



The Reel

rscds
London Branch

Published by the LONDON BRANCH of the ROYAL SCOTTISH COUNTRY DANCE SOCIETY
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Scottish country dancing –
For fun, fitness and
friendship

Celebration 300th Edition MAY TO SEPTEMBER 2017



Celebrating the Joy of Dance: Pictures of Cathy Stewart in *Hooper's Jig* showing the physical exhilaration of SCD; the social aspects of the dance form (both from the Berkhamsted S&RC Sapphire Highland Ball, 11 February 2017), and the music (Iain MacPhail & His Scottish Dance Band at the Richmond Caledonian 80th Anniversary Ball, 18 February 2017), illustrate three elements that contribute to the happiness that so many derive from Scottish country dancing (see pp6-7).



SUMMER WEDNESDAY DANCE

Wednesday 31 May 2017
7.00 – 10.00pm
Doors open at 6.30pm

St Columba's Church, Pont Street,
London SW1X 0BD
Chris Oxtoby

Jig to the Music	Graded 2/7
The Grassmarket Reel	5 Dances for 2009/2
Fair Donald	29/4
The Rutland Reel	48/2
Light and Airy	4/5
Midsummer Common	49/3
The Sailor	24/4

RSCDS members £10.00, Non-members £12.00
Full time students (with card) and spectators £5.00
All children (under 16) free
Admission includes light refreshments

Round Reel of Eight	27/7
The Haar on Skye	Graded 3/7
Domino Five	Graded 2/11
John Cass	49/10
City of Belfast	48/6
The Wild Geese	24/3
Duke of Perth	1/8
Extra: Catch the Wind	45/5

All tickets to be purchased (cash only) on the door
All dances will be recapped/walked through
Crib available at

www.rscdslondon.org.uk/summer-wednesday-dance-2017

END OF SEASON DANCE following the Branch AGM

Saturday 10 June 2017
AGM 6.45 – 7.30 pm
Dancing: 7.30 – 10.30pm
Doors open at 6.15pm

St Columba's Church, Pont Street,
London SW1X 0BD
Ian Robertson

Granville Market	Graded 2/18
The Westminster Reel	45/1
The Banks of Clyde	MMM 4
The New Rigged Ship	9/7
Culla Bay	41/2
Scott Meikle	46/3

RSCDS members: £12.00, Non-members: £15.00
Full time students (with card) & spectators £6.00
All children (under 16) free
Admission includes light refreshments

Miss Hadden's Reel	23/5
The Saltire Society Reel	Leaflet
The Falkirk Lass	Merse Collection
Sleepy Maggie	11/5
Scottish Reform	3/1
City of Belfast	48/6
Links with St Petersburg	46/10
Miss Eleanor	49/5
The Deil among the Tailors	14/7

All tickets to be purchased (cash only) on the door
All dances will be recapped. Crib available at
www.rscdslondon.org.uk/end-of-season-dance-2017

CHAIRMAN'S COLUMN

It is hard to believe that the AGM is nearly upon us and it is almost a year since I became Chairman. Whilst we have achieved a great deal, there is still more we can do to encourage others to enjoy the fun, fitness and friendship that embodies Scottish country dancing.

The Branch Annual Report is enclosed with this edition of *The Reel*. Please take the time to look at the Annual Report and tell us what you think. Even if you are not able to attend the AGM in person, we would still value your comments.

Glancing at our activities over the last few months, our Christmas Dance, with music by Nicol McLaren and the Glenraig Band, attracted nearly 120 dancers, and our superb catering team led by Margaret Shaw once again did the Branch proud. This was shortly followed in January by our Burns' Supper, with excellent music provided by The Caledonian Reelers; a record 168 dancers attended this event. Unfortunately, our Spring Dance was not so well-supported, due to strong competition from other dances in the area. Those that did attend thoroughly enjoyed themselves, dancing to great music provided by the Craigievar Band. Our Winter Wednesday Dance, on the other hand, attracted a record 85 dancers, with superb music provided by Sandra Smith and Christina Hood. It was particularly encouraging to see beginners from the Richmond Class and the University Class attend this event.

Summer is approaching, and we look forward to our Summer Wednesday Dance on 31 May, and our End of Season Dance, which follows the Branch AGM, on 10 June. There will also be three afternoons of open air dancing in Kensington Gardens, which will take place on 5, 12 and 19 August. Looking further ahead, we have our Opening Season Dance on 16 September, our Day School & Dance on 21 October, and our Christmas Dance on 16 December. We are also introducing a St Andrews' Night Ceilidh, which will be held on 18 November. We hope this will attract new dancers alongside existing dancers, so they too can enjoy the benefits of Scottish music and dance. There is something for everyone, so do come along and support these events, which the Committee and volunteers work so hard in organising on your behalf.

Enjoy your dancing!
Margaret Catchick



THE REEL: DESIGN AND LAYOUT

We are looking for somebody to take over the design and layout of *The Reel*. You would work closely with the editor to produce four issues a year. Although *The Reel* is currently typeset in Microsoft Publisher, any design package that outputs to pdf format would be acceptable. If you have experience with page layout and would like the opportunity to work with our publication, then please contact Margaret Catchick to discuss what the job entails.

Elsewhere in this issue	Pages
Those men and women who made their Reel mark	3
Editorial	
London Branch Membership	4
Notice of Annual General Meeting	
Classes	5
The Psychology of Scottish Dancing	6-7
Parkinson's and SCD	
RSCDS Summer School 2017	7
How the Violin came to Scottish Dancing	8
Silver Cross from Then to Now	9
The Dancing World in Pictures	10-11
Back in the Day: Over 66 years of The Reel	12
Letters to the Editor:	
The Reel at 300	13
Further letters	14
A Place for Family Friendly Dancing	14
Roy, my Uncle – Personal Reflections of "The Minister off the Loch"	15
SERTA – "Controlled Abandon"	
Dancing into May at the Spring Fling and Spring Fringe in Bonn	16
Lives remembered: Jean Harrison	17
Credits	
Forthcoming Events	17-18
Other Scottish Country Dance Organisations	18-19

DAY SCHOOL

Advance Notice
Saturday, 21 October 2017

Paddington Academy,
Marylands Road,
London, W9 2DR

Teachers: Lindsey Ibbotson
Tom Ibbotson
Helen Russell
William Williamson

Musicians: Barbara Manning
Ian Muir (Craigellachie)
Judith Muir
Ian Robertson

Musicians Workshop led by:
Ian Muir (Prestwick)

Evening Dance with Ceilidh items:
Ian Muir (Prestwick) and the
Day School Musicians

Classes to suit everyone.
DON'T MISS IT!!
Full details in *The Reel* 301

RSCDS Teaching Certificate Course

The Committee of the South East Branches RSCDS are running a course for Units 2 & 3, and also Unit 5 starting in September 2017. It will cover about five weekends, with the examination at the end of November, and will take place in Wallington, Surrey, within easy reach of public transport and the M25. These courses are hard work but enjoyable and very rewarding!

If you are interested in taking part, or would just like to talk to someone about it, please contact Pat Davoll at patdavoll2@gmail.com

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SCOTTISH
COUNTRY
DANCE
SOCIETY



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Webmaster: Meryl Thomson

Website: www.rscdslondon.org.uk
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@LondonRSCDS



Objects of London Branch

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

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



Those men and women who made their *Reel* mark

The Reel: three hundred editions and sixteen different editors. It is hard to believe that so much original material could be written on a single subject that has hardly changed in its style since Edition No.1, the brain child of Hugh Foss, was issued in September 1951. *The Reel* has grown in size over its 66 year existence, from a single double sided, print-only quarto sheet, to the 16/20 page A4 magazine with glossy colour photographs that we receive today, in print or electronically. However,

this is not an article on the history of *The Reel*, as interesting as it is, with changes in choice of dance programmes, venues, bands and ticket prices of four shillings (20p) up to today's £18 for our Christmas Dance last December.

Erudite articles have abounded over those 300 editions, from the pens of such luminaries as Hugh Foss, Hugh Thurston, John Mitchell and many more, which are as interesting and relevant to read today as they were when first written.



Janet Irene Stewart, Editor: issues 1-13 (1951-53); Obituary: *The Reel* 194

Hugh Foss, Editor: 14-19 (1953-54); Articles: *The Reel* 200 & 288

William N Dunn (not pictured): Editor: issue 20 (1954)



Sir William (Bill) Nicoll
Editor: 21-23 (1954-55)
Article: *The Reel* 277
Obituary: *The Reel* 297

James (Jimmy) G.B. Anderson
Editor: 24-56 (1955-60)
Article: *The Reel* 27

Elma Taylor
Editor: 57-62 (1960-61)
Obituary: *The Reel* 260

William (Mac) A. Southon
Editor: 63-103
(1961-68)

Alastair (Sandy) C. Morrison
Editor: 104-123
(1968-73)

Rita Marlow
Editor: 124-144
(1973-78)

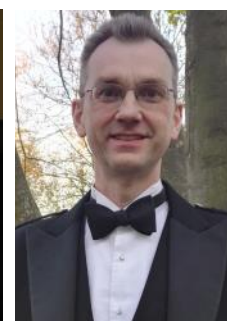
For those who today enjoy reading *The Reel* each quarter, and are interested in SCD, I recommend you to search these out – you are in for an undiscovered treat. A complete unmarked set is kept by The British Library (see *The Reel* 296 for details); further complete sets are kept by the Chairman and the current Editor of *The Reel*. It is hoped in the fullness of time to upload a complete set on to the Branch website.

Readers have told me that as the next publication date for *The Reel* approaches it is eagerly anticipated. Why? I believe this is due to the dedication of the editors to whom we readers owe a debt of gratitude. And to

mark this in this special anniversary edition I have assembled a montage of past editors. Of the 16 editors, only William N. Dunn has eluded me entirely, in terms of a photo. Should any reader have a photo of him, or alternatives to those shown, Rachel Wilton would be pleased to receive copies for the London Branch archives.

Stephen Webb

PS: My thanks go to Lindsey Jane Rousseau, Sheila Nicoll and Rachel Wilton in locating several photographs.



John Laurie
Editor: 145-197
(1978-1991),
Obituary: *The Reel* 290

Jeremy Hill
Joint Editor: 192-197
(1990-91), Editor: 280-300 (2012-17)

Andrew Kellett
Editor: 198-226
(1991-99)

Jim Cook
Editor: 227-239
(1999-2002)

Daniel Capron
Editor: 240-251
(2002-05)

Wilson Nicol
Editor: 252-279
(2005-12)

London Branch Spring Dance Saturday, 18 March 2017

The Branch held its annual Spring dance on 18 March at Pont Street. Albeit various other local groups were holding their own dances, the Branch managed to rustle up a good number of sets for a wonderful dance, with ladies in their brightly coloured frocks reminding us of the season that is upon us.

Its programme of dances, ranging from the 'Auld Favourites' to those from more recent publications, complimented well with the band, Craigievar, who not only treated us with a five-piece ensemble, but also a wonderful array of tunes, ensuring that we were kept on our tippy toes all evening. All those who contributed to the evening, either in the *Office de la bouche*, MC's, band, book sales, tickets and of course all fellow dancers, are to be thanked for a wonderful evening.

Luke Bradley

Open Air Dancing in August Kensington Gardens

The Branch will be running informal open air dancing during the summer in Kensington Gardens (by the bandstand near the Round Pond) on:

Saturday 5 August
Saturday 12 August
Saturday 19 August
Time: 2.00 – 4.00 pm

An MC will guide everyone through a programme of popular country and ceilidh dances, with a band and a piper providing the music. Everyone with or without experience of Scottish dancing is very welcome. Invite your family and friends or come on your own. We look forward to seeing you there.

If the weather is bad, we may have to cancel the dancing. Please check our website www.rscdslondon.org.uk or Facebook page www.facebook.com/RSCDSLONDON for updates.

SUBSCRIPTION OPTIONS from just £4.00 per annum

In addition to membership options (see p4), for £4.00 for four issues, non-members of the Branch can join as second branch members, or subscribe to *The Reel*. Electronic subscribers receive four pdf editions of *The Reel* each year, in full colour throughout.

Rates to receive four hard copies, by post, are £6.00 if resident in the UK, £12.00 for other European residents and £15.00 if resident elsewhere. There are special rates on request for bulk orders. Remittances in sterling please, payable to RSCDS (London Branch), or you can pay by PayPal via www.rscdslondon.org.uk/shop (see p4).

All subscription requests or enquiries should be sent to Maggie Westley, 30 Stanley Road, Carshalton, Surrey SM5 4LF or reelsubscriptions@rscdslondon.org.uk

EDITORIAL

Preparing my editorial comments for this 300th issue (and my last in this role), it seemed appropriate to ask the question "Why Scottish dancing?" With only limited strong Scottish connections (two Scottish great-grandparents, as I subsequently discovered), my introduction came via my mother's enthusiasm, fostered whilst in London training at Great Ormond St, and continued at a Caledonian Society in Cheshire. I got a taste during school holidays, even though, or perhaps because, I was a curiosity, as the only young member attending the dancing evenings.

However, the full appeal of SCD became apparent to me when I tried it out more consistently and seriously at university. I have called upon the expertise of the late Dr Michael Argyle, Oxford dancer and psychologist, to elucidate some of the science of happiness, as expressed through Scottish dance (see pp6-7). I can heartily agree with his identification of the joy arising from physical exhilaration, moving to music, and social interaction.

But I find more than just scientific reasons why it is Scottish country dancing that continues to stand out for me and many others, and also to justify the publication of a magazine such as *The Reel* long beyond issue 300, as I set out below.

It is a curiosity that the form of SCD we practise today, with its combination of balletic footwork and fascinating patterns, bears little resemblance to the history that Miss Milligan purported to preserve – either in the dances themselves, or the steps we use. And yet, what she and others created, and developed in the post Second World War period, is huge fun, and intensely satisfying when done well. Personally, I do find that the greatest enjoyment comes when accuracy of execution accompanies the mathematical interest in the shapes and construction of the dances; complicated dances for their own seek I find less appealing.

Those aspects of form and execution lend themselves to endless analysis amongst teachers and dancers, as seen over the years in *The Reel*. Changes in concepts and approaches over the years make it inappropriate to adopt a didactic stance on rights and wrongs, but there will always be room for healthy debate about preferences.

I have come to love the detail of the music that acts as the stimulus to our dancing. There is a constraint in the (typically) eight-bar form of the music, but I continue to enjoy hearing and sharing what great SCD musicians have been able to do within the narrow frame, in putting together different tunes, harmonies, sounds, moods etc. New recordings may be fewer now than a few years ago, but live music experiences remain as thrilling as ever, and a key aspect of a great dance.

I didn't start out thinking, "I want to wear the kilt", though I quickly realised it suits the dancing better than any alternative. Adding all the other accoutrements of dance (and that's just for the men), there is something great about dressing up to look one's best, and socialising with others looking beautiful, having done the same. I have also had the opportunity to attend balls and dances in some beautiful venues, though sadly prices and availability make this somewhat less common.

It is common to see multiple generations of families enjoying the dancing together, as I have the pleasure of doing. We know that a wedding ceilidh has much greater success in encouraging everyone than a disco. There have been periods when young dancers have been discouraged – which means there are some gaps in the age groups participating now – but happily, with events such as young dancers at St Andrews and Spring Fling, the opposite is true now. Branches and clubs need to do as much as they can to promote this. My fervent hope is that such events continue to encourage all ages to dance together, rather than splitting them into cliques.

I have had the good fortune to dance in ten countries over the years, a small subset of

London Branch Membership

The current cost of RSCDS membership through the London Branch is as follows:

	Aged 12-17	Aged 18-24	25 and over	Second branch member	Joint (per person)
<i>The Reel</i> electronically	£14.00	£20.00	£24.00	£4.00	£20.00
<i>The Reel</i> by post (UK)	£16.00	£22.00	£26.00	£6.00	£22.00
<i>The Reel</i> by post (Europe)	£22.00	£28.00	£32.00	£12.00	£28.00
<i>The Reel</i> by post (Rest of the World)	£25.00	£31.00	£35.00	£15.00	£31.00

London Branch membership benefits include reduced rates at Branch classes, dances and events, and receiving *The Reel*, while RSCDS membership includes the biannual publication, *Scottish Country Dancer*, and 10% discounts on items from the RSCDS shop.

Full details may be found on the Branch website at www.rscdslondon.org.uk/category/membership and membership may be purchased at www.rscdslondon.org.uk/shop with PayPal and standing order options available. Membership enquiries should be sent to the Membership Secretary, Gaynor Curtis, 60 Bishops Wood, Woking GU21 3QB, 01483 721989 or membership@rscdslondon.org.uk

Representing the Branch

The Branch runs a monthly class on Tuesdays for advanced dancers, taught by Mervyn Short, with music provided by Sandra Smith, to work on a repertoire of dances that can be used for public displays. Classes are held from 7.00 – 9.00pm in the Upper Hall at St Columba's Church, Pont Street, London SW1X 0BD.

If you have a sense of fun and the ability to reflect the joy of Scottish country dancing to the general public, do come along and give us a try. Anyone interested in joining is asked to have a good grasp of Scottish dance steps and formations. For further information please contact Elaine Davies at demtteam@rscdslondon.org.uk

RSCDS LONDON BRANCH ANNUAL GENERAL MEETING 10 June 2017 from 6.45pm

The AGM of the London Branch will be held at St. Columba's Church (Lower Hall) Pont Street, London SW1X 0BD, on Saturday 10 June 2017. Tea and biscuits will be served at 6.15pm and the meeting will commence at 6.45pm. This will be followed at approximately 7.30pm by our End of Season Dance. Refreshments will be served during the interval of the dance. We would love to see members and friends of the Branch at both events but you are welcome whenever you arrive. However only Branch members are entitled to vote.

AGENDA

1. Apologies for Absence
2. Approval of the Minutes of June 2016
3. Matters arising from the Minutes
4. Report on the Branch Activities during the past year
5. Treasurer's Report and Statement of Accounts
6. Appointment of Honorary President and Honorary Vice-Presidents
7. Appointment of Officers and Committee of Management
8. Appointment of Auditors
9. Appointment of Branch proxy delegates to the Society AGM
10. Any Other Business

Note 1: As the number of nominations does not exceed the number of places available, there will not be an election under item 7. Nominations for the appointments at items 6 and 8 will be taken from the floor at the meeting.

Note 2: The Report (Item 4) has been sent to members with this issue of *The Reel*. The accounts and minutes of the previous meeting will be available at the AGM. Members can see them in advance by applying to: treasurer@rscdslondon.org.uk and secretary@rscdslondon.org.uk respectively.

(Continued from left)

countries in which we have dancing friends (and a poor score by many dancers' standards). That international friendship through the medium of dance is a great thing, which has allowed me, and allows anyone, to pack their shoes, find a local dancing group and turn up knowing that they will be welcome and find themselves immediately in familiar surroundings. There is at least as much enthusiasm for Scottish country dancing in many countries beyond these shores, as we found at the recent Spring Fling and Spring Fringe weekend in Germany (see p16).

It has been a great pleasure over the last five years to play my part in putting forward some of these attributes of this dance form, in presenting *The Reel* to a broad public, in London, the South-East and far beyond. I'd like to thank all of those who have contributed, and I am delighted to hand the baton over to Edward Bunting to take this forward. I wish him and all our readers all the best for the continuing enjoyment of Scottish country dancing.

See you on the dance floor!

Jeremy Hill





Set yourself a fun challenge Join a Scottish Country Dance Class

We have classes for...

General Classes suitable for all dancers with some experience of Scottish country dancing.
Colville Primary School, Lonsdale Road,
London W11 2DF

7, 14 and 21 June 7.00 – 9.00pm

Fee per class £9 member £10 non members

Special members' rate £25 for all three classes

Teachers **Rose Kreloff, Jenny Kendrick** and **Alice Stainer**

Musician **Ian Robertson**



Mixed Ability Class a social class suitable for dancers with at least some knowledge of basic steps and formations. Visitors welcome.

Wednesdays 2.30 – 4.30pm 7 – 28 June 2017

Upper Hall at St Columba's Church, Pont Street, London SW1X 0BD

Teacher **Jeni Rutherford**: jrutherford@freeuk.com Fee £7 per class

Beginners Wednesdays 8.00 – 10.00pm

7 – 21 June 2017 Oddfellows Hall, Parkshot, Richmond TW9 2GR

Teacher **Judith Jones** Fee £6 per class

University of London & UCLU Folk Society For students, staff and alumni of the University of London. Thursdays 6.00 – 7.30pm.

Student Central, Malet St, WC1E 7HY Term time. Fees £2 per class. Live music

Teacher **Lindsey Jane Rousseau** with **Lizzy Conder**

For experienced dancers interested in giving demonstrations

Email Elaine Davies at demteam@rscdslondon.org.uk

Contacts for all classes Jenny at classes@rscdslondon.org.uk

The Psychology of Scottish Dancing

Dr Michael Argyle (1925 – 2002) was a keen dancer with the RSCDS Oxfordshire Branch, and, as Senior Member, oversaw the activities of the Oxford University Scottish Dance Society at the time that your Editor was President. For many years, he was at the Oxford Department of Experimental Psychology, finishing as lecturer and reader within the university, as well as being a founding fellow of Wolfson College in the 1960s. His research focused on conscience, social skills and what makes for happiness. In this article, reprinted from The Reel 209, he sets out the reasons happiness is Scottish country dancing.

Dancing is found in all cultures, for weddings, celebrations and other enjoyable social occasions, and in primitive societies it plays a central part in rituals which motivate co-operative action. In some tribes, where there is a great deal of co-operative and mutual help, it is believed that this is sustained by festivals of song and dance. Does Scottish dancing work like this?

If you turn up late to dancing, and look at the faces of the dancers, they seem to be in a very positive emotional state. As part of a larger survey of leisure groups, a number of individuals who belonged to Scottish and other dance groups fell into the sample, and they reported the highest levels of joy produced by meetings of the group than for any other form of leisure. So I followed this up with a sample of local Scottish dancers to collect more data. The total is only 35, and is probably not very representative – quite a lot had higher degrees, for example – but I will use the data to illustrate some points.

The subjects were asked the report “the emotional state produced by meetings of the group” using a 5-point scale, where 5 meant “intense” and 1 meant “none”. Scottish dancing produced a higher level of joy (3.71 – the most

I asked which social aspects of club life gave the most satisfaction. The highest rating was for “being accepted by the club and its members” (3.38), followed by “co-operative activities” (2.91) and “close relationships with other members” (2.65). I asked what caused the greatest benefits from dancing; the dancing itself scored highest at 4.38, followed by social life and health, both at 3.58. Other questions showed the same thing, that it is the dancing itself that people enjoy. But dancing cannot be separated from three other aspects: social interaction, exercise, and music, and I will say something about each of these.

Three key aspects: social interaction, exercise and music

Dancing is very sociable – you can’t do it by yourself, as with tennis – but, unlike tennis, dancing is basically co-operative, like riding a sea-saw, or playing in an orchestra. However, the subjects also reporting spending an average of 40 minutes a week in conversation with other members, 21% of their friends came from the club; social life was said to be a major benefit, being accepted was a source of satisfaction, as was co-operation. On the other hand, the level of social

ordination of these signals, and especially the co-ordination of bodily movements; babies enjoy synchronised sequences of smiles, vocalisation and glances with their mothers, and there is probably some innate satisfaction from such co-ordination. The synchrony from a well-conducted eights hands round, or even partners setting to one another, may produce both satisfaction and attraction.

Exercise is an important source of positive moods: a 10 minute “brisk walk” makes people feel better, more energetic and less tense two hours later; Scottish dancing can do much more. There are several reasons – discharging tension, distracting from worries, feelings of mastery or competence, and release of endorphins. The last of these can produce real feelings of euphoria and probably happens at balls. The effects of exercise are so clear that 80% of American doctors are reported to prescribe it for depression, and many for anxiety.

Music is a common laboratory method of “mood induction”; it also generates bodily movements, makes you want to tap your feet, march or dance. The connection with dancing is close, and it is likely that dancing is one of the origins of music. The rhythm makes you want to dance, the loudness generates excitement, and the tunes can produce different moods. Music does this by echoing tones of voice associated with moods, for example depression with a low and falling pitch, and slow speed.

How important is sex?

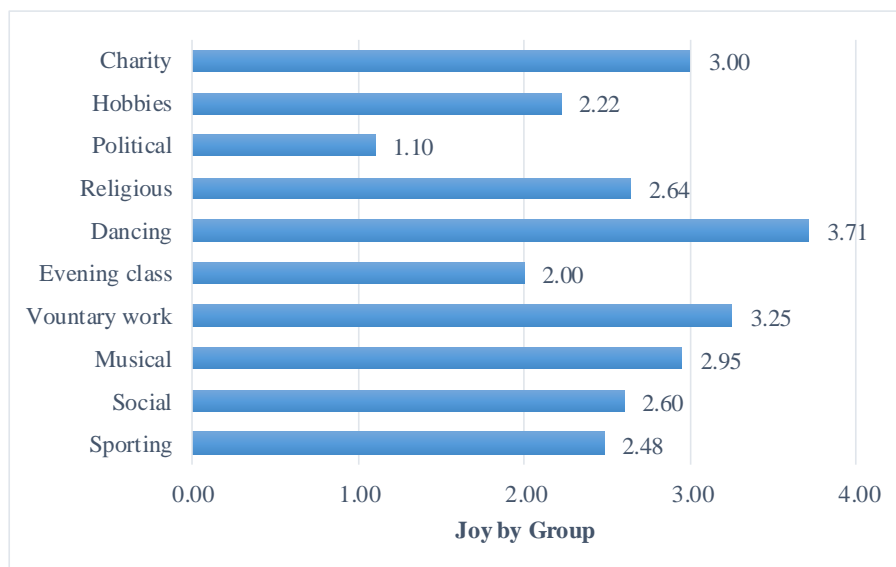
One of the traditional functions of dancing is sex – finding and enjoying the company of a sexual partner. However, in my rather middle-aged group of subjects, it was not thought to be very important, somewhere between “enjoyable, but only formal contact between sexes” and “pseudo-romance, as in some dancing”; the first was more common. It would be nice to see if the same was true of younger dancers; after all they sometimes do marry each other. I am inclined to think that the sexual element is present, but in a rather restrained form, a kind of “safe sex”, since it is unlikely anything will happen.

How about the possible effect of dressing up and dancing on self-esteem? I asked some questions about this, and found that self-esteem was most affected by skill at dancing (3.54), followed by acceptance (3.25), but not by dressing up, or putting on public performances.

It was widely believed by my subjects that dancing provides benefits for health. Other research shows of course that exercise, and especially aerobic exercise, is very good for almost every aspect of health. For example, the maximum deterrence against heart attacks can be achieved by 200 minutes of exercise a week, though it is better if this is spread out over five occasions.

Does Scottish dancing produce any other long-term benefits? Where there are such benefits, there are usually short-term rewards to motivate behaviour towards the goal; people wouldn’t bother about sex unless it was very enjoyable, and this ensures the continuation of the species. Co-operative behaviour in general is also like this: it is enjoyable in itself, and leads to mutual help and social integration. Does dancing produce such social integration? Scottish and similar leisure groups are found to straddle several social classes in their membership, but not the whole range. There are positive attitudes towards other clubs.

(Continued opposite)



typical score was 4) than any other of the leisure groups studied, as shown in the chart above.

Joy was the most intense emotion reported for dancing; some of the others were satisfaction (3.47), excitement (3.00), but higher for younger dancers, and relaxed (2.83). Frustration was very low; this was much the highest for political groups. Other research has shown that leisure activities are an important source of happiness, especially if they involve some serious commitment, and especially if they are carried out with other people. And, of all the causes of happiness, leisure is the one that it is easiest to do something about; work, social relationships and our personalities are also important causes of happiness, but they are more difficult to change.

I asked what people thought was “the main basis of member motivation”. The most important was “an intrinsic interest in the activity” (4.54), followed by “enjoyment of the social life” (3.79). I asked them to rate the importance of possible benefits from belonging to the club. Again, “the main activity for its own sake” was rated highest (4.38), followed by “the social life” at 3.58; “benefits for health” also scored 3.58, but “social support” was quite low at 2.13.

support reported was not very high, and close relations were only a moderate source of satisfaction (2.65). Church and voluntary work groups were a greater source of social support and close friendships, indeed many said that their relationships were closer than other friendships.

Every kind of social activity generates a special kind of relationship, and there are several special features of SCD: it is totally co-operative, it is very enjoyable, it involves a lot of positive non-verbal activity, and it does not require much conversation or self-disclosure. Dancing may have another benefit for social life; Robert Burns said that he took up dancing “to improve my manners”. I think this would work – the emphasis on “polite turns”, on co-operation and on helping people would be expected to produce positive effects in this area of social skills.

“Non-verbal communication” refers to facial expressions, tones of voice, gestures and postures, touch and direction of gaze. These signals have been found to be very important in communicating friendly attitudes to others. Scottish dancing generates high levels of smiling, looking and touch – all are powerful signals for interpersonal attraction. A further factor is the co-

Parkinson's and SCD

Parkinson's disease is a neurological disorder caused by lack of a substance called dopamine, which helps the brain to function. It causes stiffness, tremors and clumsiness. It is nearly ten years since I was diagnosed with this malady, yet I am still dancing, and my neurologist tells me that in my case it is progressing very slowly. I believe that SCD has something to do with this, as dancing is well known to be beneficial to people with Parkinson's.

I attend a weekly exercise class, run by the Sutton, Kingston and Epsom branch of the Parkinson's Disease Society, and offered to organise an SCD taster session for the younger members of the branch. This group is known as the APPs – Active Parkinson's People. The offer was accepted. My daughter, Catriona, is an RSCDS teacher, so I asked her to MC and to draw up a programme of suitable dances. A volunteer demo team was recruited, mainly from the Wallington Scottish Association.

We demonstrated a few dances and then got the audience to join in. Catriona came up with an alternative version of the *Gay Gordons*. The part where the lady turns under her partner's arm could be awkward for Parkinson's people, as we can be a bit unsteady on our feet, so she suggested that instead dancers could balance away from then towards partner, as in *Swedish Masquerade*.

Catriona danced a solo for variety – the Highland Fling. I do not usually take part in dance demonstrations these days, as my footwork is nothing like good enough, however this one was an exception. It was more important to show that Parkinson's does not need to hold you back than to be concerned about steps and we had another dancer in the team who also has the complaint. Everyone seemed to enjoy themselves, and the dancers said it was well worth doing.

Elizabeth Bennett

(Continued from opposite)

There is a lot of tolerance for newcomers, beginners, and other potentially disruptive people. I asked about "good works", and most people referred to charitable donations by clubs; there is no obvious reason why this should be done, but it is, particularly when members are in a very good mood, as at a ball, perhaps due to what has been called "an overflow of goodwill".

There are several problems commonly found with leisure and voluntary groups. Leadership is difficult, since the leader has no obvious rewards or punishments he or she can use. I asked about this, and the respondents thought it was done mainly through the leader's own expertise giving authority, and by persuasion. Another problem of government: in my survey, about a third of clubs of all kinds, including dancing ones, were totally undemocratic, another third only partly so. Of course, RSCDS rules insist on a certain degree of participation. Other research has found that satisfaction with clubs is greater the more participation there is. It is odd that members don't object more when it is absent, perhaps they are happy for someone else to do the work, perhaps it is easier to move to another club. Other problems common in some leisure groups are the danger of conflicts between cliques, anxiety over failure or stage fright. These were very low for my Scottish dancing subjects.

The most striking feature of Scottish dancing is where I started: the high level of joy created. This is probably the result of the combination of forms of music, exercise and social interaction, each of which would be enjoyable alone, but which together have a very strong effect. The social relations formed have a special character, being based more on enjoyed co-operative activity and non-verbal communication, than on conversation. The probable benefits are extensive, for happiness, mental and physical health, social skills and social integration.

Michael Argyle



Active Parkinson's People from the Sutton, Kingston and Epsom branch of the Parkinson's Disease Society enthusiastically joined in the dancing with members of the Wallington Scottish Association

RSCDS Summer School 2017

Week 1: 16 – 23 July; Week 2: 23 – 30 July; Week 3: 30 July – 6 August; Week 4: 6 – 13 August
University Hall, St Andrews

Director: Jim Stott

- Attend as resident or non-resident, for any one or two weeks of the four. Residents can choose between University Hall and the Agnes Blackadder Hall;
- Morning classes at all levels, and optional afternoon classes/sessions;
- Social dancing every evening, with a ceilidh one evening each week;
- For the first time, details of all the teachers and musicians are available in advance, at www.rscds.org/document/1368. Teachers and musicians from London and the South-East are well represented among some of the best from around the world.

Music Courses, including a New Course for Class Musicians

- There will be Music Courses run by Ian Muir (of Craigellachie) in both weeks 1 and week 3 in 2017, for musicians at Grade 5/6 standard or above;
- The course in week 3 will follow a similar programme as previous years, preparing the assembled company to play for dances, including the Younger Hall on the final Saturday. Various clips are available from prior years, including this from 2016: www.youtube.com/watch?v=pOLKbFLOouo
- In contrast, the course in week 1 offers eight places, with the aim "to develop competent class musicians who:
 - Understand how to, and are able to, deliver music for class which has the necessary sustainability and lift to inspire dancers;
 - Use an increasing repertoire of tunes which complement and support the teaching of dancing;
 - Understand the role and impact of the class musician;
 - Are able to work sympathetically and as a team with the class teacher."

- Full details of this new course are available at www.rscds.org/document/1380

A Range of Options available in Different Weeks

- Young Dancers' Week will take place in week 3, when 12-15 year olds may attend, with a chaperone, and join in the regular classes and activities;
- Junior Summer School, for 8 - 11 year olds, which proved so popular last year, will again run in week 3 of Summer School. You can book using the main booking system, but please note that the parent/guardian of each young dancer must also fill in a separate Junior Summer School form (available at www.rscds.org/document/1371) and email moira.thomson@rscds.org
- Teachers' Training Unit 5 will be covered in weeks 1 and 2, taught by Anne Taylor;
- Graham Donald will be teaching Unit 2 in week 3 and Unit 3 in week 4;
- Subject to sufficient numbers, classes will be offered in all four weeks at levels from Introductory level up to "Technically Skilled" level, both High and Low Impact, as well as a class for Teaching Skills. Social Dancing Skills will be available in week 4 only.

Dancing Achievement Award

- The Dancing Achievement Award is an opportunity for dancers to work with a course tutor and concentrate on personal dancing critique. It is also a chance for those who are thinking of taking the RSCDS Teaching Qualifications to have their dancing assessed in preparation for Unit 2.
- The Dancing Achievement Award will be offered as follows:
 - Introductory: Week 2 (23 - 30 July)
 - Advanced: Week 3 (30 July - 6 August)
 - Very Advanced: Week 4 (6 - 13 August)
- Participation is subject to spaces remaining available. Please enquire at Headquarters.

Prices

- A range of prices is available. For RSCDS members, prices include £655, if resident at University Hall, £870 if resident at Agnes Blackadder Hall, and £300 as a non-resident;
- Discounts are available for 8-11 accompanying children (week 3), 12-15 year olds (week 3) and 16-25 year olds (all weeks);
- Other resident and non-resident options are available;
- A range of scholarships is available to enable dancers and musicians to attend Summer School and other Society events. See "We can help you afford it" on p4.

All classes and courses are subject to demand. Further information and online booking are available at www.rscds.org/article/summer-school-2017 Members are required to log in to book. For log-in details, please contact Gaynor Curtis at membership@rscdslondon.org.uk

How the Violin came to Scottish Dancing

When we dancers think of the golden times of early Scottish dancing, we probably imagine the 1780s and 1790s: those great heydays when violinists such as the great Niel Gow and his son Nathaniel, played to dancing assemblies full of the cream of Scottish society. No occasion was complete without these masters of the instrument, spilling out melodious reels, jigs and strathspeys.

It is therefore hard to believe that, when the 18th century began, the status of the original 'fiddle' had been very low, often associated with disreputable travelling musicians and vagrants, licentiousness and even witchcraft. Yet this despised instrument gradually rose to prominence, until it came to be seen as

banned, and, although the bagpipes were not formally forbidden, they nevertheless also began to disappear.

However, by the middle of the 18th century, Scotland was beginning to reap the economic fruits of the Union. Ironically, this newly flourishing society was gradually being permeated by the very Scottish culture that opponents of the Union had lamented. After 1707, many intellectuals began attempting to reclaim their native culture and so, gradually, there emerged the collection and publishing of Scottish and Gaelic songs and ballads. Some were found in old documents, such as the 17th century lute manuscripts, and others were gathered in villages and in the countryside. Moreover, many were newly created. Early in the century titles such as *Orpheus Caledonius* (1725), and then *Choicest Scots Tunes* (1734) were published. Then there appeared the compendious *Caledonian Pocket Companion* (1743-1759), which ran to 12 volumes, with 550 tunes in total. Robert Burns is the most renowned of these collectors/songwriters. This flowering of national song, woven through with the robust Scots dialect, filled the musical vacuum that Scotland had so long endured.

The increased pace of music publishing played an important role here. Printed material had largely taken over from manuscripts and the lack of any musical copyright meant swift transmission of songs and ballads. Moreover, the Presbyterian emphasis on the need to read had resulted in a society blessed with schools, libraries, printers and publishers. All these factors contributed greatly to the spread of music and song.

There now existed this marvellous fund of vocal music. With the advent of modern instruments such as the violin and the transverse flute, it was a natural step to the transposition of songs and ballads into instrumental music for concerts and dancing. From 1757 to 1761 the great Scottish music publisher, Robert Bremner, brought out his first publication of instrumental tunes specially adapted for dancing, its title: *A Collection of Scots Reels or Country Dances*. Other publishers followed this trend, sowing the seeds for an explosion of dancing. In the major towns dancing assemblies were soon in full swing and dancing masters, armed usually with their small fiddles, called kits, were becoming part of the social fabric.

Documents such as Bremner's tell us which instruments were in use at the time: early on, songs and tunes were set for combinations of flute, violin, harpsichord and fife, but by the 1770s we see a preponderance of "violin and flute" or "violin or flute", plus accompaniment. However, the 18th century vogue for European travelling musicians, who were versed in the music of the European courts, was to sow the seed for the eventual dominance of the violin. This instrument had started gaining popularity in Italy and was to reach its apogee between 1650 and 1750, with the superb creations of Amati, Guarneri and Stradivarius. Italian travelling violinists reached Scotland in the early 18th century and settled there, teaching and playing in concerts. Treatises on the techniques of playing the violin to a high standard began to arrive and had a profound effect. Moreover, the Scots began making their own sophisticated instruments: Matthew Hardie of Edinburgh, the "Scottish Stradivarius" and Joseph Ruddiman of Aberdeen, are the most famous and their creations are still praised today.

So the violin eventually won out. Brilliant in sound, emotionally expressive and inspiring for dancers, this instrument, developed in Italy, found a niche expressing Scotland's rich folk-song inheritance. This was the period when great tunes, wonderful musicians and the flowering of country dancing all coalesced. The gentry patronized and furthered the careers of these inspired violinists and so, in the great country houses and at the grand assemblies, men such as William Marshall, Niel and Nathaniel Gow and Robert Mackintosh were constantly in demand for dances and balls. Moreover, they also composed and published their own beautiful dance tunes. Significantly, it was at this time that the strathspey started to emerge: in 1770 William Marshall published his first collection of 'Strathspey Reels', and, such was the beauty of his and others' strathspey melodies that, expressed by the violin, their haunting, nostalgic qualities seemed to symbolize the Scots' search for their identity.

We have seen how the Act of Union had awoken nationalist ideas and had re-ignited longings for a genuinely Scottish culture. Ironically, the increased closeness with England actually nourished Scotland's cultural and musical blossoming. After the restoration of the English monarchy in 1660, London had become a crossroads of European culture, and the now frequent communications between England and Scotland ensured that ideas and musical influences travelled fast. Thus, on the wings of this movement, there came the violin, destined to become Scotland's cherished national instrument.

Rosalind Zuridis



Keith Smith, with Muriel Johnstone on keyboard, bringing the tradition of the violin in Scottish music up to date (taken at a Chiswick SCD Club night, 24 February 2013)

the national instrument, at the heart of the rediscovery of Scotland's rich folk-culture and at the centre of the great tide of country dancing. Such an elevation surely merits examining!

At the beginning of the 18th century, music in Scotland was in a parlous state. The Calvinism driven by John Knox had, from the 1560s on, stripped out of the churches not only all the physical signs of Catholicism, such as the altars, the stained glass and the clerical vestments, but also almost every trace of music. Organs and music books were destroyed and church choirs were disbanded, leaving only psalms and a handful of common tunes. This dearth of music should be compared with most of Europe and England at that time, where music-making was in robust health: operas, concerts, court masques and pageants, church anthems, oratorios and cantatas.

Moreover, the creative impetus from court life, which musicians elsewhere in Europe enjoyed, had vanished from Scotland when, in 1603, following the Union of the Crowns of England and Scotland, the court of James VI departed for London. Courtly music, poetry and dance disappeared. The Scottish gentry were now isolated from the musical developments in England and Europe. Their principal solace was private music-making: singing to the accompaniment of the lute and the viol. The people's music was still out there, albeit frowned upon: whistles, recorders, simple flutes and rudimentary fiddles accompanied the common folk's processions, weddings and ballads.

In 1707 the Act of Union with England was signed, and this finally put an end to Scottish independence. Scotland retained only ecclesiastical, legal and educational powers, and the Scottish Parliament went south. This Act was voted through despite intense opposition and, consequently, resentment and a defiant espousal of a Scottish identity began to emerge. This resentment would result in the 1715 uprising and yet again in the disastrous 1745 'Bonnie Prince Charlie' episode. After this, England enforced measures whose purpose was to eradicate Gaelic culture and the highland clan system. The kilt was



Silver Cross from Then to Now

Introduction

Dancing mainly in the south-east for the past forty years, I have always been aware of the Silver Cross Band. As I had a connection from the certificate class with South East Herts Scottish Country Dance Society, I would often travel over to Hertford to their Friday night club nights, where live music was always provided. I much prefer live music, and always enjoyed the steady, somewhat gentle playing of Chris Walker, leader of the band. Silver Cross based in St Albans was, one might say the resident band for SEHSCDS.



The band make-up was mainly four-piece in the early days that I knew them, with Barbara Manning on fiddle, Mel Hewat on keyboard and Mick Grant on drums; latterly, Gordon Glencross has been the drummer. I would from time to time also dance to Chris's music at Wheathampstead, with the monthly Saturday Silver Cross Dancers, in the Hertford Castle grounds, or whenever a dem or practice was wanted - Chris's happy demeanour was always there to support us. As Chris was a dancer too, he always connected with dancers through his playing. I also enjoyed going each year in March to Chris's charity Fiddlers' Rallies, when so much musical preparation was required from all participants, and, I may say, very much appreciated by those lucky enough to have enjoyed those wonderful Scottish musical evenings of tunes played so enthusiastically. Sadly, those days have come to an end after 30 years, but when I reflect on them I hear ringing still in my head the lyrical strains of the usual concluding tunes: *Scalloway Voe* and *The Headlands*. Chris and Barbara now also reflect on those musical days:

Chris Walker Reflects

The name 'Silver Cross' came from an activity which took place during the Edinburgh Festival back in the 1950/60s: it was a club that ran ceilidh type entertainment for tourists in the late evening, after the 'proper' shows had ended. It was run by members of RSCDS Edinburgh, and was mainly easy ceilidh dancing. The live music was fairly ad hoc, relying on whoever turned up on the night, but I met a number of musicians who went on to play with some of the well-known dance bands of the time. In those days the challenge was to play the tunes *Archie Menzies* and *The High Level Hornpipe*.

I played in a student band at St Andrews University, and when I was studying in Edinburgh I played with one of the big (ballroom) bands of the day for the SCD items on the programme (they did *The Beatles*, I did the *Duke of Perth*). When I came to St Albans, I happened to bump into Derek McLeod, my university fiddle colleague at the Hertfordshire Highland Games,

and that was the start of a band in these parts. Then, meeting Charlie Millar at a barn dance we were playing at, led to him starting a dancing group for experienced dancers which became known as "the Silver Cross", aka "Charlie's". Silver Cross has been around since the mid-1970s and has recently clocked up 40 years, meeting monthly (except during the summer) in the same friendly hall at Wheathampstead. Various musicians have played with the Band over the years but Mel Hewat has been with me from the start. Our first fiddler was Kim Feldmesser who

was still at school at the time. When he left Barbara Manning became our regular fiddler and she has been with us for over 30 years. We have played in some interesting places, not least at a military establishment in Brussels, which I later discovered was NATO HQ. But mainly, we've enjoyed our playing for clubs in Hertfordshire and north London, with the odd outing to Pont Street and Kensington Gardens.

Barbara Manning Reflects

My first memories of the Silver Cross Band are from when I was still a very keen dancer, some time before I actually started playing in the band. One heard of dances with live music which took place every month at Wheathampstead, boasting very complicated programmes for which 'only experienced dancers need apply' so, it was some time before I plucked up courage and hoped that I was good enough to cope. Then, I remember how MC Charlie Millar would bring us to order with a stentorian "Yes PLEASE!", announcing the dance and saying "Nice easy dance", especially if it was something really intricate!

Chris Walker and I played for SEHSCDS in Hertford's twinning ceremonies with Evron near Le Mans in 1979 and 1980, and after that I became the fiddler in McBain's Band for several years, with occasional evenings also playing with Silver Cross. So even now, I feel like a relatively recent member of the band, though I can boast the odd foray down the M4 to play in Cardiff, and a memorable week in 1995 when we accompanied Corryvreckan, in the absence of their regular players, at a weeklong international festival of music and dance in Murfreesboro, Tennessee, during which, as well as appearing at the main performances, we got up early to entertain at schools and old people's homes. At Pont Street, Silver Cross played for John Laurie's Burns' Nights for several years, and Chris Walker and I have played for RSCDS London Branch dancing in Kensington Gardens for the past two years. I also had the honour of leading the St Albans & Mid Herts Caledonian Society Fiddlers Rally, organised by Chris, for several seasons. Meanwhile, 40 years on, the monthly Silver Cross dances continue at Wheathampstead, to which all are welcome!

Thank you, Chris and Barbara, for your happy reflections, you have brought pleasure to many a dancer through your playing, and long may it continue.

Stephen Webb

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The bookstall is at your service for the sale of books, CDs and Branch badges. They can be bought at dances and other Branch events, or sent out by post. A number of high-quality CDs by well-known bands are now for sale at bargain prices. Current stock is listed on the Branch website, www.rscdslondon.org.uk. Contact Daniel (see below) with any queries or orders.

Daniel Capron

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1. RSCDS Milton Keynes Branch Annual Dance, Old Stratford Community Hall, Saturday 11 March 2017: The musical line-up for the evening: Bob Parsons (drums), Barbara Manning (fiddle) and Calum Mitchell (accordion), shown here with first half MC Graham Wort.
2. RSCDS Winter School Ceilidh, Pitlochry, Sunday 26 February 2017: London Branch and Berkhamsted S&RC members perform a 'Whisky Dance' to entertain the assembled company.
3. SERTA workshop "Controlled Abandon", Wallington, Sunday 19 March 2017: musician Barbara Manning, teacher, and RSCDS Chairman, Helen Russell with SERTA Chairman Jane Rose (see report p15).
4. Berkhamsted Strathspey & Reel Club Sapphire Highland Ball, Ashlyn's School, Berkhamsted, Saturday 11 February 2017: London Branch chairman Margaret Catchick, dancing the knot in *The Golden Wedding Strathspey* with Sarah Kelsall-Patel.
5. Combined Societies' Dance, hosted by the London Highland Club, St Columba's Church Hall, Saturday 1 April 2017: the MCs and Band for the evening, from left: Davinia Miln, Keith Anderson, Lindsey Jane Rousseau, Catriona Bennett, Bob Parsons, Valerie Strachan, Alasdair MacLeod and Jenny Kendrick.
6. *Tanz in den Mai*, Bonn, Sunday 30 April/Monday 1 May 2017: dancers and those new to dancing combined for a evening's ceilidh dancing 'into May' at the end of a full weekend of dancing at the Spring Fling and Spring Fringe (see report p16). The tradition included an example Maibaum (May tree) on the left – a silver birch complete with crêpe paper decoration.
7. Spring Fling/Spring Fringe dance, Bonn, Saturday 29 April 2017: the assembled company, at the Saturday night Ball of the weekend.



BACK IN THE DAY: OVER 66 YEARS OF *THE REEL*

<i>The Reel</i>	1	50	100	150	200	250	300
Date	September 1951	August 1959	December 1967	November 1979	May 1992	December 2004	May 2017
Editor of <i>The Reel</i>	Janet Irene Stewart	Jimmy Anderson	Mac Southon	John Laurie	Andrew Kellett	Daniel Capron	Jeremy Hill
Branch President	Hugh Foss	James Garvie	James Garvie	Ellen Garvie	Alex Westwood	Mary Stoker	Rachel Wilton
Branch Chairman	-	Alastair Ross	Alex Westwood	Bill Ireland	Andrew Cockett	Owen Meyer	Margaret Catchick
Branch Vice-Chairman	-	Irene Stewart	Bill Ireland	Alex Westwood	Wilson Nicol	Rachel Wilton	-
Branch Secretary	Mary Hutchinson	Reginald Ingram	Harry Draper	Harry Draper	George Potts	Pam Ellam	Ireen Goulding
Next dance	Members' Dance	Members' Dance	Members' Dance	Branch Dance	Branch Dance	Christmas Dance	End of Season Dance
Location	Royal Scottish Corporation Hall, Fetter Lane	Royal Scottish Corporation Hall, Fetter Lane	Royal Scottish Corporation Hall, Fetter Lane	St Columba's Church Hall, Pont St	St Columba's Church Hall, Pont St	St Columba's Church Hall, Pont St	St Columba's Church Hall, Pont St
Band	Frewer's Band	McBain's Band	McBain's Band	The Caber Feidh Band	Frank Reid and His Band	David Hall and his Band	Ian Robertson
Member's ticket price	4s 0d	5s 0d	6s 0d	£1.00	£3.50	£9.50	£12.00
In 2017 terms	£6.30	£5.38	£5.13	£5.28	£6.90	£13.78	£12.00
First dance	<i>Scottish Reform</i>	<i>The Duke of Atholl's Reel</i>	<i>Lamb Skinnet</i>	<i>The New Waterloo Reel</i>	<i>The Wild Geese</i>	<i>The Wild Geese</i>	<i>Granville Market</i>
Last dance	<i>Waltz Country Dance</i>	<i>La Tempête</i>	<i>The White Heather Jig</i>	<i>The Irish Rover</i>	<i>Mairi's Wedding</i>	<i>Mairi's Wedding</i>	<i>The Deil amang the Tailors</i>
Latest RSCDS Publication	Book 16	Book 20	Book 23	Book 29	Book 37	Book 44	Book 50
Membership subscription (annual)	5s 0d	5s 0d	5s 0d	£1.00	£7.00	From £14.00 for an adult	From £24.00 for an adult
In 2017 terms	£7.88	£5.38	£4.28	£5.28	£13.80	£20.31	£24.00
Period membership	£3 3s 0d (life)	£3 3s 0d (life)	£3 3s 0d (life)	£10 for 15 years	Not available	Not available	Not available
Pint of milk	£0.04	£0.03	£0.04	£0.11	£0.30	£0.40	£0.45
In 2017 terms	£1.26	£0.72	£0.71	£0.58	£0.59	£0.58	£0.45
Average UK House Price	£1,891	£2,124	£3,837	£21,966	£52,663	£152,464	£206,665
In 2017 terms	£59,567	£45,708	£65,613	£115,980	£103,821	£221,153	£206,665
Prime Minister	Clement Attlee (soon to be replaced by Winston Churchill)	Harold Macmillan	Harold Wilson	Margaret Thatcher	John Major	Tony Blair	Theresa May
Master of the King's/Queen's Musick	Sir Arnold Bax	Sir Arthur Bliss	Sir Arthur Bliss	Malcolm Williamson	Malcolm Williamson	Sir Peter Maxwell Davies	Judith Weir
Artistic Director of The Royal Ballet	Dame Ninette de Valois	Dame Ninette de Valois	Sir Frederick Ashton	Norman Morrice	Sir Anthony Dowell	Dame Monica Mason	Kevin O'Hare
Notable events	Festival of Britain ends. O and A levels introduced to replace Higher School Certificate. Ealing Comedy film <i>The Lavender Hill Mob</i> released	Barclays become the first bank to install a computer. The first Mini goes on sale. Cliff Richard and The Drifters release <i>Living Doll</i> , written by Lionel Bart.	Concorde unveiled. <i>Just a Minute</i> first broadcast, with Nicholas Parsons as Chairman.	The highest ever TV viewing figure of 23.95M is recorded for the last ever episode of <i>To the Manor Born</i> . <i>The Times</i> resumes publication after a year-long dispute over technology.	Plans are unveiled for a fifth terminal at Heathrow Airport. <i>Punch</i> ceases publication, having been founded in 1841.	Jill Halfpenny and dance partner Darren Bennett win the second series of <i>Strictly Come Dancing</i> . Some 280,000 are killed in a tsunami in the Indian Ocean.	General election called for June 2017, following triggering of Article 50 to leave the European Union. <i>Britain's Got Talent's</i> 'golden buzzer' act wins 2017's biggest TV audience so far.

LETTERS TO THE EDITOR: *THE REEL* AT 300

For this celebration 300th edition, we asked members of the Branch from around the world to provide some comments on what *The Reel* means, and has meant for them:

From The Chairman

Dear Jeremy,

The Reel has become one of the most widely read publications in Scottish country dancing and one that is the envy of many other groups. From its inception in 1951 it has developed into a magazine that not only gives information on dances in and around S.E. England and further afield, but features articles from all areas of the Scottish country dance community, reviews of recordings, and letters which encourage debate.

So what does *The Reel* mean to you? Do you look forward to receiving it to find out what events the Branch is organising on your behalf, as well as those that other groups are organising, which you might like to attend; to read about anniversaries various clubs may be celebrating; to learn more about your fellow dancers; or to see if you are in any of the photographs? Perhaps you have moved away from London, and you enjoy reading *The Reel* to keep in touch with the activities of the Branch and the people you left behind?

For me, *The Reel* is an essential part of Scottish country dancing. In addition to finding out about upcoming events, it features interesting articles on dancing, dancers, bands and musicians in the London area, as well as reports and photographs from all corners of the world giving an insight into SCD worldwide.

The Branch is lucky to have such an excellent publication and our members should feel proud of it – I certainly am.

Yours sincerely,

Margaret Catchick
Chairman, London Branch
Buckinghamshire

From a Vice-President, in Scotland

In gathering thoughts on *The Reel* over the years, I had a lovely chance to chat with Branch Vice-President Jenny Greene. A Branch Committee member and teacher for many years, Jenny retired to live in Crieff some twelve years ago, where she still dances, as well as in Perth. She takes the chance to drop in when she can on the Summer School and catch a glimpse of how things are going. Pianist, teacher and dancers are all on their toes when she slips in at the back of the Ladies' Step class! She remains passionate about furthering this dance genre alongside SCD.

Much of her teaching career was spent at Wimbledon High School, and Jenny was instrumental in the Branch Day School being held there in the '80s and '90s. It was an ideal venue in many respects, with a variety of halls and excellent facilities, and the Branch welcomed teachers and musicians for many highly successful events.

Jenny recently returned to the school, and saw the renovated sports pavilion on grounds that were the original home of the All England Lawn Tennis Club. Jenny recalled that the grounds were also host to practices for the team put together to present John Drewry's *The Dancing Master* for the first time. This was at the dance held in June 1989 to mark the retirement of Bill Ireland as teacher of the London Branch Demonstration Class. The team comprised representatives from four decades: Alex Westwood and Rita Marlow; Ian Anderson and Jenny Greene; Iain Farrell and Marie Jamieson, and Paul and Janet Plummer, and they gathered covertly in Wimbledon to learn the dance for the first time. Like several of John Drewry's dances, the dance instructions were first published in *The Reel* (issue 189). The original performance can be seen at youtu.be/YekGMBP1LHk.

Jenny continues to enjoy receiving and reading *The Reel*, particularly the news on people, and keeping in touch with the happenings of the Branch.

Jeremy Hill, in conversation with
Jenny Greene
Vice-President, London Branch
Crieff, Perthshire

From Down Under

Dear Jeremy,

I have seen several changes to the format and style of *The Reel* under a succession of editors, but it has remained consistent in its variety of news, articles and opinions, and this has ensured that I have always looked forward to arrival day. Part of the appeal is that it does not simply follow a standard template, but that the editors seem to go out of their way to seek out articles on unexpected topics. One constant, of course, is the Letters page and I am sure that many contributors, myself included, appreciate the opportunity to air their views and initiate debate. Another highlight over the years has been the regular reviews of recent recordings, when we were able to benefit from John Laurie's extensive knowledge and I am pleased to see that these articles have continued under new authorship.



Special thanks to you too, Jeremy, as you prepare to hand over the reins to your successor.

Although now in New Zealand, Jeanette and I have opted to retain our membership of London Branch, if only to ensure that we continue to receive *The Reel*. We have fond memories of many people and places in the South East and the numerous photographs help to keep us in touch with what has been going on. I should also add that we tend to glance through the forthcoming programmes (somewhat enviously, at times!)

Finally, thanks to all the editors (past and present) who have taken on the job with enthusiasm and helped to develop *The Reel* into the magazine that we have today.

Yours sincerely,
Andrew Patterson
Rotorua, New Zealand

From the USA

Dear Jeremy,

I have enjoyed continuing to receive *The Reel* since leaving London over thirty years ago. The news and photos have kept me up-to-date with what is happening in the Branch in London. Sometimes the news has been positive, showing the achievements of the dancers and activities in and around London, and other times I have read with sadness the passing of dancers we knew while we danced in London all those years ago. The music reviews and historical articles have kept me in touch with the dancing scene while being halfway around the world in New Zealand and over the last five years in the USA.

Yours sincerely,
Andy Nicol
USA

Jenny Greene, pictured on a return trip to Wimbledon High School. She is standing beside gates celebrating the history of the sports fields, developed on land purchased from the All England Lawn Tennis Club in 1923, when it relocated to its present famous grounds in Church Road, Wimbledon.



RSCDS LONDON DATES FOR YOUR DIARY 2017-18

The following dates have been confirmed for next season. Events take place at St Columba's Church, Pont Street, London SW1X 0BD, from 7.00 – 10.30pm (doors open at 6.30pm), except where noted.

2017

Saturday, 16 September 2017: Opening Season Dance – **Craigellachie**
Saturday, 21 October 2017: Day School and Evening Dance (see p2)
Wednesday, 25 October 2017: Autumn Wednesday Dance (7.30 start)
Saturday, 18 November 2017: St. Andrew's Night Ceilidh – **Caledonian Reelers**
Saturday, 16 December 2017: Christmas Dance – **Ian Robertson**
Saturday, 13 January 2018: Burns' Night Ceilidh – **Caledonian Reelers**
Wednesday, 14 February 2018: Winter Wednesday Dance
Saturday, 24 March 2018: Combined Societies' Dance (St Columba's dancers hosting)
Wednesday, 30 May 2018: Summer Wednesday Dance
Saturday, 9 June 2018: End of Season Dance following the Branch AGM

Other details are to be confirmed – see future editions of *The Reel* and www.rscdslondon.org.uk

Bees in my Bonnet

Dear Jeremy,

Sorry to disappoint, but this subject is not a new dance combining the movements in *The Bees of Maggie Knockater* with those of *Blue Bonnets*! So much of SCD is prescribed, so, when something is discordant at a dance occasion, I suppose it is more likely to be noticed. We all have them; we could call them *Bees in my Bonnet* moments. Being light-hearted about it, these are mine:

Teaching

- Teachers using “wrong side” when they mean the “opposite side”;
- Saying “set to the right” and “set to the left” but mean pas de basque to the right and pas de basque to the left or just *set*. Perhaps the Manual definition needs changing!
- The use of the terms star or wheel which can be erroneously heard as reel;
- Using the term cross right when turn right halfway is what is required;
- Saying dancers turn when what is meant is turn about.

Dancing

- Hard concrete floors to dance on, even with wood block flooring;
- Slippery floors;
- Barely audible/poor counting down the dancer lines;
- Bands that play inappropriate first tunes;
- Bands that miscount the barring and over-run or stop early in a dance;
- Bands that control the encores danced;
- Too long spent over supper that then shortens the programme in the second half with attendant rushing or omission of dances;
- An excess of time spent on the raffle;
- Extras on dance programmes that never will be done. I consider ‘Extras’ to be unnecessary!
- MCs who put an extra into the programme without any advance notice or, even worse, add one on the end;
- MCs who don’t seize the moment but dither over encores and worse, call dancers back to do them;
- MCs who ignore the clear wishes from the floor to dance an encore, and then later insist on an encore, even when the feeling from the floor is – move on!
- MCs who cancel a dance from a programme without any advance notice.

Dress

- Brightly coloured or patterned shirts on men;
- Kilts hanging significantly below the knee and showing all but no gap above the sock top!
- Braces worn with kilts;
- Low slung sporrans;
- Men wearing short trousers to dance in;
- Ankle socks, rather than long socks with shorts, on men;
- Socks with virtually no turn over or uneven turnovers;
- Socks worn at different lengths;
- Ladies wearing gillies for country dancing;
- Violently different colour shoes from the dress;

Despite what appears to be a long list – and there are others that could be added to it – as things happen, I am really someone who deep down simply believes in:

Live and let live, and, when all is said and done, Just get on with it, but still have fun!

Bees in my Bonnet – but what are yours?

Yours buzzing,
Stephen Webb



A Place for Family Friendly Dancing

South East Herts Scottish Country Dance Society has been debating for some time how to address the shortage of families and new dancers in our club. After much thought the concept of the Nice and Easy Family Friendly Sunday afternoon dance for children, families and less experienced dancers became a reality last September. We were delighted to welcome 46 dancers (including five children and their mums) to an enjoyable afternoon’s dancing to the music of Barbara Manning.

This February we did it again, with Chris Walker (accordion) and Barbara Manning (fiddle). We aimed to increase attendance, with some nervousness. Would the children and families come back? Would more experienced dancers support us? We needn’t have worried – yes, the children came back with their mums in tow, and dragged them on to the dance floor and yes, we received outstanding support from experienced dancers and did indeed increase attendance. The programme was straightforward, the atmosphere was relaxed, and we all had a great time dancing easy dances and letting our hair down. Compliments poured in – I guess it was a bit like winning the Oscars.

What next? We intend to keep going and will hold our next Nice and Easy Family Friendly Sunday afternoon dance in September. We will again open our doors to dancers of all levels, including children. Clearly, many people, particularly families, enjoy Scottish country dancing but are not able to commit to the traditional pattern of weekly classes. This model lets them try it and enjoy it without commitment.

What made it a success? We got in the local paper which was great. Otherwise, it was word of mouth and lots of emails. People brought husbands, friends, and children. Several clubs brought their beginners along. Live music from Chris and Barbara, a simple dance programme and time for tea and cakes all helped. The low ticket price meant no-one would be put off by cost. People seem more relaxed on Sunday afternoons and more willing to tolerate mistakes.

Although not an RSCDS branch, SEHSCDS shares the aim to promote and develop SCD worldwide for the benefit of present and future generations. We know the afternoons will run at a loss, but we see them as vital outreach, raising the profile of Scottish country dancing and hopefully with the objective of attracting new dancers.

If you would like to come along in September you will be most welcome, whatever your dancing standard. If you have any comments, advice or otherwise I would love to hear from you on danceforfun@btinternet.com

Ian Stewart, Chairman, SEHSCDS

(Shown, right, in the picture above from the event)

Pointed toes

Dear Jeremy,

Have pointed toes gone out of fashion? One of the pleasures of watching the dem teams at Younger Hall during Summer School used to be seeing the beauty of individual technique, but these days, to judge by recent videos I’ve seen, it doesn’t seem to be there to the same extent, even amongst the ladies, although teamwork, covering, etc. are of course excellent. I remember Mrs Reid, whose classes I attended towards the end of her teaching career, saying to me “You need to stretch your feet, Barbara” – an instruction I wish I’d received many years earlier! Is the same emphasis no longer being placed on such matters?

Yours sincerely,
Barbara Manning

Maintaining Contact Email addresses

The Branch continues to use various means to keep in touch with members, on the website, Facebook, Twitter, through *The Reel* and regular email.

If you wish to receive information by email (not more than once a month), please send your email address to Jerry Reinstein via publicity@rscdslondon.org.uk and we will add you to the list.

Note: the list is not used for any other purpose and not shared with any other organisation.

Roy, my Uncle – Personal Reflections of “The Minister off the Loch”

In 1995 I was living in Glasgow and attended a day school there, organised by the RSCDS Glasgow Branch. As I checked in, I overheard someone excitedly saying to her friend, “Roy Goldring’s coming!” I didn’t have the heart to inform them that the R. Goldring who was on the list was not the R. Goldring they wanted! I think Roy was mildly and wryly amused to be viewed as a minor celebrity; I am similarly amused by the kudos occasionally accruing to me among dancers simply from being Roy’s nephew. At a recent dance, a new acquaintance who had just been told of the relationship spoke of him appreciatively as the author of “those lovely flowy (*sic*) dances”, a typical comment from dancers who want to assure me of their appreciation of Roy’s *œuvre*.

Roy was the younger brother of my father. When I was a boy, I saw little of Roy, his wife Doreen, and my cousins, as they always lived far distant from where my family lived. Roy and Dad were fond of each other, but the sibling rivalry of their boyhood was carried into adulthood – both were opinionated... but held quite different opinions; result: friction! Curiously, Roy became a more assiduous uncle when I was in my early forties and the recently ordained minister of a struggling church in south London. Roy would periodically telephone me to find out how things were going. As he had no high opinion of church as an institution, and did not share Dad’s and my faith, he had no problem with my expressing strong opinions that might shock some church-goers! This trait of being opinionated himself, and accepting and valuing the frankness of others, is evident in his article from 1993 in *The Reel* 203, entitled *The Dance Makars, (Part 1)* – “I detest writing out the instructions...”, and “I can rely on [a number of teacher friends] to say exactly how they feel and one or two pass on the unexpurgated views of their class members. The vocabulary

seems typical of Roy, who could equally have used the milder words “dislike” and “candid”!

My conversations with Roy about dances and his *Dance Makars* article lead me to think that he was as opinionated about what he was trying to achieve in his dances as he was on other subjects. My perception of Roy’s dances, one often shared by those who speak to me about them, is that, while they typically have some slightly unusual feature and do not therefore simply reproduce what many other dances offer, they seldom have an overly complex pattern. Roy could speak scathingly of dances that he (and I) would regard as mere “geographical exercises”, a viewpoint similar to the one he expresses in his article where he comments that “the spirit can be lacking if the pattern is so complex that the dancers’ primary concern is survival”. Furthermore, he normally stuck to the usual conventions (e.g. lady up, man down) unless he saw some good – and memorable – reason to depart from it. I was struck recently, on dancing *Back to the Fireside* for the first time in many years, how quickly I picked it up again, because it is distinctive but not overly complex.

Roy died in 2007 and his obituary appears in *Scottish Country Dancer* No.6 (April 2008). He had expressed the concern that Scottish dancing might die, because of the typical age profile of dancers and the dearth of new dancers. Some of his dances were therefore written with beginners in mind and he was firmly of the view that social dance programmes needed to include some easy dances.

My own favourite ‘Uncle Roy’ dance is possibly *The Minister on the Loch* – it has the qualities outlined above and the title makes a connection that’s meaningful for me!

Richard Goldring



Roy Goldring receiving the Society’s scroll from then RSCDS President the Earl of Mansfield in 2001.

A Tea Dance with a Difference

Last year, aware that some of our over 100 members were getting on in age and rarely coming to the club’s dancing evening, Berkhamsted Strathspey and Reel Club (BSRC) decided to hold a Tea Dance, with some easy dances and time for socialising over tea and cakes.

It was a good occasion for both new and old members, and so we held it again this year, again on a Sunday afternoon (12 March). Amongst the 50+ members, past members and family were the current BSRC President and eight previous Club Presidents, stretching back to one of the founders of the Club in 1952; and at the other end of the scale, there were dancers who had only started dancing a few months ago.

Music was provided by club member Ken Martlew and Mollie Koenigsberger, who had just bought a new fiddle which sounded great. Dances on the programme were straightforward and all walked through for the benefit of ‘young’ and ‘old’ alike, and a delicious tea of sandwiches and home-made cakes was served by the Committee. Many people commented on how much they enjoyed the event and hoped it will become part of our annual calendar.

Jeremy Newton

South-East Region Teachers’ Association (SERTA) “Controlled Abandon!”

After a lovely evening of dancing to Marian Anderson’s Band at the Watford and West Herts Scottish Society Caledonian Ball, I was fortunate enough to attend my first SERTA workshop. I was even more fortunate with the leader of the workshop, experienced teacher and current Chair of the RSCDS Helen Russell, with Barbara Manning providing inspiring music throughout.

The subject of the workshop was “Controlled Abandon! How to achieve good phrasing, elegance and musicality without losing sociability.” Helen covered this topic from the perspectives of teacher, dancer and dance deviser throughout the course of the workshop.

“Controlled Abandon”, Miss Milligan’s famous description of good Scottish country dancing, was explored in detail through Helen’s workshop, in a style that was accessible to new teachers, such as myself, as well as being thought provoking for more experienced teachers.

Helen used the warm-up to explore the elegant posturing and movement of all parts of the body, as well as showing how teachers can encourage classes to think about this area of dancing from the start, at the same time as learning habits that protect the body when dancing with controlled abandon.

We then looked at phrasing, along with the creation of dynamics to ensure that there is light and shade in our dancing. As a teacher in training, one of the key things is remembering what learning Scottish dance formations feels like to a beginner, as most formations come as second nature. Helen cleverly put the whole workshop back into the shoes of the beginner by teaching the Hello Goodbye Poussette in quick time, a formation that only one person in the workshop had done before. Suddenly trying to maintain a good pas de basque step while travelling became quite a challenge!

In the second part of the workshop, we moved onto looking at musical dancing and how important the music is to a dance being enjoyable. Helen

taught us *The Sow’s Tail*, a traditional dance, which we then danced to a set of tunes chosen by Barbara. We all found it a nice dance. We then tried dancing *The Sow’s Tail* to the original song tune from the Georgian period, and all struggled with fitting the phrasing of the dance to the phrasing of the music.

In small groups, we then worked on individual dances. This continued the theme of the importance of considering the phrasing of the music when devising dances, by highlighting the extra layer of difficulty added to a dance just by placing a repeated figure or formation onto a different phrase of music.

I would like to extend many thanks to Helen Russell for a fascinating workshop; Barbara Manning for superb musicianship; and finally Maggie Westley who kindly organised our hall and refreshments on the day.

Lizzy Conder

The day concluded with SERTA’s first General Meeting, when officers were elected on a temporary basis and we were presented with up to date financial data. A discussion was held about the constitution, which will be discussed again at the next workshop. Please see website www.serta.org.uk for full details

Our next workshop will be held on Sunday, 24 September at Finchampstead near Wokingham, when we will focus on “How People Learn” and then “Highland Steps used in Country Dances”. Further details will be on our website or contact us via serta2017@gmail.com

SERTA is open to anyone who teaches, is learning to teach or leads a group of Scottish Dancers.

Jane Rose
(see picture p11)

Dancing into May at the Spring Fling and Spring Fringe in Bonn

This May bank holiday weekend, 155 young dancers gathered in Bonn, Germany for Spring Fling 2017. Edward Davies and I, members of London and Brighton Branches were lucky enough to attend this fantastic event. We would like to thank the London Branch for their generous contribution to our course fees, we thoroughly enjoyed ourselves! It was brilliant meeting and dancing with other young dancers from all over the world.

Some 130 participants chose to stay at the youth hotel, which meant the local committee was able to book out the whole of BaseCamp. We were therefore able to stay up until the early hours of the morning, playing games and learning (well attempting to learn!) traditional German dances without disturbing too many people. BaseCamp is an amazing place to stay and came 3rd in the German tourism prize 2014. It is an indoor vintage fake camping site with themed caravans (i.e. Safari theme), tour buses, old sleeper trains etc. We stayed in the sparkly pink caravan called Drag Queen!

Having been on the local organising committee, led by Elaine Davies, for Spring Fling 2015 in London, Edward and I understand the amount of work that goes into organising such a big event, and we would therefore like to congratulate the Bonn committee, Youth Services and HQ for their hard work: Joana Stausberg, Ramona Zohm, Judith Fingerhuth, Tim Hoffmann, Kenton Stutz, and Matthias Rank all played their part in making Bonn such a success.

The teachers and musicians were brilliant throughout the weekend. Duncan Brown, Fiona Brunk and Raphaëlle Orgeret gave us challenging dances, focused on technique and expected nothing less than 100%. Aymeric Fromherz, Lindsey Ibbotson, Susan MacFadyen and Matthias Rank were amazing, playing encore after encore, and giving us all the lift of energy we needed during and after our classes. For the optional afternoon class, we chose the Waltz and Polka class, which was fantastic. To be taught this form of dance in Germany was amazing. At the end of the weekend, Duncan surprised his fellow teachers with two dances he devised: *Fiona's Reel* and *Raphaëlle's Jig*.

The evening dances were well attended – over 300 people on the Friday dance and Saturday ball which created a great atmosphere. The cheering and stamping towards the band after every dance was great to hear, and the number of encores meant we were dancing until the early hours. Thank you to all the musicians for playing for so long and keeping the room buzzing! It was brilliant to see dances from Book 50 on the evening programmes, the collection of dances devised by young dancers from the competition at Spring Fling in London. Believe it or not, it was the first time I have ever danced my own dance *192 Miles Home*, and I was delighted to dance it along with hundreds of other dancers. What a great experience it was.



Described as “the only indoor vintage faux campground of the galaxy”, BaseCampYoungHostel proved the ideal focal point for the Spring Fling weekend.



Teachers, musicians and some of the Spring Fling committee, from left:

Susan MacFadyen, Aymeric Fromherz, Fiona Brunk, Duncan Brown, Raphaëlle Orgeret, Matthias Rank, Ramona Zohm, Tim Hoffmann, Kenton Stutz (not shown: Lindsey Ibbotson and other committee members).

Just like previous years at Edinburgh 2016 and London 2015, Bonn had a Fringe event running alongside Spring Fling as well as a children's class. It was great to see familiar faces from London who managed to attend the Fringe event. Congratulations to the Fringe organisation committee: Angelika Schmidkonz, Eva-Maria Beckmann, Joana Stausberg, Uta Hasekamp, Verena Ebling along with the teachers and musicians: Jimmie Hill, Linda Henderson, Lindsey Ibbotson, Silke Grosholz, and Iris Wähler for a great course.

The Sunday morning activity involved all classes learning a display put together by Tim Hoffmann. We then performed it all together starting with Advanced, Intermediates and then Very Advanced. It then finished with a combined final dance. It is available to watch on YouTube as Spring Fling 2017 'Sunday Scottish Surprise' at www.youtube.com/watch?v=Yh3J7o76n1c

We opted to stay an extra night, so we went on the Sunday afternoon tourism activity, a tour of Bonn, and attended the Sunday evening dance, *Tanz in den Mai*. This 'dance into May', with dancing continuing past midnight to celebrate May Day, was also fantastic. Led off by Zoe and Jeremy Hill, the final *Strip the Willow*, at well past midnight, was danced with as much enthusiasm as the first dance on Friday night.

Once again thank you to everyone who made the weekend possible. We had an amazing time! See you all at Spring Fling 2018 in Glasgow!

Katy Sweetman, Assistant Editor



Jean Harrison 9 September 1923 – 27 February 2017

Jean was the youngest daughter of Mabel and Thomas Harrison, a WWI hero who lost his brother and his leg in the Battle of the Somme. Born in Wales, Jean grew up in Theobald Street in London. Their house was completely destroyed as the street and the area suffered the worst during the Blitz in April and May 1941. As the result, Jean, her parents and her sister Nora, were moved to Ridgmount Gardens in 1941, where she lived until her death.

Jean was the kindest, loving, caring and conscientious person; a great friend to many, and a devoted and loving member of St. George the Martyr Parish. She was an outstanding and truly loved teacher whom students always remembered and to whom they kept writing even 40 years after they left the primary school. Jean was also a wonderful and dedicated piano teacher.

Her playing for Scottish dancing started when the regular pianist was unable to play one week for class, and the Institute looked to see who they had on their books who was available; thus Jean Harrison started to play for Scottish dance classes. Her first teacher was Andrew Gillies, and she never looked back.

In her time she played for over 50 teachers – weekly classes, Day and Weekend schools, children's classes, ladies' step dancing classes, Certificate classes. She was always well-prepared, and very particular in her choice of tunes; always there on time. Even when she fell down the stairs at Paddington, and arrived at an Argyll Day School looking very bruised, she insisted on playing for the classes before she went to the hospital to be checked over.

She played for classes for more than 40 years. In 2005, Jean was presented with one of the first Branch Awards for her outstanding service to Scottish dancing in London over the years. Countless dancers will remember the joy of dancing to her music. I had three years of teaching with Jean playing, confident that whatever else happened during the class the music would be excellent.

She will be sorely missed by all her friends. Rest in Peace, Jean.

Katarzyna Zechenter (a friend and neighbour of Jean's) and Rachel Wilton



WE CAN HELP YOU AFFORD IT

The RSCDS and the London Branch recognise the importance of supporting the teachers, musicians and dancers of the future. As such, scholarships are available for young people (25 and under) to attend RSCDS residential schools as a dancer or as a musician, and for any member to take the RSCDS Teaching Certificate at Summer School.

Details of RSCDS scholarships are set out on the website under Courses. However, note that the deadline for RSCDS scholarships for Summer School is in November each year.

London Branch members wishing to apply for Branch scholarships should get in touch with our Secretary, Ireen Goulding, via secretary@rscdslondon.org.uk

London Branch also has funds to support any event promoting Scottish country dancing among young people in the London area. We are a charity and want to help you improve your skills and enjoyment of SCD, and to support you in passing on your enthusiasm and knowledge to the next generation. This fund increased in 2016 thanks to a generous donation following the closure of the Waverley Scottish Country Dance Club, for which London Branch is very grateful.

SOUTH EAST DANCE DIARY

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

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

Thank You, Teacher

We start our evening with warming up,
Bending our knees and pointing our toes.
What is this tune? Nobody knows!
We practise our steps and position of feet,
And jump up and down to the feel of the beat.
We make a circle and walk our chain,
I think we may need to do it again!
Take a partner and make up sets,
For *Ladies' Fancy*, with poussette.
We walk the dances through,
The music starts, we go askew!
Stepping up and down, more difficult than
you think.
It must be time for our half-time drink.
Thank you teacher for all you've done
To make our lessons so much fun.

Written by Ann Atkinson of the Orpington & District Caledonian Society, for Angela Campbell, and presented to her at the Society AGM. The Society celebrated 30 years of Monday night club/lessons in October and Angela has taught since the beginning.

FORTHCOMING EVENTS

LONDON HIGHLAND CLUB

Forthcoming dances to be held at St. Columba's Church Hall, Pont Street, London SW1



Saturdays: Lower Hall 7.00-10.30pm unless otherwise stated

Saturday 3 June: Summer Ball
Colin Dewar

(see *The Reel* 299 for full details)

Saturday 2 September: President's Night
7.00 – 11.00pm **Craigievar**

Programmes & cribs are on our website:
www.londonhighlandclub.co.uk

For further details contact: Catriona Bennett on 020 8286 8424 or cm84scd@gmail.com.

Everyone is welcome at all our functions, so please come along and join us for an enjoyable evening.

JERSEY CALEDONIAN SCOTTISH COUNTRY DANCE GROUP Annual Ball

Friday 8 September & Saturday 9 September
2017

7.00 – 11.30pm

Venue – Town Hall, St. Helier

Music provided by Ian & Judith Muir
(Craigellachie)

Tickets £35.00 including supper both nights

Thursday 7 September: Practice £5.00

Contact: Joy Carry, 01534 862205

jcchanjoy97@gmail.com

alan.nicolle88@gmail.com

scottishcountrydancingchannelislands.blogspot.com

CREDITS

Many thanks to all who contributed to this issue of *The Reel*, including the following for providing photos for this edition:

Adam Trigg Photography: p1
(Berkhamsted), p11 (4)
Rod Nixon: pp1 & 20 (Richmond);
Chris Collings: p2
From LB archives: p3 (IS, ET, WS)
From HQ archives: p3 (HF – previously
donated by John Drewry), p15 (Scroll)
From Sheila Nicoll: p3 (Sir WN)
Lindsey Jane Rousseau: p3 (JA)
Stephen Webb: p3 (AM, RM, JL, AK,
JC, DC, WN), p8, p10 (1), p14, p20 (top)
Zoe Hill: p3 (JH)
From Jeremy Hill: p4
Source not identified: p6
Geoff Hill: p7
Janine Scott: p10 (2)
Lizzy Conder: p11 (3)
Elizabeth Bennett: p10 (5)
Michael Schillo: p10-11 (7), p16
(committee)
Jeremy Hill: p11 (6), p16 (BaseCamp,
KS/ED)
Trevor Stewart-Sweet: p13 (AP)
Jenny Cox: p13 (JG)
from Richard Goldring: p15 (RG)
Katarzyna Zechenter: p17

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

RSCDS BERKS/HANTS/SURREY BORDER BRANCH

Strawberry Tea Party Sunday 2 July 2017 2.30 – 5.30pm

Normandy Village Hall, Glazier's

Lane, Normandy GU3 2DD

Ian and Judith Muir

Dancers and ALL the family and friends are welcome to join in with a summer blend of dancing, entertainment and a cream tea

Contact: Deborah Draffin: 01344 776831 or news-deborah@rscds-bhs.org.uk

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



IAN & VAL MCFARLANE

cordially invite their dancing friends to another Scottish / English dance

Sunday 2 July 2017
4.15 – 8.00pm

The Beaconsfield School, Wattleton Road,
HP9 1SJ

Rod Stradling and Stradivarious

Contact Ian and Val, 01494 67282

www.mcf107.com

THE REEL

The Reel is published four times a year by the London Branch and posted free to all Branch members. *Membership options are shown on p4*. Non-members may subscribe to be on the mailing list, and clubs can negotiate bulk copies for their members. Enquiries to Maggie Westley (see advert on p11).

Articles and advertisements for *The Reel* should be sent to the Editor, address at the foot of the front page. **Advertising rates are £13.00 per column inch in black and white, £19.50 per column inch in colour.** Enquiries to the Business Editor: Jeff Robertson at businesseditor@rscdslondon.org.uk

THISTLE CLUB DAY SCHOOLS & DANCE

Saturday 2 September 2017

10.30am – 4.30pm

Wing Village Hall, LU7 0NN

Musicians' Workshop with

Marian Anderson (£19.00)

Day School with

Tom McKinlay, music by **Calum Mitchell**

£16.00 or £24.00 Day School & Dance

Evening Dance to

Marian Anderson & the Workshop Musicians

7.30 – 10.30pm

£10.00 with bring and share supper

Jan Jones 07877 153259, jange@verybusy.co.uk

www.thistleclub.co.uk

CHISWICK SCOTTISH COUNTRY DANCE CLUB



Midsummer Magic

Sunday 25 June 2017

Open-air picnic dance at

Chiswick House & Gardens,

Chiswick W4 2QN

Music by **Craigievar**

Tickets in advance ONLY

from

tickets@chiswickscottish.org.uk

Please see the website for details

www.chiswickscottish.org.uk

ARGYLL SCOTTISH DANCING GROUP

Argyll Weekend at

Dillington House, Somerset

6 – 8 October 2017

Dancers' Weekend School

Musicians' Weekend School

led by **Ian Muir (Craigellachie)**

For booking contact: Dillington

House, Ilminster, Somerset

TA19 9DT

Tel: 01460 258613

For further information and

brochure: Email dillington@somerset.gov.uk

Website www.dillington.co.uk

www.argyllscottishdancinggroup.org.uk



RICHMOND CALEDONIAN SOCIETY

Summer Dance

Saturday 8 July 2017

6.30 – 10.30pm

St Mary's Parish Hall, Langham Road,

Teddington TW11 9HF

Ian and Judith Muir

Programme: EH3 7AF, The Rutland Reel, The Blue Mess Jacket, Quarries' Jig, Polharrow Burn, The Sands of Morar, Crossing the Line, The Zoologist, MacDonald of the Isles, The White Heather Jig, The Flight of the Falcon, Glastonbury Tor, Autumn in Appin, The Cooper's Wife (Mitchell), Shiftin' Bobbins, Midsummer Common, Father Connelly's Jig, John of Bon Accord, The Swan and the Tay, The Irish Rover

All dances, except the first and last, will be

recapped

Bring-and-share buffet

Tickets: £13.00 in advance only

Contact Frances, 020 8943 3773 or

tickets@richmondcaledonian.co.uk

www.richmondcaledonian.co.uk

HAYES & DISTRICT SCOTTISH ASSOCIATION

Annual Ball

Saturday 11 November 2017

Strathallan Scottish Dance Band

Programme and details in the next issue

Enquiries: Margaret Wallace, 01895 633642

margaretw4466@gmail.com

www.hayesscottish.org.uk

RSCDS OXFORDSHIRE BRANCH

Annual Ball

Saturday 28 October 2017

Headington School, Oxford OX3 7TD

Ample free parking and on the London to

Oxford bus route

Bus stops near to the school

Ian Muir and the Craigellachie Band

Full details in *The Reel* 300 or on our website

Contact Trisha Rawlings, 01869 340830 or

trish@rawlings50cc.plus.com

www.rscds-oxfordshire.org.uk

OTHER SCOTTISH COUNTRY DANCE ORGANISATIONS

ABINGDON SCOTTISH COUNTRY DANCE CLUB. Dancing most Mondays, 8–10.15pm, Sept–June at Northcourt Centre, Abingdon, nr Oxford. All welcome. Details: Betsy Wu, 42 Ock Bridge Place, Abingdon, OX14 5FW, abingdonscdc@gmail.com or www.abingdonscdc.wordpress.com

ADDLESTONE & DISTRICT SCOTTISH SOCIETY meets Wednesdays 8.15–

10.15pm Sept–May at St Mary's Church Hall, Church Road, Byfleet

KT14 7NF. Details: Val Clack, 01932 845869 or

www.addlestonescottish.org.uk

BERKHAMSTED STRATHSPEY & REEL CLUB meets in Potten End Village

Hall, HP4 2QG. Social dancing: Tuesdays 8.15pm Sept–May, Sat.

gardens June/July. Classes: Intermediate and Advanced Mondays 8pm,

Beginners Tuesdays 8.15pm. Details: Dawn Dorman, Hill End Farm,

Gorhambury, St Albans, Herts AL3 6AR, 01727 853908 or

www.berkhamstedreelclub.org

BERKS/HANTS/SURREY BORDER BRANCH RSCDS. Technique Class,

alternate Mondays, Sept–April, 8–10pm Finchampstead Memorial Hall,

RG40 4JU. General Class, every Wednesday, Sept–May, 8–10pm, Our

Lady Queen of Heaven Church Hall, Frimley, GU16 7AA. Teacher:

Mervyn Short. Details: Paul Plummer, 01252 404639 or

www.rscds-bhs.org.uk

BOURNEMOUTH BRANCH RSCDS meets every Friday at Kinson

Community Centre, Pelham's Park, Millhams Rd., Kinson, Bournemouth,

BH10 7LH 7–10pm. Alternate Wednesday Technique class, by invitation.

Details: Margaret Robson, 24 Upper Golf Links Road, Broadstone, Dorset

BH18 8BX, 01202 698138 or margaret.brseds@ntlworld.com

BRIGHTON BRANCH RSCDS. Classes for beginners, intermediate and

advanced, country and highland, adults and children. Details: Rod Burrows,

01903 783053 or chair@rscds-brighton.org.uk or www.rscds-brighton.org.uk

BRIGHTON & HOVE SCOTTISH COUNTRY DANCE CLUB meets Thursdays

7.45–10.15pm at Moulsecomb Hall, Brighton. Details: Carol Catterall,

01273 564963 or www.bhscdc.org.uk

CAMBERLEY REEL CLUB. Dancing every Tuesday 8pm at St Paul's Church

Hall, Church Hill, Camberley. Details: Jackie Cresswell, 01252 616289 or

info@camberleyreelclub.org.uk

CAMBRIDGE & DISTRICT BRANCH RSCDS. Classes for all grades. Details:

Lindsey Ibbotson, 07977905291 or lindsey.ibbotson@gmail.com

CAMBRIDGE SCOTTISH SOCIETY Scottish country dancing and other

events. Dance Circle meets every Thursday 8pm from Sept–June. Details:

Rachel Schicker, 01223 364557 or www.camscotsoc.org.uk

CHELtenham BRANCH RSCDS Advanced class Mondays 7.45–9.45pm

Reddings Community Centre, Cheltenham. General class Thursdays 7.15–

9.15pm. Bettridge School, Cheltenham. Beginners' class Mondays 7.30–

9.30pm, Christ Church Infants' School, Cheltenham. Details: Margaret

Winterbourne, 01242 863238

CHELtenham SCOTTISH SOCIETY. Dancing most Friday nights 7.30–

10pm from October to end May, at St Andrew's URC, Montpellier Street,

Cheltenham. Details: Mrs Doreen Steele, 45 Dark Lane, Swindon Village,

Cheltenham, GL51 9RN, 01242 528220 or mbsteele1945@gmail.com

CHISWICK SCOTTISH COUNTRY DANCE CLUB meet on Sundays 6–

9.15pm, Sept–June, in the Upper Hall at St Michaels & All Angels Church,

corner of The Avenue and Bath Road, London W4 1TX (turn right out of

Turnham Green tube station, 70 yards). Check www.chiswickscottish.org.uk

for beginners and experienced dancers' start times and all activities. Details:

Heather Nolan, 01784 256549 or secretary@chiswickscottish.org.uk

CROYDON & DISTRICT BRANCH. Branch classes in Coulsdon: General,

incl Beginners with technique (Fri); Advanced & Improvers (Wed) 8 – 10pm

St Andrew's Church, Woodcote Grove Road, Coulsdon, CR5 2AJ. Details:

Dorothy Pearson, 01737 551724 or rscds.chairman.croydon@gmail.com or

www.rscdscroydon.org.uk

EPPING FOREST SCOTTISH ASSOCIATION. Club night Mondays (all year)

8–10pm at Christchurch Parish Hall, Wanstead Place, Wanstead,

E11 2SW. Details: Angela Ross, 020 8504 3376 or

angelaross87@hotmail.com or www.efsa.org.uk

EPSOM & DISTRICT CALEDONIAN ASSOCIATION General dancing

Mondays, 7.30 – 10pm, Tweddle Hall, St Andrew's URC, Northey Avenue,

OTHER SCOTTISH COUNTRY DANCE ORGANISATIONS

- Cheam, SM2 7HF. Teacher: Pauline Cashmore, 020 8686 9362. Details: Dorothy Pearson, 01737 551724
- FARNHAM SCOTTISH COUNTRY DANCING CLUB. Dancing every Tuesday at 8pm, Sept–end of April at Weydon School, Weydon Lane, Farnham, GU9 8UG. Details: Pippa Peatman 01256 703909 or p_peatman@yahoo.com or www.fscdc.co.uk
- FLEET SCOTTISH COUNTRY DANCE SOCIETY dance in Church Crookham Memorial Hall in Hampshire on alternate Saturdays from 7.30–10pm, Sept–May. Details: Shirley Ferguson 01276 501952 or fergusonshirley7@gmail.com or fleet.rscds-bhs.org.uk
- GERRARDS CROSS SCOTTISH COUNTRY DANCE CLUB meets at Memorial Centre, East Common Road, Gerrards Cross SL9 7AD on Tuesdays from Sept–June. Beginners 7.30pm, General 8.15pm. Details: Celia Stuart-Lee, 01753 884217 or info@gxscottish.org or www.gxscottish.org
- GREENFORD AND DISTRICT CALEDONIAN ASSOC. Meet at the British Legion Hall, Oldfield Lane, Greenford. Visitors welcome. Tuesdays 8–10pm. Details: Kate Fraser 020 8998 0571 or enquiries@greenfordcaledonian.net
- GUILDFORD SCDC meets at Onslow Village Hall, Wilderness Rd, Guildford, GU2 7QR most Mondays at 8pm from Sept–June. Details: 01483 456091 or www.gscdc.org.uk
- HAMPSTEAD & DISTRICT SCOTS' ASSOCIATION. Dancing on Tuesdays Sept–June from 8–10pm in The Parlour, Trinity Church, Methodist and United Reformed, 90 Hodford Road, Golders Green, London NW11 (Entrance in Rodborough Road). All welcome. Details: Miss Joan Burgess, 503A York Road, London SW18 1TF, 020 8870 6131
- HARPENDEN SCOTTISH COUNTRY DANCING CLUB meets every Tuesday at 8pm at Lourdes Hall, Southdown Road, Harpenden. Details: Val Owens, 29 Palfrey Close, St Albans, Herts AL3 5RE, 01272 863870 or HSCDC.org.uk
- HARROW & DISTRICT CALEDONIAN SOCIETY. Classes Wednesdays 8.15–10.15pm, St Albans Church Hall, Norwood Drive (off The Ridgeway), North Harrow. Details: Jane Forbes, 7 Buckland Rise, Pinner, HA5 3QR, 020 8428 6055 or www.harrowscottish.org.uk
- HAYES & DISTRICT SCOTTISH ASSOCIATION meets Fridays 8–10pm, Sept–July in Hayes, Middx. Beginners and experienced dancers welcome. Details: Margaret Wallace, 020 8560 6160 or www.hayesscottish.org.uk
- HERTSMER REEL CLUB. Monthly dances on third Saturday (exc. Aug & Sept) 7.30–11pm, Tilbury Hall (URC), Darkes Lane, Potters Bar, EN6 1BZ. Details: Margaret King, 0208 440 3236 or margaret.king4@hotmail.co.uk
- ISLE OF THANET SCOTTISH COUNTRY DANCERS meet Wednesdays Sept–June at Holy Trinity & St John's C. of E. Primary School, St John's Road, Margate. Beginners 7–8pm. General 8–10pm. Details: Mrs Linda McRitchie, 60 Bradstow Way, Broadstairs, Kent, 01843 869284
- JERSEY CALEDONIA SCD GROUP. Details: Joy Carry, Les Arbres, Rue des Cateaux, Trinity, JE3 5HB, 01534 862205 or jcchanjoy97@gmail.com
- Alan Nicole, 01534 484375 or alan.nicolle88@gmail.com or Brenda Gale, 01534 862357 or scottishcountrydancingchannelislands.blogspot.com
- LONDON HIGHLAND CLUB meets regularly at St Columba's, Pont Street, London SW1X 0BD. Details: adverts in *The Reel*, Catriona Bennett, 33 Pains Close, Mitcham, Surrey CR4 1BY, cmb84scd@gmail.com or 020 8286 8424 or www.londonhighlandclub.co.uk
- LUCY CLARK SCD CLUB meets Thursdays 8pm, Oldhams Hall, Great Missenden, HP16 0BA. Details: Dick Field, Stonefield House, Clappins Lane, Naphill, Bucks HP14 4SL, 01494 562231
- MAIDENHEAD SCOTTISH DANCING CLUB meets every Tuesday 8pm at St Piran's School, Gringer Hill, Maidenhead, Berks SL6 7LZ. First Tuesday in the month is Social Dancing Evening. Details: Jane Courtier, 16 Ostler Gate, Maidenhead, Berks SL6 6SG, 01628 628372 or maidenheadscottishdancing.org.uk
- MAIDSTONE (COBTREE) SCD GROUP meets every Wednesday 7.30–10pm at The Grove Green Community Hall, Maidstone. Details: Dick Barford, 55 Northumberland Road, Maidstone ME25 7JG, 01622 685984
- MEDWAY AND DISTRICT CALEDONIAN ASSOCIATION. Dancing Thursdays 8–10.15pm at St Mary's Island Community Centre, Chatham. Beginners welcome. Many other activities. Details: Liz Bowden, Meadow Cottage, Green Farm Lane, Lower Shorne, Gravesend, Kent DA12 3HL, 01474 822919
- MILTON KEYNES BRANCH RSCDS. Mixed ability class Mondays 8–10pm. Bradwell Village Hall, Milton Keynes. Details: Jan Jones, 52 Aintree Close, Bletchley, Milton Keynes MK3 5LP, 01908 378730 or jange@verybusy.co.uk
- NORTH HERTS REEL CLUB. Dancing most Wednesdays during school term, 8.15–10.15pm from Sept–May at St Thomas' Church Hall, Bedford Road, Letchworth, SG6 4DZ. Informal Saturday dances. Details: Mrs Jennifer Warburton, 17 Victoria Road, Shefford, Beds SG17 5AL or 01462 812691
- NORTH KENT SCOTTISH ASSOCIATION. Dancing 7.45–10pm. most Wednesdays at Barnehurst Golf Club. Beginners welcome. Details: Nigel Hewitt, 227 Knights Rd, Hoo, Rochester, Kent ME3 9JN, 01634 254451
- ORPINGTON & DISTRICT CALEDONIAN SOCIETY. Dancing every Thursday 8–10.15pm at Petts Wood Memorial Hall. Beginners'/Improvers' Class every Monday 8–10.15pm at St Pauls, Crofton Road, Orpington. Details: Hadyn Davies, 020 8658 9188 or hadyndavies@gmail.com or www.orpingtonscottishdancing.com
- OXFORDSHIRE BRANCH RSCDS. Dancing on Thursdays throughout the year in Oxford. Details: Patricia Rawlings, 29 Frances Road, Middle Barton, Chipping Norton, Oxon OX7 7ET, 01869 340830
- READING ST ANDREW'S SCOTTISH DANCING SOCIETY. Dancing at St Andrew's URC, London Road, Reading, RG1 5BD from 8–10pm, Sept–May, Tuesdays (elementary), Wednesdays (general), 1st & 2nd Thursdays of each month (advanced). Details: Rita Cane 0118 975 7507 or sascdo1@gmail.com or www.scottishdancingreading.org
- REIGATE SCOTTISH COUNTRY DANCE CLUB meets most Mondays 8.15–10.15pm, Sept–May at the Redhill Methodist Church Hall, Gloucester Road, Redhill, Surrey RH1 1BP. Details: Wendy Mitton, 01737 766244 or wmitton517@btinternet.com
- RICHMOND CALEDONIAN SOCIETY meets at the Oddfellows Hall, Parkshot, Richmond, every Wednesday evening at 8pm from mid Sept. to end of May. Details: 020 8943 3773 or www.richmondcaledonian.co.uk
- SANDERSTEAD URC SCOTTISH DANCE GROUP. Dancing Tues 8pm at Sanderstead URC Hall, Sanderstead Hill, S. Croydon. Details: Graeme Wood, 01883 627797 or gwood@gna.cc
- ST COLUMBA'S CHURCH OF SCOTLAND, Pont Street, London SW1X 0BD. St Columba's Dancers meet most Mondays from Oct to May, 7.15–10pm. Admission free except for Band Nights when a charge will be made. Details: Valerie Strachan, 020 8693 5355 or valeriestrachan@btinternet.com or www.stcolumbasdancers.org
- ST JOHN'S SDC, WOKINGHAM meet every Thurs 8–10.15pm Sept–June at St Sebastian's Hall, Nine Mile Ride, Wokingham. All standards welcome. Details: Sue Davis 2 Larkwood Dr, Crowthorne, 01344 774344 or alan.suedavis@gmail.com Also Children's Class Sats 9.30–11am at the Parish Hall, Crowthorne. Details: Deborah Draffin, 01344 776831
- SCOTTISH ASSOCIATION FOR WALLINGTON, CARSHALTON & DISTRICT hold weekly social dance on Thursday evenings from 8–10pm at Collingwood School, Springfield Road, Wallington, SM6 0BD. Details: Maggie Westley, 020 8647 9899 or 07956 937157, or westley.maggie14@gmail.com
- SEVENOAKS REEL CLUB meets every Tuesday from Sept–May, 8–10pm at Kippington Church Centre, Kippington Rd, Sevenoaks. Details: Mrs Josephine Ellis, 26 Byng Road, Tunbridge Wells, Kent TN4 8EJ or josephine@ellismp.plus.com
- SIDCUP & DISTRICT CALEDONIAN ASSOCIATION. Dancing on Wednesdays from 8–10.15pm throughout the year at Hurst Community Centre, Hurst Road, Bexley, Kent. Details: Jenny Gavin, 48 Eastbrook Road, Blackheath SE3 8BT, 020 8856 4522
- SOUTH DORSET CALEDONIAN SOCIETY. Dancing at St Edmund's Church Hall, Lanehouse Rocks Road, Weymouth, Dorset, Wednesday, 7.30–10pm. Details: Miss Valerie Scriven, 13 Fenway Close, Dorchester Dorset DT1 1PQ, 01305 265177
- SOUTH EAST ESSEX SCOTTISH SOCIETY. Dancing Fridays, 7.30–10.15pm, St Peter's Church Hall, Eastbourne Grove, Southend (near hospital). Tuition 7.30–9pm. Details: Graham Easton, 01702 587808 or graham.easton@btinternet.com or www.seess.org.uk
- SOUTH EAST HERTS SCDS. Classes for all standards, in Hertford, Tuesdays in term time. Monthly dances Sept–June, In Ware, usually second Friday. Details: Ian, 07842 034890 or sehscds@hotmail.com or www.sehscottishdance.org/news. For Demonstration class contact Anne Nutt 01992 550923
- SURBITON & DISTRICT CALEDONIAN SOCIETY. Dancing every Thursday at 8pm from Sept–June at St Mark's Church Hall, Church Hill Road, Surbiton. Details: David Horwill, 32 Wolsey Road, Sunbury-on-Thames, Middx TW16 7TY or www.surbitoncaledonian.co.uk
- TALLY HO SCOTTISH COUNTRY DANCERS. Thursdays, 7.45–9.45, in the hall behind Christ Church, 620 High Road, Finchley N12 0NU. Details: Lucille on 01707 691 522 or www.tallyhodancers.org
- TUNBRIDGE WELLS BRANCH RSCDS. Beginners/intermediate classes on Tues 8–10pm and advanced classes Thurs 8–10pm at St Augustine's School, Wilman Rd, Tunbridge Wells, TN4 9AL. Details: George Daly, 1 Broadwater Rise, Tunbridge Wells, TN2 5UE, 01892 534512 or www.rscdstunbridgewells.org.uk
- WATFORD & WEST HERTS SCOTTISH SOCIETY. General and Beginners'/Improvers' Classes at Bushey Community Centre, High Street, Bushey, WD23 1TT. Thursdays from 8–10pm. Details: Stuart Kreloff, 60 Tunnel Wood Road, Watford, WD17 4GE, 01923 492475 or reel@WatfordScottish.org.uk
- WELWYN GARDEN CITY SCOTTISH COUNTRY DANCE CLUB meets Wednesdays 8–10pm Sept–June at Lemsford Hall, Lemsford Village, Welwyn Garden City. All welcome. Details: Douglas Wood, 01582 469928 or welwyn.scdc@uwclub.net or www.sehscottishdance.org/Welwyn
- WEMBLEY & DISTRICT SCOTTISH ASSOCIATION. Dance Class Mondays 8pm. The Church of the Ascension, The Avenue, Wembley, Middx. Details: Mrs Caroline Hamilton, 31 Boundary Road, Eastcote, Pinner, Middlesex HA5 1PW, 0208 866 2378 or info@wdsa.co.uk
- WIMBLEDON. St Andrew Society (London): Wimbledon and District Scots' Association. Dancing Tuesdays 8pm at Holy Trinity Church, 234 The Broadway, Wimbledon SW19 1SB. Details: Miss Alison Raffan, 2 Erridge Road, Merton Park, London SW19 3JB, 020 8540 1755 or araffan@googlemail.com or www.standrewsoclondon.net/ne.net
- WINCHESTER BRANCH RSCDS. Classes Tuesdays 8–10pm. Club nights 1st and 3rd Wednesdays 8–10pm. Both evenings at St Peter's School, Oliver's Battery Rd North, Winchester. Details: Wendy Mumford (teacher), 20 Blendon Drive, Andover, SP10 3NQ, 01264 363293 or wendy@mumford.com
- WITHAM & DISTRICT CALEDONIAN SOCIETY. Dancing every Wednesday 8–10pm. The Centre, UR Church, Witham, Essex. Details: Alex Daniel, 01621 855548 or alexsdaniel@aol.com



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Above right: Who would have thought *Margaret Parker's Strathspey* could be so much fun? Dancers at the Watford & West Herts Scottish Society's Annual Caledonian Ball, at Allum Hall, Saturday 18 March, dancing to music from Marian Anderson and her band.

Below: Richmond Caledonian celebrated its 80th Anniversary in style with a Ball at Hampton School on Saturday 18th February 2017, with music provided by Iain MacPhail and his Band (see p1). Here dancers are shown in *The Recumbent Stone*.

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