THE ROYAL SCOTTISH COUNTRY DANCE SOCIETY

Patronat:
H.R.H. THE PRINCESS ELIZABETH

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

To promote and encourage the formation of branches.

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

The Reel goes regularly to all members. If you find this issue interesting—London Branch of R.S.C.D.S. will welcome you as a member.—R.S.V.P.
WE AGREE TO DIFFER
I—the Reel of Three Perplexes Me

The question is: When you are at a corner in the reel of three at the sides, do you keep time with your partner or with the opposite corner?

With your partner, of course. You start level and keep level.

I don’t agree. Look at this way—or rather, start by looking at the reel of four. The Editors won’t let me draw dotted lines or arrows, but I think I can show it with letters. Begin with four people in a straight line.

A B C D facing inwards and B and C outwards.

Yes, A and B begin by passing right shoulder, and so do C and D. Now their positions at the end of each bar are:

1. A B C D
2. B A D C
3. D B C A
4. C D B A
5. A B C D

and so on. As each dancer gets to the edge he circles round in a wide loop, which keeps him on the outside while the two in the middle are passing left shoulder. Agreed so far?

More or less.

That takes the reel of three in six bars. It is obviously right to start with that because the normal allowance for a reel is two bars per person. A reel of eight, for instance, would need 16 bars. Well, with A facing B to begin the reel the positions ought to be:

6. A B C D
7. B A D C
8. D B C A
9. C D B A
10. A B C D

The eight-bar reel has the same movements, only slower.

No. You are wrong. Start with the eight-bar reel. That is much simpler to understand. B lines A, B goes:

1. A B C
2. B A C
3. C B A
4. D C B
5. A B C

and so gets back to middle, taking two bars to go out, two to come in, two to go out, two to come in. The nine-bar reel has the same movements, but faster.

I agree with you about B. But what about A and C?

They do the same. Two bars to go in, two to go out and so on.

You mean like this?

6. A B C
7. B A C
8. A B C

with A and C almost colliding in the middle at the end of bar 3. You would, in fact, make A and C change places with four equal steps and change back with four more, with B dodging between them first to one side then to the other?

No, not quite. A gets to the middle just before C on bar 3. It’s like the figure of eight round the standing couple in Core Rigg.

I don’t like that. I want my reel of three to have dancers crossing the centre at regular intervals. I know the beginning and end may involve a little hovering and sweeping, particularly if the dancers do not begin or do not end in a straight line. If you are dancing my reel of three on a lawn—a silver reel—and a woman comes up in the centre, a dancer will keep on his lead on the fourth beat of every bar.

But if you have that sort of reel off three at the sides you miss the beauty of the second and third couples keeping level with their partners.

And that, my dear Dark, is where we started. I say that it is the opposite corners that should keep in time with each other. They make each other’s eyes as they pass through the centre of the reel.

Hence, Light, you rule the symmetry. And, besides, I don’t like the hovering and sweeping at the beginning and end. I prefer an even pace.

Let us sum up by making it quite clear how the regular crossing reel differs from your eight-bar reel. I shall say it over the left and you point yours on the right.

If you must, Light. Here they go. Right shoulder reel as in Monadh. B is the first man passing right shoulder with A, the second woman. I’ll not go on about the centre of my reel when B is not in it. Readers can punch in the tracks if they want to.

Regular-crossing

Even-paced

Shoes for Scottish Dancing

Manufacturers of all types of dance footwear. Send for size chart so that you can order by post.

ANELLO AND
DAVIDE

96 Charing Cross Road, London, W.C.2. TEMplebar 5019
DONALD-QF THE BURTHENS.

THOSE who have not yet seen Missiee's new ballet, "Donald of the Burthens," but who have read what the critics have to say about it, could be excused for feeling in more mental confusion as to the merit of the work. The Times describes it as a "play with mighty achievement..." and speaks of it as "vivace, humour, and charm..." The Daily Telegraph, on the other hand, puts its comment as, "Donald of the Burthens..." and follows this with an utterly damning review. The Scotsman considers that Missiee's latest ballet "gives the ballet world a new lease of life..." and adds: "The opening night was a success..." Scottish folk dancing and ballet are not to be missed, but, says the Scotsman, "the performance was a success..." and adds: "The opening night was a success..." and adds: "The opening night was a success..."

WHAT IS TO BE MADE OF SUCH A WINTER OF THE CRITICS? For what they write, here are the views of one of the first-night audience, whose opinion, in defiance of criticism, might be said, gave "Donald..." a wonderful reception.

The ballet in itself is finely conceived. It has a good story, which builds up naturally towards a climax. It has drama, excitement, humour, and even a moment of tragedy. The principal roles are strong and full of character, and the subsidiary parts of peasants and country people are compact of emotional observation, and wit.

The dancing and the shapes are built up quite a remarkable degree upon a basis of Scottish and Scottish dance figures. In the opening scene the steps used are quite different from the Highland Flings and figures in the dance of the Highlands. For the Highlands the steps are based on the Highland Flings and figures in the dance of the Highlands. After this demonstration of the Highland steps, comes a beautifully lyrical version of the Scottish Lilt, danced by four girls. Donald's own dance follows, and the King introduces into the little cast the Highland Flings and figures, and the dance of the Highlands. The steps are based on the Highland Flings and figures, and the dance of the Highlands. At the end of this part of the ballet, the entry of the group of children brings a broad, refreshingly youthful dance, based largely on Fionn MacDonal's Fancy.

The final scene, danced by the whole company of nearly 60, is a most effective and moving part of the ballet, and the emotional observers will notice how cleverly it builds up to the arrival of the MacDonal's Fancy. The final scene is quite moving, and the emotional observers will notice how cleverly it builds up to the arrival of the MacDonal's Fancy. The final scene is quite moving, and the emotional observers will notice how cleverly it builds up to the arrival of the MacDonal's Fancy. The final scene is quite moving, and the emotional observers will notice how cleverly it builds up to the arrival of the MacDonal's Fancy.

As for the actual performance of these Scottish steps, it is no easy matter for dancers to dance to the rhythm of the steps. The dancers, however, have been trained to the exact technique of ballet, and to adapt themselves to the technique of the steps as equal weight must be given to the way in which they are danced. The dancers themselves are comments that they have still much to learn about the character and presentation of the Scottish steps. However, they have genuine enjoyment of this new form of the Scottish Country Dancing.
COMMITTEE NOTES

There are some changes on the Committee. Mrs. Hutchinson has found that an increase in her commitments has made it necessary for her to resign from the Hon. Secretary. Mrs. Allday, who has been Assistant Secretary, will take her place. The Committee with Captains and Mrs. Allday, both of whom were members of the Demonstration Class, happy dancing in Portsmouth. Mrs. Allday’s place on the Committee has not yet been filled.

THE HON. TREASURER ASKS

what Hon. Treasurer usually do half-day through a season. Annual subscriptions were due on the 1st July last, and this was an official reminder. So far, the Book has been sent to all who were Members last season, including those who have not yet paid their subscriptions for this season. The assumption that they will pay is now acted upon for the last time. The present rule is the last that will be sent out to 62 Members.

MEMBERSHIP OF THE SOCIETY is open to all who wish to join its objects. There is no qualifying requirement of Scottish birth, parentage, descent, nor connection; nor is the ability to perform Scottish Country Dances any bar.

APPLICANTS FOR MEMBERSHIP, together with the subscription, should be sent to the Hon. Secretary, and should state the full name and address of the applicant (both, if possible), and show whether Mr., Mrs., or Miss. There is no printed application form to complete.

BOOKS

The R.C.D. Books are now being sent out to Members—Book 16 if no other had been sold for. If you would have preferred another, please notify the Hon. Secretary, Mr. Ferguson, sending back Book 15. If, in season, you did not get a book to which you were entitled, please write to the Hon. Secretary.

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CLASSES

New Class for Beginners

It has been possible to arrange a new class for beginners at Harrow Inn, Great Park, on Mondays (see Classes Syllabus), starting on the 1st January. Those who were registered to gain admission last term should find room in this new class.

Certificate Class

There will be a class for the full certificate, starting on Friday, 15th January, at Buckingham Gate School. This will be run in conjunction with the full certificate class until the examination on the 15th February. thereafter it will concentrate entirely on the dances covered by the full certificate.

Teaching Certificates

It would be appreciated if any Member of the London Branch who holds any of the Society's Certificates would advise the Secretary of their Sub-committees the details of the certificates held and the dates and place of examination.

OTHER ORGANISATIONS' EVENTS

28th February—Wembley and District Scottish Association Ball, Wembley Town Hall, 7.30. £2.50. Stirling or Edinburgh Bands. Tickets, £1.50 each, from the Hon. Sec., Mr. W. Wilson, 50 Church Street, W. 11, Wembley, Middlesex (Wembley 3188).

London Scottish Corporation, Hall, 7.30. £1.50 each. Tickets, £1.50 from the Hon. Sec., Mr. W. Wilson, 50 Church Street, W. 11, Wembley, Middlesex (Wembley 3188).

London and District Scottish Association—All at the Ringwood Hotel, Southampton Row, W. C. 1. Tickets £1.50. Members and 75p (Non-Members), except for the Annual Dinner and Dance, from the Hon. General Sec., Mr. W. Wilson, 50 Church Street, W. 11, Wembley, Middlesex (Wembley 3188).

28th January—Burma Nici Dance and Whist Drive, 7:30–11.30.

28th February—Annual Dinner and Dance, at the Dorchester Hotel, Park Lane, W. 1, 7.30–11.30.

28th March—MCC and Post Officers' Night, White Horse and Dance, 7.30–11.

3rd April—Sir Harry Laidler Night, Whist Drive and Dance, 7.30–11.

6th May—Annual General Meeting, followed by Whist Drive and Dance.

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