

THE ROYAL SCOTTISH COUNTRY DANCE SOCIETY

Objects:

To preserve and further the practice of traditional Scottish Country Dances.
To promote and encourage the formation of branches.
To provide, or assist in providing, special education or instruction in the practice of Scottish Country Dances.
To publish, or cause to be published, descriptions of Scottish Country Dances, with music and diagrams, in simple form and at a moderate price.
To collect books, manuscripts, and illustrations relating to Scottish Country Dances.
Generally to do such things as are considered by the Society to be incidental or conducive to the attainment of the objects above stated or any of them.

London Branch

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EDITORIAL

SQUARE DANCING

OUR attention has been called to a letter to a Scottish newspaper:

Edinburgh, November 23, 1951.

SIR,—I see that square dancing in the American style is becoming the "rage" in this country. Many years ago I took part in this form of dancing, and thoroughly enjoyed it.

I should like now, however, to express the hope that this most enjoyable form of dancing will not suffer the fate of our own Scottish country dancing, and fall into the hands of the "experts" for organisation, demonstration, etc.

In my opinion, Scottish country dancing has been organised and taught to death, and I consider that the "experts" concerned have taken away from it all the essential fun and virility, and have left only the emasculated posturings carried out in death-like seriousness which now pass for the former joyous romp which was Scottish country dancing.

I sincerely hope that square dancing will not suffer the same fate, but will remain a pleasant recreation in which we can find lots of real fun and enjoyment—and which does not need to be taken too seriously.—I am, etc., EX-DANCER.

Now, really! The condemnation goes far too far. Without the "experts" to teach and the "organisation" to control, there could not be uniformity enabling strangers to dance together occasionally instantly and enjoyably. Admitted that some faces in a demonstration team bear a "death-like seriousness"—deplored by the teachers. The London Branch dances present a very different picture: rows of laughing faces, sometimes enjoying perplexity over a Book 16 dance or joking at a collision (Fetter Lane is so crowded).

The "emasculatation" is particularly desirable; it stops the incongruity of the women making the horns—an ancient sign of male fertility—and it avoids the possibility of accidental black eyes being presented by an over-exuberant man. Best of all, it leaves the men free to "hand" their partners gallantly.

One presumes "Ex-Dancer" longs for the dull old days when the full list of dances was eight, and a programme had to be padded with "scottishised" versions of English ballroom dances.

On the subject of square dancing, readers may be interested in an excerpt from a letter from the West of England: "A new society has started here; its aim is to popularise American square dancing. We were asked to their opening night to give a demonstration of Scottish dancing. We executed a grand march and eightsome, and a broadsword, as planned. We were asked to repeat the eightsome for a Scottish doctor who arrived late. Then someone suggested that we should take eight of the audience and turn our two eightsome sets into three. By the time the evening was over we had danced the eightsome five times, with progressively increasing numbers of potential square dancers. So anyone who is afraid that American dancing may oust Scottish can take fresh heart."

DANCES

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

Remittances with a stamped addressed envelope should be sent to:—

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

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

Tickets 4/-. including refreshments. Times: 7 to 10.30 p.m. Place: Fetter Lane. Band: Mr. Skinner's.

Wednesday, 16th April

(Programme of place names)

S.C.D. Book	S.C.D. Book
Culloden's Fancy .. 5-10	Torryburn Lassies .. 4-1
Hamilton House .. 7-10	Strathglass House .. V-9
Delvine Side 2-9	Teviot Bridge 5-1
The Gates of Edinburgh 15-5	Isle of Skye 10-7
The Birks of Invermay 16-2	Haughs o' Cromdale Cadgers in the Canongate 9-10
Falkland Beauty ... 4-11	The River Cree ... 8-5
Eightsome 2-12	The Highland Reel V-5
Foursome 3-11	

ANGLO-SCOTTISH DANCE

Tuesday, 29th April

At Cecil Sharp House, 2 Regent's Park Road, N.W.1, from 7 to 10 p.m.

Tickets, 2/6 single and 4/- double (for man and woman), are restricted to Members of the English Folk Dance and Song Society or of the R.S.C.D.S. Members of the latter should apply to Mr. Ryall. Tickets are available now.

Thursday, 1st May

S.C.D. Book	S.C.D. Book
Round About Hula-lachan 5-4	Eightsome 2-12
Scottish Reform ... 3-1	Flowers of Edinburgh 1-6
I'll Gang Nae Mair tae yon Toon 15-2	Glasgow Highlanders 2-3
Cadgers in the Canongate 9-10	Lamb Skinet 14-12
The Birks of Invermay 16-2	The Earl of Home The Golden Pheasant 16-9
Campbell's Prolific 15-3	Foursome 3-11
The Reel of the 51st Division ... V-10	The Camp of Pleasure 15-4
	Waltz Country Dance 4-8

(This is the dance postponed from the 9th February. Its tickets can be used on the 1st May. Returned tickets will be on sale on and after 16th April.)

Saturday, 31st May

S.C.D. Book	S.C.D. Book
Linton Ploughman Middling, Thank You 15-8	Foursome 3-11
The Duchess of Atholl's Slipper 9-3	Circassian Circle Lord Rosslyn's Fancy 15-6
The Machine without Horses 12-12	Glasgow Highlanders 2-3
The Eight Men of Moirdart 3-10	La Russe The New Rigged Ship 9-7
The Braes of Busby 9-8	Lord Hume's Reel 16-11
Eightsome 2-12	Jessie's Hornpipe 8-0
	Waltz Country Dance 4-8

Subsequent Events

Friday, 20th June
Annual Ball

Friday, 27th June
Guest Dance
at St. Pancras Town Hall

WE AGREE TO DIFFER 3—The Women's Reel

THIS time there is a letter to the Editor to start us off:

Sir,—Here are some points Mr. Light and Mr. Dark may like to consider in their next argument.

The right-shoulder reel on the women's side in bars 1—8 of "Lady Mary Douglas" seems awkward and ugly. The first woman starts by turning her back on her partner, which conflicts with the spirit of the dance. She finishes by dancing away from the centre during the last step, and has to make an awkward turn to start the next figure (by dancing towards the centre).

None of the dances containing such reels was collected—they all come from old books or MSS. Tradition is therefore not involved, and when I was at Cambridge we tried the experiment of giving the women a left-shoulder reel. The advantages were obvious at once. Not only does the first woman start and finish the reel dancing in the right direction, but on bar 4 she sweeps round the bottom towards her partner (smiling at him if he is lucky) in a very pleasant manner. Further, the reels are now symmetrical, and—country dancing not being modern art—symmetry means beauty.

I have since looked the point up in old instruction books. The result was gratifying. Three books (Thomas Wilson's "Complete System of Country Dancing," 1825; and books by Nicholas Dukes, 1752, and Matthew Welch, 1767) describe the reels as symmetrical. No book gives the women a right-shoulder reel.

Wilson's description is the clearest. Moreover, his writings are very relevant to us, as twenty of his dances have been published by the R.S.C.D.S.; among them "Lady Mary Douglas" and "Dumbarton Drums."

The same arguments apply to the figure in which the first couple reel on opposite sides and then on their own. "The Gates of Edinburgh" shows the right way of

dancing this; "Tulloch Gorm" a wrong way. In the originals the opening figures of these two dances are the same. We should therefore dance them the same way.

Should Mr. Light or Mr. Dark like to see the books I have mentioned, they are in the E.F.D.S.S. library, and may be consulted by non-members.

Yours truly,
H. A. THURSTON.

The University, Bristol.

Very interesting, Light; I take it that you agree with Mr. Thurston.

Yes, Dark, I do. And since reading his letter I have discussed the question with several others who had arrived independently at the same conclusion. The only dance I know that calls for a right-shoulder reel on the women's side is one composed recently, in which the first woman continues by casting off, followed by the man. This was an attempt to give proper choreography to the right-shoulder reel. If there were any eighteenth- or early nineteenth-century dance with the same feature Mr. Thurston's argument would be weakened. The only dance that makes me doubtful is Tibby Fowler o' the Glen. I would like a right-shoulder reel on both sides for that.

I have been looking in my S.C.D. booklets. There are reels at the sides for the three men and the three women in The 92nd (4,6), Dumbarton Drums (5,2), Tibby Fowler o' the Glen (8, 11), The New Rigged Ship (9,7), Miss—or is it Lady—Mary Douglas (10,11), Green grow the Rashes (12, 2) and My Mother's Coming In (15,1). In none of these do the directions state whether the reels are right- or left-shoulder.

Then why do you say they should be right-shoulder?

Because that is what I have been taught. The introduction to the blue booklet (repeated in the green one) says all reels are right-shoulder except when they are preceded by a set and turn.

What about the double reels?

As you know, the booklets give right-shoulder reels on the women's side for Tulloch Gorm (8, 1), Cadgers in the Canon-gate (9, 10) and Willie with his Tartan Trews (14, 1) and left-shoulder reels for The Gates of Edinburgh (15, 5). Then there is Jessie's Hornpipe (8, 9)—collected, not taken from an old book. The diagram gives the woman a right-shoulder figure of eight. I suppose you want her to do it left-shoulder, facing into the dance at the beginning and end.

Yes. On the women's side, I want left-shoulder reels or figures of eight in all these dances, except Tibby Fowler. And while we are on the subject of reels at the sides I want a different reel at the end of Miss Cahoon's Reel (V, 2). I want the dance to end in the way described for Struan Robertson's Reel (16, 7) so that the first couple end the dance facing each other. Miss Cahoon's Reel is taken from Bremner's Second Collection, where the directions are "Hey contrary sides. Then on your own sides." I haven't looked up Struan Robertson's Reel in Rutherford, but I expect the directions are much the same.

Then you want to go against the general rule that all reels not preceded by the set and turn are right-shoulder reels.

Do you think it wrong to have one law for men and another for women?

I am not thinking. I am going by what I have been taught. And it does help to have an easily memorised rule.

You could substitute the rule that first and third couples always begin by coming into the set and the second couples by going out. If you read the introduction to the booklets more carefully you will see that the reels described there "have the principal man (or woman) in the centre." It does not mention reels with the principal woman at one end. I think we can regard the right-shoulder rule as useful in the early days of the Society, when the dances were strange to most of the dancers, but as something which can now be abandoned. There are no acknowledged left-shoulder reels—if you don't count Red House (7, 2)—in Books 1—11. But in Book 12 we have two dances with left-shoulder reels: Kiss Quick and Sodger Laddie. These had to have left-shoulder reels and so the right-shoulder rule had to be discarded. In Miss Nancy Frowns (14, 5)—beautiful choreography—there are left-shoulder reels. If Tulloch Gorm, Cadgers, Willie with his Tartan Trews—and Miss Cahoon's Reel—had come in Book 16 instead of earlier, would they have been described as they were? You remember you said last time that you had no objection to the authorities changing their minds, provided they published the fact.

I did. They may have changed their minds—and the descriptions of The Gates of Edinburgh and Struan Robertson's Reel seem to show that they have—but I haven't seen it in writing, nor have I come across any instructors who have swung to the left.

I have it on very high authority that it is optional which kind of reel is done on the women's side. If it were optional, which would you favour?

I don't like things being optional. But if it was, and I saw it in writing, then I would favour the left-shoulder reel.

Then for once, Dark, we almost agree.

Yes, Light, but I don't mind betting it won't be for long.

SOLUTION OF CROSSWORD No. 2

ACROSS: 1—The Black Dance. 9—Wisdom. 10—Team. 12—Even. 13—Tune. 14—Ember. 15—Anvils. 17—Admire. 19—Old. 20—Linton Ploughman. 22—Est. 23—Falter. 25—Cackle. 26—Earth. 27—Owls. 29—Frau. 30—Toss. 31—Lammas. 32—Set and cast off.
DOWN: 2—Erin. 3—Ladies. 4—Campbell's Frolic. 5—Datura. 6—Neat. 7—The Earl of Home. 8—There's nae luck. 9—Weaving Lilt. 10—Musicians. 16—Leone. 18—Dogma. 19—Ope. 20—Dot. 24—Reason. 25—Chumps. 28—Sort. 29—Faro.

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**ANELLO
AND
DAVIDE**



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ONE RUTHERFORD, two Skillerns, two Button and Whittakers and no less than seven Wilsons. Having borrowed Wilson's "Companion to the Ballroom" (1816), and recently read his more descriptive "Complete System" (1825). I was interested to see how the Book 16 dances differed from his (the oldest known version). Most of the changes, I think, are for the better. My only doubts are about the 40-bar Lord Hume's Reel. Wilson had a 32-bar version which went, "Hands 3 round with 2d lady hands 3 round with 2d gent:—lead down the middle up again allemande—set 3 across set 3 in your places—lead thro the bottom & chain figure 4 round with top Cu:—." For Wilson "down the middle up" took four bars, landing the first couple in the second place, and "allemande" was a back-to-back figure also of four bars. In Book 16 these eight bars are expanded to 16, the setting movement that follows is cut from eight bars to four and the rights and lefts ("chain figure 4") is expanded from four bars to eight.

But, like most other dancers, I have only a passing interest in the origins of the dances, and prefer to review Book 16 as if its title were "12 New Dances for 1951."

The two Skillern dances are the most attractive. The Duke of Atholl's Reel has a good first tune that urges us on to the exceptional activity required for the first 16 bars and then jogs us happily through the rest. The Birks of Invermay is a pleasant strathspey with nothing much to it but a glorious tune (the darn thing has been on my brain for several weeks) that makes up for any lack of excitement in the figures.

Button and Whittaker seem to specialise in double triangles. Fidget is a jolly dance, mostly pas de basque, with a sweeping promenade in the middle to save it from being too fidgety. There seem to be two schools of thought about The Golden Pheasant: one holds that it is just a random slinging together of figures that only an antelope could do in succession; the other holds it to be the best dance in the book, success in joining up the figures calling for and rewarding all the dancers can give. Personally, I enjoy the transitions at bars 9, 17 and 33, but not the one at bar 25. I would sooner have the first couple on the opposite sides after the poussette, so that they could curl more smoothly into facing corners after the hands round.

Struan Robertson's Reel (I am told the Stuart is a misprint for Struan) is another exciting dance. Its first 24 bars are the same as those of the charming Lady Susan Stewart's Reel (5, 9) except that the setting at the beginning is omitted, making the first eight bars less of a rush. At bar 25, however, where Lady Susan decides she has had enough excitement and lets the first couple finish with a gentle piece on their own, Struan Robertson makes everyone join in two reels of three in succession. It is surprising what a difference this change makes. I like both dances very much.

Of the three strathspeys from Wilson I like Ca' the Ewes best. It is quiet, but has an interesting and pleasing entry into the allemande. The Caledonian Rant I find rather dull: 24 bars out of 32 seems a long time to keep the second and third couple idle, but the dance might provide a welcome relief after, say, The Gates of Edinburgh (15, 5), in which all three couples dance all the time. I have already mentioned Lord Hume's Reel.

Lady Harriet Hope's Reel is an energetic dance, introducing the new (to us) reel of four between the first two couples. This is a pleasing improvement on Wilson's figure of eight round the stationary second couple. The feature that mars the dance for me is the movement in which the first couple go down the middle for three steps and start coming up on the fourth. The three down, three up, seems to go against the music,

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A Manual of Scottish Country Dancing

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FROM THE FOREWORD BY HIS GRACE THE DUKE OF ATHOLL
President of the Royal Scottish Country Dance Society

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particularly of the first tune, which has three calls for action followed by a filler-in for the fourth bar, on which I have no desire to do anything so important as changing direction.

I like the choreography of Todlen Hame. The reel of four leads smoothly into the grand chain, which in its turn leads neatly into the rights and lefts. The first couple seem to play with the second couple (1-8), invite the third to join them (9-16), decide it is just as much fun with only two couples (17-24), and then have a quiet time on their own (25-32).

In "The Companion," Mr. Wilson's Hornpipe is called Mrs. Wilson's Hornpipe, but whoever composed it did it very well. And if Mr. and Mrs. Wilson celebrated their union by composing Woo'd and Married and a' they can again be congratulated.

To sum up with a general impression, Book 16 shows that even after recording 180 dances the Society can still find 12 more

welcome additions to our dance programmes. Evidently there were still good fish in the sea. We hope there are more to come.

FUN AND GAMES
Blindfold Dancing

IN A DANCE, beginners can be divided into two categories, those in the wrong place and those in places that just don't exist. A more advanced dancer can to some extent simulate a beginner—and thus give practice in beginner-direction to the rest of the set—by blindfolding himself. It is best to try this out, at any rate to begin with, in some dance such as Scottish Reform, in which dancers are held by the hand almost the whole of the time. Try dancing Scottish Reform with all the women blindfolded. (To be fair, you should then follow it with all the men blindfolded.) Linton Ploughman is another to try, but it may be more difficult.

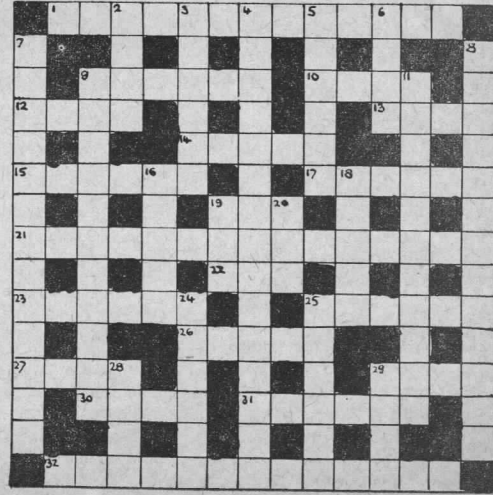
Dance Names

Any game involving proverbs can be adapted with dance names replacing the proverbs.

THE REEL CROSSWORD—No. 3

- | | |
|--|---|
| <p>ACROSS</p> <ol style="list-style-type: none"> Unbind the bat (5, 3, 6). It sound as if the man does this to his partner down the middle in Yorkshire (5). She'll tak' the low notes (9). These are not cold and raw (4, 8). Attribute of a jimp waist (9). Dry sounds like the end of 8 (4). Light—and gassy (4). Stay ashore, jolly tar, if you are always this (4, 2, 3). Unbutton the publishers (3, 9). You only get a share after making a fuss (9). The French river sounds like the end of a dance (5). The city gardening tools? (5, 2, 7). | <p>DOWN</p> <ol style="list-style-type: none"> See 9. Not the trouble with Sleepy Maggie (8). Angular set (2, 7). Perhaps the trouble with Sleepy Maggie (5). How an eight-stone woman would never marry a thief (2, 4). Cheerful song (4). Describes Mrs. MacLeod and a', but not Miss Mary Douglas or Miss Murray of Ochertyre (4, 3, 7). What the Scotsman said after the bang? (3, 4, 3, 4, 3, 3, 4). How to stand before a fling (4, 6). Local in part (9). Takes no food ith an insect in (8). You may meet these after you are 8 (6). Breath of air that ends loudly (5). Reel, unreal in Ireland (4). |
|--|---|

Solvers will find a list of Scottish Country Dances helpful.



THE BRANCH

ANNUAL GENERAL MEETING

THE ANNUAL GENERAL MEETING of the Royal Scottish Country Dance Society (London Branch) will be held at Denison House, 296 Vauxhall Bridge Road, S.W.1, on Tuesday, 22nd April, 1952, at 7 p.m. Admission will be by Member's Card.

ELECTION OF OFFICERS AND EXECUTIVE COMMITTEE

Nominations have not exceeded the number of Officers and Committee Members required, and an election is not therefore necessary. The Committee will therefore be as follows:

President: Hugh Foss.

Vice-President: Mrs. A. L. Thomson.

Hon. Secretary: Robert S. Ferguson.

Hon. Treasurer: Imrie Stoker.

Committee:

Miss Florence Grieve	Alastair Ross
Alec Hutchins	Ronald Ryall
William J. Ireland	H. Edward Shank
T. S. Macadam	Miss J. Irene Stewart
Miss Thelma Ockenden	

AGENDA

- Minutes of A.G.M., 1951.
- Business arising from the Minutes.
- Hon. Secretary's Report.
- Hon. Treasurer's Report and Accounts.
- Appointment of two Hon. Auditors for the year 1952-1953.
- Resolution: That the Committee be empowered to appoint an Assistant Hon. Treasurer, whose duties shall include the issuing and signing of receipts. [Proposer: I. I. Stoker; Seconder: A. W. J. Lindsell-Stewart.]
- Any other business.

ROYAL SCOTTISH COUNTRY DANCE SOCIETY (London Branch)

ANNUAL BALL

Circassian

Circle: The Machine

Without Horses: Braes

of Busby: My Mother's Coming

In: Waltz: Miss Nancy Frowns

The Birks of Invermay: Eightsome

Foursome: Petronella: Highland Schottische

The Golden Pheasant: The Dashing White

Sergeant: She's Ower Young to Marry Yet

Duke of Perth: Waltz: The Mont-

gomery's Rant: The Duke of Atholl's

Reel: La Tempete: Ca' the Ewes tae

the Knowes: Hamilton House

Eightsome: Foursome

Glasgow Highlanders

Waltz Country

Dance

at

The Hyde Park Hotel,
Knightsbridge, S.W.1

on

FRIDAY, 20th JUNE, 1952 : 8.30-2

S. G. Skinner's Band

Pipe-Major Angus Macaulay

Tickets: 25/- (including buffet supper)
from Miss J. Irene Stewart, 27 Morpeth
Mansions, S.W.1.

TWO RULES

RULES OF DANCING, which are—like those of any art—a summary of past experience, help us to remember and, with nearly 200 dances in the books, anything that helps us to remember is useful.

For reel with corners there are at first sight four possibilities: you can pass first or second corner first, and by the right or left shoulder. The previous figure of the dance will nearly always tell you which corner to pass first, leaving two possibilities. By studying the dances where these reels occur, however, we can deduce the rule that the first couple finish the reel dancing towards the centre of the set. If you pass first corner first, then, it must be by the left shoulder; if the second, then by the right. (Incidentally, I maintain that the rule applies to other reels along the sides of the set—but I had better leave this point to Light and Dark.)

One great burden on the memory is caused by the turns. A turn with the left hand is fairly obvious, but when do we turn with the right hand, and when with both? There is no strict rule, but a rule with exceptions can be of use to those who remember them. The Manual mentions a rule that when the pas de basque is used both hands are given; but it is no easier to remember which step to use than how many hands to give. In fact, I like to think the other way about: from the number of hands to deduce the appropriate step.

I suggest the rule that if you set to someone, use both hands; advance and retire counts as setting. Otherwise use one. Notice that under the rule, you use one hand if you have to set to someone else before turning: see Lady Mary Menzies, Lady Susan Stewart, Tibby Fowler and Ye'll Aye Be Welcome. Advance and retire before turning occurs in Knit the Pocky, Strathglass House, Bridge of Nairn, Willie with his Tartan Trews and My Mother's Coming In.

Now for the exceptions: Two-handed turns in Hamilton House, The Bob o' Dowally, Falkland Beauty, The Duke of Hamilton's Reel, Culloden's Fancy, Lady Jean Murray's Rant, The Yellow-haired Laddie, The Haymakers, The Birks of Invermay; one-handed turns in The Moudiewort, The Reel of the 51st Division, The Gates of Edinburgh (last four bars), The Duke of Atholl's Reel, Waverley and Fidget are really exceptions, but the turn with right hands is called "change places giving right hands."

If I have overlooked any exceptions I should be glad to be told of them.

H. A. THURSTON.

CLASSES SYLLABUS

Day	Class	Times	Place	Term Fee	Teacher
Monday	Beginners	6.30-7.30	107 Charing Cross Road.	10/-	Mrs. Hutchins
	Beginners	7.00-9.00	Barrow Hill Road	17/6	Mrs. Summers
	Demonstration	7.30-9.30	107 Charing Cross Road	Mbrs only	Miss MacLennan
Tuesday	Beginners	7.00-8.00	Pulteney Street Schools	10/-	Miss Wells
	Elementary	8.00-9.00	Ditto	10/-	Miss Wells
	Elementary	6.30-8.30	Cosway St. Schools	17/6	Miss Ockenden
	Intermediate	7.15-9.15	Barrow Hill Road	17/6	Mr. Armstrong
	Adv. Inter.	7.00-9.00	Cosway St. Schools	17/6	Mr. Ireland.
Wednesday	Intermediate	6.30-8.30	St. George's, South Street, W.1	17/6	Mr. Ireland
Thursday	Advanced	6.30-8.30	Ditto.	17/6	Mrs. Sandison
	Beginners	6.30-8.30	Cosway St. Schools	17/6	Miss Ockenden
Friday	Certificate	6.30-8.30	Buckingham Gate	15/-	Miss MacLennan
	Elementary	7.00-9.00	Barrow Hill Road School	17/6	15/-

TERM ENDS 9th APRIL. NEW TERM BEGINS 28th APRIL

- "Beginners" Class for those without any, or with but slight, knowledge of Scottish Country Dancing.
- "Elementary" Class for those with knowledge of the basic steps and the easier dances.
- "Intermediate" Class for those with a good knowledge of the basic steps and the principal figures and movements.
- "Advanced" Class: Members should only attend this class after consulting a teacher.
- "Certificate" Class: For members wishing to learn to teach.
- "Demonstration" Class: This class is open only to members invited to attend.

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 St. George's Schools South Street, Park Lane, W.1
 Buckingham Gate School, Wilfred Street, S.W.1 near Victoria Station
 Barrow Hill Road School St. John's Wood, N.W.8
 Cosway Street Schools, off Marylebone Road near Marylebone Station

OTHER ORGANISATIONS' EVENTS

- LONDON ANGUS ASSOCIATION—Hon. Sec.: Ian A. McCleod, 20 Somerset Close, New Malden, Surrey. Dances at the Royal Scottish Corporation Hall, Fetter Lane, E.C.4. 7.30. Admission 3/6.
 7th May—Social and Dance
 4th June—Flannel Dance.
- LONDON GALLOWAY ASSOCIATION—Hon. General Sec., W. K. Donnan, B.Sc., 11 Dysart Avenue, Kingston-Thames, Surrey (Kingston 9710). Dances at the Bonnington Hotel, W.C.1. Tickets 6/6 (Members) and 7/6.
 3rd April—Sir Harry Lauder Night: Whist Drive and Dance. 7.30-11.
 8th May—A.G.M., followed by Whist Drive and Dance.
- LONDON PERTSHIRE ASSOCIATION—Hon. Sec., J. Kerr Wilson, M.P.S., 27 Linkside, N.12 (Finchley 0553).
 26th April—Informal Dance.
 14th June—Summer Dance.
- RICHMOND CALEDONIAN SOCIETY—Hon. Sec., J. T. Small, 232 Beechcroft Road, S.W.17 (Balham 2883). At the Penrhyn Rooms, East Sheen.
 25th April—Dance. 8-11.30
- ROMFORD SCOTTISH ASSOCIATION—Hon. Sec., J. T. Strachan, 20 Carlisle Road, Romford, Essex (Romford 6909).
 3rd April—Reel Club Closing Dance at the Regency Ballroom, Romford.
- RYDES REELING CLUB—Hon. Sec., Lt.-Col. A. C. W. Kimpton, Rydes Court, Guildford, Surrey.
 18th April—Rydes Reeling Club Caledonian Ball at the Dorking Halls, Dorking, Surrey, 9-2.