

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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Subscriptions:

ANNUAL 5/-
LIFE MEMBERSHIP £3 3s. 0d.

To those who have paid the annual subscrip-
tion for four years: £2 10s.; ten years, £1 10s.

THE REEL

WE SHALL ISSUE six numbers of The Reel during the coming season: No. 8—September, No. 9—November, No. 10—January, No. 11—March, No. 12—May, and No. 13—June. We shall try to distribute them a few days before the month named. They will be sent free to all Members of the London Branch.

In addition, copies of this season's issues may be obtained from the Editors of The Reel, 27 Morpeth Mansions, S.W.1, at the price of 2d. per copy, plus 2d. for the envelope and postage (in other words, 4d. for the first copy and 2d. for every further copy sent in the same package). Send a subscription for the whole season, 2/- for one copy of each issue and 1/- for each other copy to be sent in the same packages. Send at once, or we may not print a copy for you.

We welcome applications for advertisements from firms or individuals. At least 1,500 copies of each issue will be printed (we printed 1,500 copies of Nos. 5, 6 and 7, and have very few left over). The Reel is, as far as we know, the only publication—other than the R.S.C.D.S. annual Bulletin—through which advertisers can focus on Scottish Country Dancers. Apply to us for terms.

MY FAVOURITE DANCE AND WHY

The Eightsome

THE EIGHTSOME REEL, because it is a "round," "square," or "set" dance, the only one of its kind; where everyone is dancing most of the time, where there is a solo without being conspicuous; because it is friendly and compact; because the music is exhilarating, capable of variations in tunes and to suit individual dancers.

I could not pick out any other ("line") dance and say it is my favourite. I like so many of them; generally speaking, however, music and no solos are the points which prejudice me, so as a second choice I should say Duke of Perth.

LILLIAN NEWTON.

SUBSEQUENT DATES

Members' Dances

1952	Friday, 6th February
Friday, 28th November	Thursday, 26th February
Wednesday, 17th December	Friday, 20th March
1953	Saturday, 11th April
Saturday, 10th January	Saturday, 9th May

Guest Dances

Friday, 24th April, 1953: St. Pancras Town Hall
Friday, 26th June, 1953: St. Pancras Town Hall

DANCES

MEMBERS' DANCES

Royal Scottish Corporation Hall,
Fetter Lane.

Saturday, 13th September

	S.C.D. Book.		S.C.I. Book
The Eight Men of Moidart	3-10	Rouken Glen Lady Susan Stewart's Reel	5-
The Camp of Pleasure	15-4	Miss Nancy Frowns The Earl of Home La Tempete	14- 12-1 2-1
The Machine Without Horses	12-12	Fidget Foursome	16- 16-
Dalkeith's Strathspey	9-6	Lamb Skinet Strathglass House Waltz Country Dance	14-1 13- 4-
Eightsome The Duke of Atholl's Reel	16-3		

Wednesday, 15th October

	S.C.D. Book.		S.C.I. Book
Linton Ploughman Madge Wildfire's Strathspey	5-6 9-9	General Stuart's Reel The Braes of Busby La Russe Hamilton House	10- 9- 7-1
Isle of Skye The Birks of Invermay	10-7 10-2	Foursome The Gates of Edinburgh Ca' the Ewes The Highland Reel	15- 16- 13-
The Golden Pheasant Eightsome The Bob o' Dowally Lord Rosslyn's Fancy	10-0 2-10 15-6		

Thursday, 6th November

	S.C.D. Book.		S.C.I. Book
Meg Merrilees Lamb Skinet	1-5 14-12	The New Rigged Ship Lady Harriet Hope's Reel The Duchess of Atholl's Slipper	9- 16- 9- 14-
I'll Gang Nae Mair Tae Yon Toon Lady Susan Stewart's Reel Ladies' Fancy The Earl of Home Eightsome Foursome	15-2 5-0 13-12 12-11 3-2 4-	Miss Nancy Frowns The Duran Ranger Jimmy's Fancy Scottish Reform Waltz Country Dance	14-1 13- 3- 4-

To avoid overcrowding, the number of dancers will be limited to 120, and for this reason application 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 a time, and not longer ahead of date than two weeks.

Tickets 4/-, including refreshments. Times: 7 to 10.5 p.m. Place: The Royal Scottish Corporation Hall, Pleu de-Lis Court, Fetter Lane, E.C.4. Mr. Skinner's Band.

GUEST DANCE

The Seymour Hall, Seymour Place, W.1
Jimmy Shand and his Band

Friday, 31st October: 7.30—11.3

	S.C.D. Book.		S.C.I. Book
Circassian Circle Lamb Skinet	1-3 14-12	Waverley La Russe St. Bernard Waltz The New Rigged Ship	15-1 9-
The Camp of Pleasure The Dashing White Sergeant Strathglass House Duke of Perth Viennese Waltz Miss Nancy Frowns Eightsome Foursome Glasgow Highlanders	15-4 3-2 13-0 1-8 14-5 3-1 2-3	Gay Gordons I'll Gang Nae Mair Tae Yon Toon Campbell's Frolic Waltz Country Dance	15- 15- 4-

Tickets 7/6 (excluding refreshments)
from Ronald Ryall, 5 Courtfield Road, S.W.7.
Parking space for cars is just opposite the Hall
charabancs in Cosway Street Coach Park.

WE AGREE TO DIFFER

5—Beginners

WELL, Light, I say beginners should be encouraged, but segregated — firmly segregated.

I don't agree, Dark.

You are not meant to. Beginners make me uncomfortable; either physically because I am dancing with them, or mentally because I feel I ought to be.

Well, segregation makes beginners uncomfortable.

I don't see why it should. Before they begin they should make up their minds they are going to learn.

But many start almost by chance. If welcomed, stimulated and given self-confidence, they will get keen about it, and soon become pleasant to dance with. But if you tell them — firmly — that to save yourself possible discomfort they must confine themselves to classes for their first year, they will go to the cinema or stay at home and listen to the wireless.

Then organise special beginners' dances for them, with simple programmes—The Dashing White Sergeant, Petronella, Scottish Reform, working up to Hamilton House, and, as a supreme effort, Duke of Perth two bars behind time. When they know a dozen simple dances by heart and can perform them accurately, then let them learn some more and come to the ordinary dances. After all, many people are content with a dozen stock dances, and don't want to learn what they call quaint old museum pieces like The Montgomeries' Rant and General Stuart.

You and I are not talking about the same people. You are using the word "beginner" as a euphemism for "bad dancer" or "unenterprising dancer." By a beginner I mean anyone, good, bad, or merely inelegant, who hasn't danced Scottish Country Dances

before. Many beginners enjoy museum pieces. They get more fun failing to do General Stuart's Reel than failing to do Petronella. I have often seen a crowd, mostly beginners, make an appalling hash of a dance and then applaud like mad for an encore. I used to be surprised until I realised that they could not see themselves.

If they could see themselves they might decide to get better or get out. As long as they did one or the other, I wouldn't care which.

If I didn't know you I would say you were a selfish snob.

What would you say if you did know me?

Let's get back to the subject. Dancing is sociable. Dancing is fun. You and I dance because we like it. We like other people to like it. We want them to begin to dance, and, having begun, to go on dancing and become good dancers.

You and I both like dancing. I agree with that much. But there are among my acquaintance some who should never begin to dance, or, having begun, should stop at once.

But if they enjoy themselves —? It's fun for them. Look, Dark, we are off the subject again. It's not good and bad dancers. It's beginners.

Well, Light, expound your ideal course for your ideal beginner.

Ideal? Well, if the beginner was very rich or frightfully popular for some other reason I would advise him to get seven experts to dance with him. Then he could learn by doing instead of by being taught.

In the way a tennis ball learns to play tennis?

No. I am assuming the beginner is keen and intelligent, and that in between the lessons he will study the booklets, work out the figures with chessmen, practice pas de

basques in front of a mirror, and da figures of eight round the dining-room chairs.

Like the well-known author described Who's Who as educated during the holiday from Eton. Still, I agree that beginners would save time and money if they treat classes like music lessons, and practised between them.

I have often thought it would be a good idea for a class's syllabus to be announced beforehand, so that pupils could do their work.

The trouble is some would and so wouldn't. Then those who had read up on dances would be so keen to show off their knowledge to those who hadn't that the instructor wouldn't be able to make himself heard. The unselfish snobs—(How would I have to know you to call you one—are just tolerable at dances, but at class they can be a darn nuisance.

Then do you or don't you believe in hon work?

I do really. I believe one should do hon work and be silent about it, if it is possible to combine the two.

It becomes possible with practice.

But is it fun?

Let's sum up. You believe that initiation should be painful, as it was at English schools in the old days—and, I gather, some American schools now. You would bully the new boys, excusing yourself saying you were bullied yourself when you were a new boy.

Call that summing up? You forgot to take away the number you first thought of. No, I am not in favour of bullying. But when on the subject of schools, I must say that I think the present trend is to take the grit out of education. Teachers try to make subjects as simple and interesting as possible. They ought to make them as difficult and dull as possible. Then children would learn to learn.

What you say is revealing but irrelevant. We don't learn to dance as part of our education for a job or place in society. We dance for—because we want to. I think you should be kind to beginners, so that when they, in their turn, become experts they will be kind to beginners too. Their happiness is spread and our main objective achieved.

Well, I won't argue further. I have been invited to a private dance next Tuesday. Most of the Demonstration Class and a few others will be there. Are you free next Tuesday?

Yes. Rather.

Then, could you relieve me of this? It's all explained in this letter. There's a group of people who have never done any Scottish Scottish Country Dancing, but have heard that it is good fun. They are meeting next Tuesday, and want someone to teach them the Eightsome, Dashing White Sergeant, Petronella, and the Gates—I repeat Gates of Edinburgh.

SOLUTION OF CROSSWORD No. 4

ACROSS: 1—Scottish Reform. 9—Eightsome. 10—Largo. 11—Vim. 13—Dang. 15—Revel. 17—Comb. 18—Irene. 20—Hotbed. 22—Timour. 24—Shittim. 25—Prest. 26—Maketh. 28—Scene. 30—Oboe. 31—Sherd. 33—Gal. 35—Lea. 37—Giddy. 38—Seen about. 39—Prince of Orange.

DOWN: 1—Speed the Plough. 2—Organ. 3—Tots. 4—Stolen. 5—Reeve. 6—Film. 7—Rory O'More. 8—Roxbury Castle. 12—Ill-timed. 14—Gib. 15—Red House. 16—Ventose. 19—Rest. 21—The Border. 23—Iman. 27—Ke. 29—Crief. 32—Haste. 34—Adorn. 35—Lyon. 36—Fidd.

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MUSIC

WITHOUT music we could not dance. And yet many of us spend hours at learning and discussing dancing, and take the music for granted, while it can really be half the fun. People say they are not musical and cannot understand it, but to dance at all they must have one of the basic elements of music, rhythm; and whether they realise it or not their enjoyment of the dancing is increased if the music is interesting, varied, and well played.

To introduce dancers, especially beginners, in what they hear, this article will detail some of the elements of our dance music. At another time it may be possible to say something more directly to the musicians themselves.

There are three main rhythms of music used in Scottish dancing. Strathspeys are normally accepted as unique, requiring their own steps, but many people do not distinguish between Jigs and Reels, because the steps are almost the same for both. Almost the same, but not exactly, because you cannot use the same movements to fit both rhythms.

Jigs and Reels are the quick music. If you can count 1,2,3, 1,2,3 with such a tune it is a jig: "Humpty Dumpty" is a good example. Count two for each long beat (Hump-) and one for the short (-ty) and you have:

Hump-ty	Dump-ty	Sat	On	The	Wall
1,2	3	1,2	3	1	2
2	1	2	1	2	3
3	4	1,2	3,4	1,2	3
		So	Gay?	Do	Ye...
		3,4	1,2	3	4

So the Reel gives you a steady dum-dum-dum-dum, while the Jig is ump-ty ump-ty um-pe-ty um-pe-ty. Dances in Reel time are in general the driving, continuous ones like Duke of Perth, Jigs the lively, bouncy dances like New Rigged Ship.

In all these the main accent comes on the No. 1, and in the dance one of your feet always comes to the ground at this moment. These main beats are counted, two No. 1s to a bar of music, and all the music runs in packets of eight bars at a time. Both the pas-de-basque and skip-change steps take a bar for each foot (two bars for right and left feet), which is worth remembering when trying to follow a dance from the instructions, which always give the number of bars to be used. For example, if there are only four bars for "rights and lefts" you can only have one step for each side of the square.

In Strathspey time there are four beats to a bar, but much slower, and each beat often consists of a long and a short note. These "dotted" notes (there are dots in the printed music) are found in all kinds of music as long-short, but only in Scottish music the other way round, short-long, and this combination is known as a Scotch Snap. The Snap is characteristic of Strathspey music, although this also contains many ordinary dotted notes. (Don't quote Glasgow Highlanders at me: there isn't a Snap in it, and it may be argued that it isn't a Strathspey, but that doesn't prevent you from dancing Strathspey steps to it!)

Try the chorus bit of "Road to the Isles," which is a Strathspey:

Sure, by Tum-mel, and Loch Ran-noch,
 I — s — s — l — l — s — s — l — l — s — l — s — l
 and Loch-aber I will go . . .
 l — s — l — s — l — s — l
 (s=short, l=long, and s-l is a Snap).

Again, there is one step to a bar for ordinary dancing, two bars for a complete step, right and left feet. Some fancy setting steps, such as are used in the Foursome

CLASSIFIED ADVERTISEMENTS

(Charge for insertions: 9d. per line; minimum 1/6)

Bands

LOUIS DAVIDSON'S SCOTTISH DANCE BAND (up to 7).—Enquiries: 54 Ambler Road, N.4 (CAN 3937).
 CHARLIE M'GUGAN'S CELIDH BAND—Open for Bookings, 19 Percy Road, S.E.20 (SYD 6498).
 S. G. SKINNER'S BAND—Scottish Country Dance Music a speciality—7 Cloister Gardens, South Norwood, S.E.25.

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Reel, take four bars, which makes them less monotonous if you have to set for eight bars straight off. The sideways slipping step used in "Hands Round" in quick time takes only half a bar. So you get round and back (eight left and eight right) in only eight bars.

This business of altering your step for Jig and Reel time is not admitted by everybody. Take the pas-de-basque: In Reel time the three beats of the step fit the four beats of the bar as 1,2,3 pause. If you make your feet follow Jig time you use the six beats as 1, pause, 2; 3, pause, which is clearly different. Some people maintain that the rhythm is always 1,2,3, pause, spread out along the six beats, so that in fact they are not fitting the Jig beat. Incidentally, it is easier to practise skip-change step to Jig time and pas-de-basque to Reel time.

How fast these rhythms should be danced is a matter for taste, but a rough guide is one bar a second in Jig or Reel time, and one bar in two seconds in Strathspey time. An ordinary 32-bar quick dance takes about half a minute, a Strathspey nearly a minute.

And that's not all—(there are waltzing, running and other queer steps, not to mention the special requirements of Highland dancing)—but it is enough for now.

THE REEL CROSSWORD No. 5

(Composed by Mrs. John Hibbert)

2.5. (6,6) was always called 6.2. (6,6) for she lay 9 (6) nearly all day, but she quickly recovered from this 3 (7) when she and a 13dn. 24. 10 (7,5,6) fell in love: he with her 33 (6) hair, and she with the 24.26. (5,7) in his 22.29 (5,6). His old godfather, General 30dn. (6), now 13ac. (8), came within an 25 (3) of forbidding the marriage, saying she was 21 (4) young. His death early in the 17 (4) was 32 (2,4) to 2 (6), as he had always spoken 35 (8) to her, but he did leave one of his 30ac. (8) to the 10 (8) in his will.

So they were married in great style in the 15 (4) of a large church. The 16 (4) of Home, was present, and 2 (6) was attended by her 34 (4) sister, 18 (5), who aptly carried sprigs of 24 (5) heather and 18 (5) for luck. After the 10 (8) had slipped the 31 (4,2) her finger, he 4 (6) that when his 7 (4) of service was finished, he hoped to achieve one of his 16. 27 (8) 11 (6), which was to leave the 12 (7) of the city behind and settle in a little 37 (3,5) in the country, where he could 20 (4) the 14 (5) of 19 (3), bean, wheat and 23 (3), and come 28 (6) home to a supper of plump 33. 8 (6,8) and bread and 1 (6), which was an ambition more likely of fulfilment than that of Jason and the 33. 36 (6,6).

(Solvers will find a list of Scottish Country Dances helpful.)

PATERSON'S HAVE PLEASURE IN ANNOUNCING

that they distribute in England the new Scottish Country Dances published by
**Rae, Macintosh & Co., Ltd.,
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The Duke and Duchess of Edinburgh
 Princess Margaret's Strathspey
 Prince Charles of Edinburgh Reel
 The Macphersons of Edinburgh
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 by Cecilia Barkla

All the above 2/- each: Post Free 2/1 from

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 36 Wigmore Street, London, W.1.

DON'T quite know why, but I feel rather shy—
 Perhaps I'm a bit of a prig—
 When I have to admit that the name does not fit,
 And that Miss Cahoon's Reel is a Jig.

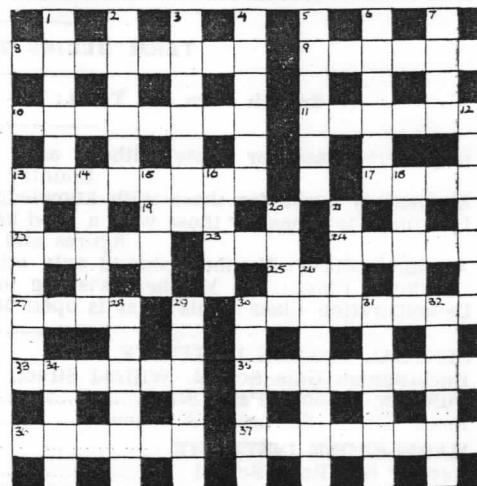
All at sixes and eights, the accompaniment waits,
 Thinking, "What's the next rhythm play?"
 While with simmering brain I attempt explain
 Why Grant's Reel's in fact a strathspey.

That Hornpipe of Jessie's, I have to confess is
 A reel (the distinction's not big),
 But, hard though I try, I can never see what
 The Cumberland Reel is a jig.

Does it merit rebuke from far Hamilton Duke
 If his Reel I perform (as I may)—
 Putting most of the blame on its misleading name—
 As anything but a strathspey?

My senses I feel are beginning to reel
 (Or strathspey) in a strange whirligig,
 While each dance I label as well as I'm able,
 As strathspey or real reel or jig.

ARCUS



THE BRANCH

SUBSCRIPTIONS, BOOKS, ADDRESSES

YOUR SUBSCRIPTIONS for 1952-3 are now due, and should be sent to the Hon. Secretary, with a note of which book you want. For subscription rates, see page 1, column 1.

The new book this year is a selection of sixteen popular dances, with music, which will be ready in a few weeks. Other books available now, are Books 6 to 16 with music, all the booklets, and the Four Set Dances.

In the new book the following dances will be found:

The Reel of the 51st Division
Ladies' Fancy
She's Over Young
Jimmy's Fancy
The Gates of Edinburgh
Lord Rosslyn's Fancy
The Birks of Invermay
The Duke of Atholl's Reel

Mr. McLeod
Hamilton House
Sixteensome Reel
The River Cree
The New Rigged Ship
Judge Wildfire's
Strathspey
Lionymusk
The Rakes of Glasgow

Please tell the Hon. Secretary if your address or name has changed, giving the old version as well as the new. To economise, membership cards are not being issued this year.

ARE YOU ONE

of the ninety-odd Members who had receipts from the Hon. Secretary for 1951-2 subscriptions, and have omitted to tell him which book you wanted? If you are, the circular enclosed with the receipt told you what to choose from. Let him know when you send this year's subscription.

THE HON. TREASURER

Mr. I. I. Stoker has resigned from his post as Hon. Treasurer. The Committee have accepted his resignation with regret, and have persuaded Mr. T. S. Macadam to take his place. They have appointed Mr. Stoker to Mr. Macadam's place on the Committee. There are no changes in the Sub-Committees.

ROYAL SCOTTISH COUNTRY DANCE SOCIETY (London Branch)

announce

A GRAND HALLOWE'EN DANCE

at

THE SEYMOUR HALL, SEYMOUR PLACE, W.1

on

FRIDAY, 31st OCTOBER : 7.30 — 11.30

with

JIMMY SHAND AND HIS BAND

Tickets 7/6 (excluding refreshments), available to Members and non-members from Ronald Ryall, 5 Courtfield Road, S.W.7

Licensed Bar : Running Buffet

BOOKSTALL

The Hon. Secretary can always supply the following:

All books (1 to 16) with music 3/6
Booklets without music, covering books 1-3, 4-6, 7-9, 10-12, 13-15. Five booklets, each 2/6
Four set dances in one leaflet (Weaving Lilt, etc.) 2/-
Index to books 1-16, pocket size..... 3d.
Old Scottish Music by Annie Shand alternative tunes of books 1-7) 3/-

Please include postage when ordering. One book costs 4d. by sealed post.

DEMONSTRATIONS

Sat., 6th September—Battersea Pleasure Gardens, on the lawn behind the Amphitheatre. Three performances, 4.30, 6.30 and 8 p.m.

CLASSES

ENROL NOW to be sure of getting a place. Get an application form from the Classes Secretary (address on page 1), and return it to him completed, with the fee. With the application form you will get a note telling you whether your residential or business address entitles you to enrol at once, or whether you should first apply to your County Education Authority.

If you are in any doubt or difficulty we suggest you come to the Dance mentioned in the next paragraph and make enquiries.

Classes Dance

There will be a Dance for intending class members (with a programme that need not deter applicants for membership of the Beginners or Elementary Classes) at Buckingham Gate School, Wilfred Street, Buckingham Gate, S.W.1, at 6.30 on Wednesday, 10th September. There will be no charge for this Dance.

THE ANNUAL BALL of London Branch will be on 15th May, 1953 (8.30-2), at the Hyde Park Hotel. Tickets: 25/- each.

OTHER ORGANISATIONS' EVENTS

THE ALLAN DANCERS, SOUTHEAST-ON-SEA (affiliated to the R.S.C.D.S.) meet on Tuesdays, St. George's Presbyterian Church Hall, Park Terrace, 7.30-10. New members and visitors invited.

CHELSEA REEL CLUB—Hon. Sec.: G. E. P. Jackson, 30a Collingham Gardens, S.W.5.

4th December—Annual Ball at Chelsea Town Hall, 8.30-2. Tickets 25/-.

LONDON PERTSHIRE ASSOCIATION—Hon. Sec.: J. Kerr Wilson, M.P.S., 27 Linkside, N.12 (FINchley 0553).

4th October—Opening Social and Dance.
30th October—Hallowe'en Dance.
29th November—Informal Dance.
13th December—Informal Dance.
31st December—Hogmanay Dance.
24th January—Burns Night and Dance.
29th January—Annual Dinner and Dance at May Fair Hotel.
21st February—Informal Dance.
28th March—Social and Dance.
25th April—Informal Dance.
14th May—Informal Dance.
20th June—Summer Dance.

All functions at the Royal Scottish Corporation Hall Fetter Lane, except the Annual Dinner.

WILTSHIRE COLLEGE OF ADULT EDUCATION, at Urchfont Manor, Devizes, Wilts.—A weekend school of Scottish Country Dancing will be held at the above address from Friday, 10th, to Sunday, 12th October. Films on S.C.D. will be shown, and Miss Jean Milligan will take classes and lecture. Vacancies very limited. Apply to E. G. J. Collins, Auld Reekie, 123 Crof Road, Swindon, Wiltshire.

CLASSES SYLLABUS

Day	Place	Times	Place	Teacher
Monday	Beginners	7-9	Pulteney Schools	Mrs. Hutchins.
	Beginners	6.30-8.30	Barrow Hill Road	Mrs. Summers.
	Elementary	7-9	Barrow Hill Road	Miss Coker-Davis.
	Certificate		(To be arranged)	Miss MacLennan.
Tuesday	Elementary	6.30-8.30	South Street	Miss Wells.
	Elementary	6.30-8.30	Cosway Street	Miss Cradock.
	Intermediate	7.15-9.15	Barrow Hill Road.	Mr. Armstrong.
	Adv. Inter.	7-9	Cosway Street	Mr. Ireland.
Wednesday	Intermediate	6.30-8.30	South Street	Miss MacLennan.
	Demonstration	7.15-9.15	Buckingham Gate	Mr. Ireland.
Thursday	Beginners	6.30-8.30	Cosway Street	Miss Ockenden.
	Advanced	6.30-8.30	South Street	Mrs. Sandison.

TERM BEGINS 22nd SEPTEMBER

Branch Fees per Term : 15/- for Members, 17/6 for non-members

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 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.

CENTRAL LONDON INSTITUTE

Buckingham Gate School, Wilfred Street, S.W. 1 Near Victoria Station
Pulteney Schools, Peter Street off Berwick Street, W.1
South Street (St. George's Schools) South Street, Park Lane, W.1

MARYLEBONE INSTITUTE

Barrow Hill Road School St. John's Wood, N.W.8
Cosway Street Schools, off Marylebone Road Near Marylebone Station