 10.30 p.m. Details from Mrs.

S. Smith, 22 Elton Avenue, Sudbury, Wembley, HA0 3EE.

HAMPSTEAD AND DISTRICT SCOTS' ASSOCIATION—S.C. Dancing on Tuesdays (Mid. Sept. to end of June) from 8 to 10.30 p.m. at Golders Green Parish Church Hall, West Heath Drive, Golders Green, NW11. Details from Miss Joan Burgess, 503A York Road, London SW18 1TF. Tel: 081-870 6131.

HARPENDEN SCOTTISH COUNTRY DANCING CLUB meets every Tuesday 8.00 p.m. at Lourdes Hall, Southdown Road, Harpenden. Classes on Thursdays from 8.00 p.m. Details from Peter George, 120 Clarence Road, St. Albans, Herts, AL1 4NW. Tel: 0727 43001.

HARROW AND DISTRICT CALEDONIAN SOCIETY. Dance classes every Wednesday 8-10 p.m. (September to April) at Kenton Methodist Church Hall, Woodgrange Avenue, Kenton. Details from Sheena Henderson, 698 Kenton Lane, Harrow Weald, Middx. Tel: 081-954 2586.

HATCH END SCOTTISH COUNTRY DANCE ASSOCIATION meets fortnightly on Saturdays, Pinner Wood School, Latimer Gardens, Pinner, 7.45 to 10.30 p.m. Details from Sheila Moore. Tel: 081-863 3323.

HESTON AND DISTRICT SCOTTISH ASSOCIATION. Thursdays 8.00 p.m. to 10.00 p.m. September to June, one hour tuition followed by social dancing. Also monthly Saturday dances and ceilidhs. All at Heston Methodist Church Hall. Details from Mrs. Rosemary Mitchell. Tel: 0784 254401.

HORSHAM SCOTTISH COUNTRY DANCE CLUB meets Mondays, September to May at Trafalgar School, Victory Road. Adults 7.45 to 9.45 p.m. preceded by children's Country and Highland classes. Details from Mrs. P. Hyatt, 2 Blackbridge Lane, Horsham, West Sussex, RH12 1RP. Tel: 0403 63187.

LONDON HIGHLAND CLUB meets regularly at St. Columba's, Pont Street, SW1. Some major functions held at other venues in London. For details see adverts in The Reel or contact Graham and Fay Cattell, 75 Albert Road, Epsom, Surrey. Tel: 0372 727206. Dial-a-programme service—0372 724487.

THE LUCY CLARK SCOTTISH COUNTRY DANCE CLUB meets every Thursday 8 p.m., Royal British Legion Hall, Old Amersham. Quarterly dances with McBain's Band. Details from Mrs. Jill Primrose, 21 Amersham Road, High Wycombe. Tel: 0494 526515.

MAIDENHEAD SCOTTISH DANCING CLUB meets every Tuesday 8.00 p.m. at Highfield PNEU School, West Road, Maidenhead. First Tuesday in the month Social Dancing Evening. Details from Diane Hoskins 0628 39699.

NEWBURY AND DISTRICT CALEDONIAN SOCIETY meets Fridays at 8.00 p.m. from September to May, in St. George's Church Hall, Wash Common, Newbury. Tuition available. Details from Ian Wilson 0635 42470.

NORTH HERTS REEL CLUB—Dancing most Wednesdays 8 to 10 p.m. from September to May at Roecroft School, Stotfold. Informal Saturday Dances. Details from Mrs. Jennifer Warburton, 17 Victoria Road, Shefford, Beds, SG17 5AL. Tel: 0462 812691.

ORPINGTON & DISTRICT CALEDONIAN SOCIETY. Dancing every Thursday 7.45-10.30 p.m. at Potts Wood Memorial Hall. Classes held Monday evenings at Chislehurst Village Hall. Details from Miss S.E. Rogers, Aboyne, Tickhurst Lane, West Wickham, BR4 0HN. Tel: 081 462 3064.

OXFORDSHIRE BRANCH R.S.C.D.S. Dancing on Thursdays throughout the year in Oxford. Details from Mrs. Ann Robertson, 6 Glyme Close, Woodstock, Oxford. Tel: 0993 812344.

READING ST. ANDREW'S SCOTTISH DANCING SOCIETY. Dancing Wednesdays 8 to 10 p.m., beginning of September to end of April at St. Andrew's United Reformed Church, London Road, Reading. Details from Mrs. Rita Cane, 45 Beech Lane, Earley, Reading, RG6 2PT. Tel: 0734 861261.

RICHMOND CALEDONIAN SOCIETY. Dancing and instruction at the Oddfellows Hall, Parkshot, Richmond, every Wednesday evening at 8 p.m. from mid-September to end of May. All welcome. Details from John Frith, 70 Clarence Road, Teddington, Middx. TW11 0BW. Tel: 081-977 6195.

ROYAL TUNBRIDGE WELLS BRANCH R.S.C.D.S. meets for Beginners, General and Advanced classes on Mondays, Tuesdays and alternate Thursdays, 8.00 to 10.00 p.m. at St. Augustine's School, Wilman Road, Tunbridge Wells. Details from Mrs. Eileen Orr, 10 Oaklands Road, Groombridge, TN3 9SB. Tel: 0892 864531.

ST. ANDREW SOCIETY (LONDON)—The Wimbledon and District Scots' Association. Dancing every Tuesday, 8 p.m., at Wimbledon Community Centre, St. George's Road, Wimbledon, SW19. Full details from Betty Dodge, 1 Hebe Court, Montpelier Road, Sutton, Surrey SM1 4QE. Tel: 081-661 2573.

THE SCOTTISH 'CLANS' ASSOCIATION OF LONDON meets at St. Columba's Church, Pont Street, London SW1 every Tuesday from October to end of May, for Scottish Country Dancing, 7.00 to 10.00 p.m. Details from Tom Symington 071 834 7151 or 071 828 6792.

SEVENOAKS REEL CLUB meets every Tuesday from October until April, 8 to 10 p.m. at Walthamstow Hall Junior School, Baysham Road. Details from Harry Ivers, 6 Updams Close, Riverhead, Sevenoaks. Tel: 0732 453567.

SHENE SCOTTISH COUNTRY DANCE GROUP. Meets every Wednesday from September to June 8 p.m. to 10 p.m. at The Sheen Lane Centre, SW14. Details from Denise Hora, 6 Medcroft Gardens, SW14 7RN. Tel: 081-876 3269.

SOUTH DORSET CALEDONIAN SOCIETY SCOTTISH COUNTRY DANCE GROUP—WEYMOUTH—Dancing at St. Edmund's Church Hall, Lanehouse Rocks Road, Weymouth, Dorset. Wednesday, 7.30 to 10 p.m. Details from Mrs. Kathleen Allan, 16 Culliford Road, Dorchester, Dorset, DT1 2AT. Tel: Dorchester (0305) 262832.

SOUTH EAST ESSEX SCOTTISH SOCIETY Scottish Country Dancing. Fridays to end of May, 7.30 to 10.30 p.m. Crowstone St. George's United Reformed Church (Main Hall), King's Road, Westcliff-on-Sea. Instruction 7.30 to 8.15 p.m. Details from Miss Barbara Ogden, 98 Leigh Hill, Leigh-on-Sea, Essex SS9 1AR. Tel: 0702 74977.

SOUTH-EAST HERTS. SCOTTISH COUNTRY DANCE SOCIETY—Dancing in Hertford September to May. Weekly classes to suit all stages 7.45 p.m. to 9.45 p.m. Club/Guest Nights 2nd Friday of each month 7.45 p.m. to 10.45 p.m. Details from J.B. Rangeley, The Lodge, Berden Hall, Berden, Bishop's Stortford, Herts. CM23 1AY. Tel: Brent Pelham 292.

SURBITON AND DISTRICT CALEDONIAN SOCIETY. Scottish country dancing every Thursday at 8 p.m. mid-September to end of May at St. Mark's Church Hall, Church Hill Road, Surbiton. Details from Mr. D. Horwill, 64 Catherine Drive, Sunbury-on-Thames, Middx. TW16 7TG. Tel: 0932 784886.

WALLINGTON—SCOTTISH ASSOCIATION FOR WALLINGTON, CARSHALTON & DISTRICT hold weekly Classes. Adults: Beginners, Intermediate and Advanced Classes. Details from Miss Catherine Carle, 76 Mulgrave Road, Sutton, Surrey SM2 6LZ. Tel: 081-642 2119.

WATFORD & WEST HERTS SCOTTISH SOCIETY. Adult Dancing Class—September to May—Kingham Hall, St. John's Road, Watford every Thursday from 8 to 10 p.m. Details from Betty or John Crowder, 28 Devereux Drive, Watford, 0923 225522 or Stuart Krelloff, 26 Chilcott Road, Watford. Tel: 0923 661905.

WEMBLEY & DISTRICT SCOTTISH ASSOCIATION meets on Mondays at 8 p.m. for Scottish Country Dance Class and on Wednesdays at 8 p.m. for Ladies Choir at Kenton Methodist Church, Woodgrange Avenue, Kenton. Details from Mrs. Pam Crisp, 19 Compton Place, Watford, WD1 5HF. Tel: 081-421 0470.

WEST SURREY SCOTTISH DANCING GROUP. Meeting in Guildford on Monday evenings, September to Easter. Details from W.F. McLaren, 2 Churchfields, Horsell Park, Woking, Surrey. GU21 4LX. Tel: 0483 772299.

WITHAM & DISTRICT CALEDONIAN SOCIETY—Dancing every Wednesday 8 p.m. to 10 p.m. Howbridge School, Witham, Essex. Details from Miss B.R. Moody, 81 Cedar Chase, Heybridge, Maldon, Essex, CM9 7NR. Tel: 0621 853897.

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