



the reel

issued by the LONDON BRANCH of THE ROYAL SCOTTISH COUNTRY DANCE SOCIETY
Editorial Address: 6 King's Grove, S.E.15. Price 4d. (Free to members of the Branch)

No. 79

JUNE—JULY, 1964

ANNUAL GENERAL MEETING

The Annual General Meeting of the Royal Scottish Country Dance Society (London Branch) will be held at Rutherford School, Penfold Street, Marylebone, N.W.1, on Saturday, 27th June, 1964 at 4.30 p.m. The meeting will be followed by tea at about 6.0 p.m., and an informal dance at 7.0 p.m. Only those attending the meeting will be admitted to the dance.

AGENDA

1. To receive apologies for absence.
2. To approve the Minutes of the Annual General Meeting, 1963.
3. Business arising from the Minutes.
4. To receive the Hon. Secretary's report on the year 1963-64.
5. To receive the Hon. Treasurer's report and accounts for the year 1962-63.
6. To elect an Hon. President and Hon. Vice-Presidents for 1964-65.
7. Election of Executive Committee for 1964-65.
8. To elect auditors for 1964-65.
9. To consider resolutions proposed by members.
10. Any other business.

OPEN AIR DANCING

Peckham Rye Park

Three Fridays in June: 12th, 19th, 26th.

Holland Park

Five Wednesdays in July: 1st, 8th, 15th, 22nd, 29th.

Admission Free

Once again the L.C.C. have asked us to arrange for Scottish Country Dancing to be held in the Parks this summer.

We hope that you will all come, beginners very welcome, bring your non-dancing friends along and get them to join in.

All other organisations south of the river, we would particularly appeal to you to support the dances at Peckham Rye Park—this is a new area for us, so we rely on you to help make these dances a success.

A band, a piper, an M.C., and it's all free!

7.30 p.m. to 9.30 p.m.

Peckham Rye — Fridays — June

Holland Park — Wednesdays — July

ENGAGEMENTS DIARY

June
27th Saturday

WOOD GREEN GROUP. Two performances of the North London Gala Folk Festival. 2.30 p.m. at Forty Hall, North Enfield, and 6.45 p.m. at Woodside Park, High Road, Wood Green, N.22. Displays by R.S.C.D.S.—East Surrey, West Kent Branch, The Headington Quarry Morris Dancers, E.F.D.S.S. Bucks District Dancers, Datchet Morris Men, and guest singers. Louis Davidson's Band. If wet—afternoon performance in Jesus Church Hall, nearby, and evening performance in Woodside House, in the Park grounds.

The ENGAGEMENTS DIARY provides Hon. Secretaries of Scottish Country Dance Organisations with means of informing their members of their own and other fixtures with no trouble and little expense. The cost is 2s. 6d. per insertion. We would like to make it as complete as possible and hope that Hon. Secretaries will send details of their arrangements, preferably set out in the manner shown above, to Miss M. Jamieson, 12 Howitt Close, Howitt Road, N.W.3.

BANDS

MIKE MacNEIL AND HIS HIGHLAND DANCE BAND—69 Mount View Road, N.4 (MOU 1348).

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BRANCH MEMBERSHIP

Your subscription for 1964-65 is due on 1st July. Please do not forget to renew, otherwise the next issue of the REEL will be your last!

RENEWAL OF SUBSCRIPTIONS

Subscriptions for 1964-65 are due on 1st July, 1964 and should be sent to Mr. H. E. Shank, 541 Upper Brentwood Road, Gidea Park, Romford, Essex. Receipts will not be issued unless specially requested.

The 1964-65 Subscription issue will be sent to paid up members. Where there is more than one member in a family an alternative choice will be allowed, subject to availability.

ANNUAL SUBSCRIPTION ... 5/-

LIFE MEMBERSHIP ... £3/3/0

THE ROYAL SCOTTISH COUNTRY DANCE SOCIETY

Patron—H.M. The Queen

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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57 Holders Hill Avenue, N.W.4.

ROLL BACK THE CARPET

9. The Tune: Structure

The choreographer, having selected the tune to inspire his dance, has two things to consider: its content and its structure. Strictly speaking the structure is part of the content, but here I am making a rough classification by including under structure the lengths and scheme of repeats of the musical phrases and under content the musical phrases themselves.

The tunes most commonly used for Scottish country dances are strathspeys, reels, jigs and Scottish measures (including under this last heading hornpipes, marches, etc.). Reels and strathspeys have quaver rhythm, plain for reels, dotted for strathspeys. Played at half speed, like Duke of Perth, the quavers of the reel become the crotchets of the Scottish measure. Strathspeys, played more slowly and with each bar divided into two, can be made into jigs. The tune Orange and Blue, for example, is used in strathspey form for The Hebridean Weaving Lilt, under the name Broachan Lacimh, and in jig form, under the name Hot Punch, for The Shire of Ayr.

When considering the structure of dance tunes, therefore, it helps to keep in mind that two bars of a Scottish measure or jig often corresponds to one bar of a reel or strathspey.

In Scotland in the late 18th century reels and strathspeys were the commonest dance tunes and of these the commonest type was a 16-bar tune with bars 5-8 repeating 1-4 and with the last 8 bars in the form I shall refer to as 6 plus 2. In the 6 bars the composer makes his point, saying all he has to say, and in the last 2 seems to be announcing, "I must now draw to a close". Dancers interpret this as, "Time to go home". Lord Macdonald's Reel, for example, is a tune of this type: 4 bars repeated; 6 plus 2.

At the time when these tunes were popular the most popular dance ending was set and turn corners, reel at the sides. For a 32-bar dance the 16-bar tune was played through twice. So for the last 16 bars 1st couple had the same four bars for setting to and turning each corner, 6 for the reel and 2 to go home.

The corresponding Scottish measure or jig tune would be of 32 bars, with 9-16 repeating 1-8, and the last 16 in the form 12 plus 4 (e.g. Lady Mary Hay's Scotch Measure, bars 1-32, given for Scotch Measure in *Four Step Dances*. The Drunken Piper, given for The Reel of the 51st Division, The Machine without Horses).

There were also reel and strathspey tunes in which both the first and last 8 bars were of the form 6 plus 2 (e.g. Mrs. MacLeod, Orange and Blue). In this type the composer often emphasised that he was drawing to a close in 15-16 by repeating 7-8.

Another type, more common than the last, had bars 5-8 repeating 1-4 and 13-16 repeating 9-12 (e.g. The High Road to Linton, Duke of Perth). In these tunes the last four bars are often of the form 3 plus 1. A tune drawing to a close in one bar may not be a good match for a dance with a 6 plus 2 ending.

The corresponding Scottish measures and jigs (e.g. Duke of Perth played at half speed, Petronella, Lamb Skinet) would have 9-16 repeating 1-8 and 25-32 repeating 17-24. Corresponding to a 3 plus 1 ending in a reel or strathspey, these tunes would end with 6 plus 2.

The frequency of 6 plus 2 endings for reels, strathspeys, Scottish measures and jigs explains why nearly all the stock dance endings are of the form 6 plus 2. There is the reel at the sides, mentioned above. In the poussette and allemande the progression is made in 6 bars, leav-

ing 2 to go home. There is turn corners, violent turns, with a gentle 2 to go home giving left hands to partners. There are the "Cauld Kail" setting to corner and partner and the double triangles, each with its petronella turn home on 7-8. In rights and lefts the turning towards the left hand on 7-8 distinguishes the final 2 from the previous 6. Even hands round to the left and back again, which one might be tempted to classify as a pure 4 plus 4, is also a 6 plus 2 (though it could be a 7 plus 1), with the home-going reckoned from when the men let go of the women.

Almost the only stock endings that are not of the form 6 plus 2 are those which have one or more couples turning partners for the last four bars. These dance endings match best with tune endings of the form 12 plus 4 or 3 plus 1: 3 to turn, 1 to go home. If a 6 plus 2 tune ending is being played, dancers can just reconcile this with a final 4-bar "turn 1½ times" by imagining that they turn once round on 5-6, realise it is time to go home, and on 7-8 complete the last half turn and do so.

The first four bars of a dance sometimes sound like 2 plus 2. Mrs. MacLeod is an example: bar 3 repeats bar 1, bar 2 resembles bar 4. Other tunes seem to begin with 3 plus 1, e.g. Monymusk, in which the first half bar is repeated in bars 2 and 3, with bar 4 providing a contrast. A 3 plus 1 phrase, repeated, suggests travelling for three bars and turning on the fourth, as in down the middle and up or hands across and back. 2 plus 2 suggests something in 2-bar bits, such as set and turn or advance and retire.

Students of structure will soon find that besides the tunes which definitely start 2 plus 2 or 3 plus 1 there are some that do neither and some that do both. Scotland was, and still is, a free country.

HUGH FOSS.

Next article: 10. The tune: content.

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CORRESPONDENCE

81 Ondine Road,
Peckham, S.E.15.

3rd April, 1964.

Dear Editor,

I wonder whether other people have the same difficulty and trouble as I have in getting hold of Scottish Country Dance music, or rather the unusual music? I often have to use records at various S.C.D. functions and hearing an attractive and lively tune feel I would like to have the sheet music for when a pianist is available but can I get it? Oh no! There is a lively tune to a "Military Two-Step" entitled "The Bonnie Lass that Didn't Marry Me" on record. It took me just two months and more than one letter to discover that the music is not published in sheet form, and I have tried to get the music of "Lassie Come Dance With Me" as sung by Andy Stewart on his New Year T.V. Show; no music shop or publishers in London can tell me anything or give me the address of Lochside Music which the B.B.C. gave me as the name of the publishers. I have got all Scott Skinner's music (or quite a lot) and lots of R.S.C.D.S. and others, but I do wish there was a central body one could enquire about all S.C.D. music and get a satisfactory answer. Perhaps one of your readers can give me a clue?

I am tired of traipsing around music shops and publishers and getting nowhere.

Yours sincerely,

NANCY OWEN.

We have since heard from Nancy Owen that she wrote to the Glasgow Studio of the B.B.C. who have confirmed that "Lassie Come Dance With Me" will be published by Lochside Music, 142 West Street, Glasgow.

THE REEL

If you are not a member of London Branch, order your copy now from: Miss M. Jamieson, 12 Howitt Close, Howitt Road, N.W.3, 7d. post free or 3/6d. for six issues.

Limited quantities of back numbers may be obtained at 4d. per copy, plus 3d. for postage.

Terms for advertising in "The Reel" may be obtained from Miss M. Jamieson. The circulation is about 1,500 and this bulletin is believed to be the only publication (apart from the R.S.C.D.S. Annual Bulletin) through which advertisers can focus on Scottish country dancers.

Please mention 'The Reel' when replying to advertisers.

K.A.S.S. COLUMN

On 6th June, 1964, the Kent Association of Scottish Societies are trying a new venture namely a Family Scottish Day. The duration of the Day will be from 3.00 to 6.30 p.m. and the programme includes athletic events, games and dancing. Tea is being provided free of charge but everyone is asked to bring their own food for an informal picnic. There will also be soft drinks and ice cream on sale and the idea behind the Day is that members of the different Societies will get to know each other better and so strengthen the ties of the Association.

The Second Residential School of Scottish Country Dancing has been arranged for 30th, 31st October and 1st November and again entries are being restricted because of the lack of accommodation at the Kingsgate College, Broadstairs. Anyone who lives in the vicinity or who cannot attend all the classes can enrol as a day student. Bill Hamilton is to be the instructor.

Following Jimmy Shand and his band who are playing for our Autumn Ball on Friday, 16th October, 1964, arrangements are now in hand to obtain the services of Ian Powrie for the Annual Ball 1965 and the date has been arranged tentatively for Friday, 14th May, 1965.

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CLASSES—SESSION 1964/65

A syllabus of the 1964-65 classes will be printed in Reel No. 80 which should appear early in August. In the meantime here is some information about the classes it is hoped to run next session:

Central London Institute:

Monday—Beginners; Certificate (2nd).

Tuesday—Intermediate.

Wednesday—Elementary.

Thursday—Advanced.

Chelsea/Westminster Institute:

Monday—Advanced.

Wednesday—Beginners; Advanced.

Marylebone Institute:

Monday—Elementary; Intermediate.

Tuesday—Certificate (1st); Demonstration; Advanced.

Enrolment parties will be held during September and details will be published in Reel No. 80.

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OTHER ORGANISATIONS

THE ALLAN SCOTTISH COUNTRY DANCERS SOUTHEND-ON-SEA (Affil. to the R.S.C.D.S.)—Hon. Sec.: Mrs. K. Judkins, 62 Avenue Road, Westcliff-on-Sea. Meets on Tuesdays at St. George's Presbyterian Church Hall, Park Road, 8-10 p.m.

BARNES SCOTTISH COUNTRY DANCE GROUP. East Sheen Primary School, Upper Richmond Road, S.W.14. Tuesday evenings 8-10 p.m. Sept. to May. Visitors welcome. Details: apply Hon. Secretary, Mrs. J. McKenzie, 18, Wallerton Gdns., East Sheen, S.W.14.

BIRMINGHAM BRANCH R.S.C.D.S.—Chairman: Dr. E. J. Forbes, 12 Ampton Road, Edgbaston, Birmingham, 15. Secretary: Peter J. Smith 34 Wroxall Road, Solihull, Warwicks. (SOL 4118).

BOSTALL PARK SCOTTISH COUNTRY DANCING GROUP (Affil. to R.S.C.D.S.)—Hon. Sec.: J. A. Matson, 2 Marley Avenue, Bexleyheath, Kent. Group meets Thursdays 8-10.30 p.m. in The Annexe (adjacent St. Thomas More's R.C. Church), Long Lane, Bexleyheath. (For details ring Erith 37094).

BOURNEMOUTH SCOTTISH COUNTRY DANCE CLUB—Meets every Friday, 7.30 to 10.30 p.m. Hon. Sec.: Mrs. A. Timmins, 24 Bury Road, Branksome Park, Poole, Dorset. Tel. Canford Cliffs 78272.

BRIGHTON AND HOVE SCOTTISH COUNTRY DANCE CLUB—Meets every Tuesday, 7.30 p.m. Arnold House Hotel, Brighton. Hon. Sec.: Mrs. S. Halliday, Ellerslie, Falmer Avenue, Saltdean, Sussex.

CAMBERLEY REEL CLUB—Dancing every Tuesday 8 p.m., at Hawley Hotel, Blackwater. Beginners welcome. Sec.: Mrs. A. Templeton, Hawkridge, Waverley Drive, Camberley. Tel: 21351.

CHELTENHAM SCOTTISH SOCIETY—Scottish country dancing on Friday evenings at 7.30, St. Andrew's Presbyterian Church Hall, Enquiries on this and other activities to Mrs. G. L. Ariell-Wright, 40 Lambert Avenue, Shurdington, Cheltenham, Glos.

EAST SURREY, WEST KENT BRANCH R.S.C.D.S. Hon. Sec.: Miss J. M. Beale, 67 Bennetts Way, Shirley, Croydon. Classes in Croydon, Beckenham, New Malden, Norwood, Reigate, Sanderstead and West Wickham.

EASTBOURNE SCOTTISH COUNTRY DANCING CLUB—Hon. Sec.: Mrs. F. M. Atkin, 341 Victoria Drive, Eastbourne, Sussex. Dancing on Wednesdays, 7.30—10, Dickens Hall, Upperton Road.

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EPSOM & DISTRICT CALEDONIAN ASSOCIATION (Affiliated to the R.S.C.D.S.)—Classes in Scottish country dancing on Mondays and Wednesdays. Many other activities including informal Saturday dancing. Hon. Sec.: Ian W. Mackintosh, 5a Hawthorne Place, Epsom (Epsom 2787).

FARNHAM SCOTTISH COUNTRY DANCING CLUB—Meets at The Bourne Club, Frensham Road, every Thursday 8—10.30 from third Thursday in September to last Thursday in May, classes and dances on alternate weeks. Sec.: C. Lowson, 78 Lynch Road, Farnham, Surrey (Tel. 6520).

HERTFORDSHIRE HIGHLAND GAMES SOCIETY—Chairman: Dr. C. Gillies, 43 Valley Road, Welwyn Garden City, Herts. (WN5 3343).

ILFORD SCOTTISH ASSOCIATION REEL AND SOCIAL CLUB—Hon. Sec.: Mrs. M. Taylor, 147 Mortlake Road, Ilford, Essex. Weekly Reel Club on Fridays at St. Alban's Church Hall, Albert Road, Ilford, 7.30—10 p.m.

INTER-VARSITY CLUB—Public Dances every Tuesday from 7.30 to 10.30 p.m. at Queen Alexandra's House (near Royal Albert Hall), entrance in Jay Mews. Each dance walked through. Admission 3/-. Club membership is open to undergraduates and young graduates. Details from Hon. Sec., I.V.C., 49 Hugh Street, S.W.1.

LEAMINGTON SPA AND DISTRICT BRANCH R.S.C.D.S.—Meets Saturdays (Monthly) at Leamington College. Visitors welcome. Beginners and Advanced Classes also held fortnightly. Enquiries to Hon. Sec.: Miss C. M. Rowe, 79 Leam Terrace, Leamington Spa, Tel: 25963.

LONDON GALLOWAY ASSOCIATION—Hon. Gen. Sec.: W. K. Donnan, B.Sc., 11 Dysart Avenue, Kingston-on-Thames, Surrey (Kingston 9710).

THE RADLETT SCOTTISH REEL CLUB. Classes held weekly on Thursdays at Radlett Christchurch Hall, 8 p.m.—10 p.m. Starting September 19th, 1963. DANCES every second Saturday of the month, 8 p.m. Alternately at Radlett Congregational Hall and Furzehill School, Boreham Wood, commencing September 14th, 1963.

RICHMOND CALEDONIAN SOCIETY—Hon. Sec.: Miss J. R. Anderson, 3 Melvin Court, High Park Avenue, Kew Gardens (PROSpect 6030). Dancing and instruction at Presbyterian Church Hall, Quadrant Road, Richmond, alternate Mondays at 8 p.m., commencing September 23rd, 1963. Beginners class 7.30—8 p.m.

ROMFORD SCOTTISH ASSOCIATION—Hon. Sec.: J. M. Wallace, 118 Saunton Road, Hornchurch, Essex. Club meets every Tuesday from 17th September at 7.30 p.m. at Heath Park Secondary School, Heath Park Road, Romford, Essex.

SEVENOAKS REEL CLUB—Hon. Sec.: Miss D. Day, Sevenoaks School, Sevenoaks. Classes on Tuesdays, Wednesdays and Thursdays, October to May.

ST. ANDREW SOCIETY (LONDON)—Dancing every Tuesday from October to May at Wimbledon Community Centre, St. George's Road, Wimbledon, S.W.19. Details apply: Mrs. R. Stewart, 27 Keswick Avenue, Merton Park, S.W.19 (LIB 2091).

TEDDINGTON & DISTRICT CALEDONIAN SOCIETY—Hon. Sec.: H. G. Rae, O.B.E., B.L., 11 Preston Close, Strawberry Hill, Mddx. Dancing on Thursdays, 8—10.30 p.m. and other social activities at Clarence Hotel, Teddington, Middx.

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EASTER WEEK-END IN SUSSEX

The Easter Week-End School is always good but this one was outstanding, a Ceilidh, a birthday sherry party and a film show.

It started well, for on Thursday afternoon, 26th March, 1964, the sun shone from a cloudless blue sky as 59 enthusiastic members set out from Edinburgh, Yorkshire, Warwickshire, Oxfordshire, Kent, Essex, Surrey, Sussex and the Home Counties all making for Lodge Hill. Apart from one or two late arrivals all had signed in by 7 p.m. and we sat down to dinner, meeting old friends, greeting those attending for the first time and eyeing with great interest the two instructors, John Armstrong and Bill Hamilton.

An informal dance was held from 9-10 p.m. and most participants were early to bed to prepare for the hours of instruction and dancing that were planned for Friday, Saturday, Sunday and Monday.

However, this week-end was different. At lunch on Good Friday John Armstrong said that, if we approved, a Ceilidh would be held on Saturday evening and that wine would be served at dinner. A spontaneous shout showed we approved. Whereup the Three Graces of Eastbourne were chosen by John to undertake the decorating of the room and the search for talent commenced. Every moment between instruction and dancing was used in preparing for the Ceilidh. Behind curtained doors, in bedrooms, around the piano, on the typewriter the feverish preparations went on and here as elsewhere the pianists, Phyllis Draper and Jimmie Cooper, put in hours of overtime. And so we came to Saturday evening.

The table decorations, completed in three hours, were superb. Each table had a white paper table runner dressed with cut out yellow Easter chicks, daffodils and crocuses with a centre piece of moss, primroses, leafy twigs and an Easter chick in cotton wool resting in a broken egg shell. On the walls were displayed shields of Scottish Houses.

And at dinner the wine flowed freely.

Between dances the entertainers came forward to perform and the standard was very high, a duet, recitation, violin solo, a raconteur, a broad sword dance (very well done indeed, over beautifully made "local" swords), a remarkable Foursome in which "Miss" W. Hamilton, an ethereal figure, danced with gay abandon. Just before midnight we had a surprise visit from the "Rev." W. Hamilton and the W.I. Choir. His conducting of the choir, singing Scottish melodies, was sensational, out of this world, something so very rarely seen today, a man of remarkable talents to whom the choir responded so well.

This brought us into the first few minutes of Easter Day and then with due solemnity the "Vicar" and the choir led the singing of the 23rd Psalm (setting by Crimond) and then Auld Lang Syne to finish a wonderful evening. All the pieces of this evening were quietly, delightfully and almost delicately joined together by John Armstrong from the chair of Master of Ceremonies.

Sunday lunch time provided a most unexpected pleasure, the celebrating of Ted Shank's 70th birthday with a sherry party. Ted was kept out of range until 12.30 when he was guided to the Ballroom to find the whole party assembled. The Toast was proposed, birthday cards and gifts presented and musical honours accorded. A well deserved tribute to one who has served the London Branch for so many years.

Sunday evening produced a film show, one film on Scottish Country Dancing, an historical film of Bonny Prince Charlie (superb scenery) and one of the Edinburgh Tattoo. Very enjoyable and a pleasant change.

At lunch on Monday John Brody spoke for us all in thanking John Armstrong and Bill Hamilton for their patience, their guidance and correction, Phyllis Draper and Jimmie Cooper for their untiring efforts at the piano, Miss Barnicott for the very good food and co-operation throughout the week-end and in particular Rosemary Tilden for a tremendous amount of backroom work and the quiet and efficient manner in which she worked for us all.

A week-end which almost started with disaster, no Gym available and the new building locked, bolted and barred, was saved on the very brink by Rosemary's efforts and turned, with the help of "furniture" removers, into an outstanding success.

So, after lunch we began to drift away to our cars, feet turned out, upright position, head held high, chest out, a smile, head inclined and that captivating, low soft voice in our ears "You are sweet—you really are—that's nice, y're guid, very guid—smashing—y're much better than—well never mind. Tum Tum Tum Tiddle-ee-iddle-ee-um." What a wonderful week-end.

K.V.O.