

The RIEIL

Issued by
THE LONDON BRANCH
of the
**ROYAL SCOTTISH
COUNTRY DANCE SOCIETY**

No. 4

EDITORIAL ADDRESS:
27 MORPETH MANSIONS, S.W.1.

JANUARY-FEBRUARY, 1952

THE ROYAL SCOTTISH COUNTRY DANCE SOCIETY

Patroness:
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.
- 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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BRANCH REPRESENTATIVE TO HEADQUARTERS:
Miss Ockenden.

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.

EDITORIAL

The R.S.C.D.S.

ALL Members will have heard that His Majesty the King has graciously permitted the prefix "Royal" to be applied to the Scottish Country Dance Society. "The Reel" joins in congratulating the founders, Mrs. Stewart and Miss Milligan, and the present authorities of the Society on this well-deserved honour.

Donald Of The Burthens

Readers will be interested to know that two Members of London Branch, John Armstrong and Elma Taylor, supervised the traditional steps in Massine's new Scottish Ballet. A notice of the ballet appears in this number.

Argument

Two argumentative characters have got loose on one of the middle pages. With the slightest encouragement they will argue about anything to do with Scottish Country Dancing, including whether or not they ought to argue.

In this number their argument is rather highbrow—more suitable for demonstrators than beginners—but they are prepared to take each other on at any brow.

Theirs are not private disputes. Anyone can join in. So write to us if you want to comment on what they say, add what they ought to have said or suggest something else for them to argue about.

Readers' Suggestions

Several readers have sent helpful suggestions for improving The Reel. We have gratefully accepted and acted on some of them and are considering others for future use. If you have any suggestions, please send them in.

ANGLO-SCOTTISH DANCE

ENGLISH and Scottish Country Dancing have much in common and also much that is different. Devotees of each style will have a chance of comparing the two by dancing both at an Anglo-Scottish Dance jointly organised by the English Folk Dance and Song Society and the London Branch of the Royal Scottish Country Dance Society. London Branch has gratefully accepted the invitation of the E.F.D.S.S. to hold this Dance at Cecil Sharp House, 2 Regent's Park Road, N.W.1., from 7 to 10, on Tuesday, 29th April, 1952. Each body will bring its own musicians and M.C. and choose half the dances in the programme. Each dance will be described and, if necessary, demonstrated. There will also be short exhibitions of English and Scottish Dancing.

Tickets are restricted to Members of either Society and, excluding refreshments, will cost 2s. 6d., single, and 4s., double (for man and woman). Members of the R.S.C.D.S. should apply for their tickets to the Secretary of the Dances Sub-committee. The programme will be announced later.

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 (excepting one date).

MEMBER'S DANCES

Friday, 18th January

	S.C.D. Book.		S.C.D. Book.
Kenmore's On and Awa'	4-4	What a Beau my Granny Was ...	14-9
Barley Bree	V-4	Ninesome Reel ...	2-2
Jimmy's Fancy ...	14-11	Lady Jean Murray's Rant	10-4
Grant's Rant	12-1	Jenny's Bawbee ...	6-3
Peggy's Love	8-2	Fidget	16-1
Waverley	15-12	Lochiel's Awa' to France	15-7
Eightsome	2-12	La Tempete	2-1
Foursome	2-11		
Miss Nancy Frowns	14-5		

Saturday, 9th February

	S.C.D. Book.		S.C.D. Book.
Round About Hul- luchan	5-4	Flowers of Edin- burgh	1-6
Scottish Reform ...	3-1	Glasgow High- landers	2-3
I'll Gang Nae Mair to Yon Toun	15-2	Lamb Skinnit	14-12
Cadgers in the Canongate	9-10	The Earl of Home The Golden Phea- sant	12-11
The Birks of Inver- may	16-2	Foursome	3-11
Campbell's Frolic	15-3	The Camp of Plea- sure	15-4
The Reel of the 51st Division ...	V-10	Waltz Country Dance	4-8
Eightsome	2-12		

Thursday, 28th February

(Programme of People's Names)

	S.C.D. Book.		S.C.D. Book.
Mrs. MacLeod	6-11	Lord Rosslyn's Fancy	15-6
The Duke of Atholl's Reel ...	16-3	Mrs. Stewart's Strathspey	V-3
Dalkeith's Strath- spey	9-6	General Stuart's Reel	10-3
Cambell's Frolic	15-3	Miss Mary Douglas	10-11
Lady Susan Stewart's Reel ...	5-9	Lady Harriet Hope's Reel	16-4
Lord Hume's Reel	16-11	Madge Wildfire's Strathspey	9-9
Eightsome	2-12	Duke of Perth ...	1-8
Foursome	3-11		
The Montgomerie's Rant	10-1		

Subsequent Events

Sat., 15th March (Frewer's Band)	Sat., 31st May Fri., 20th June
Wed., 16th April	(St. Pancras Town Hall— Guest Dance)
Tues., 29th April (Anglo-Scottish Dance— Cecil Sharp House)	

The Reel goes regularly to all members. If you found 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 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 it 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
A and 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:

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

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.

Then take 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:

0.	A	B	C
1.	B	A	C
2.	B	C	A
3.	C	B	A
4.	C	A	B
5.	A	C	B
6.	A	B	C

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 faces A. B goes

0.	A	B	C
2.	B	—	—
4.	—	B	—
6.	—	—	B
8.	—	B	—

and so gets back to the middle, taking two bars to go out, two to come in, two to go out, two to come in. The six-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

0.	A	B	C
		C	
2.	B	A	
4.	C	B	A
		A	
6.		C	B
8.	A	B	C

with A and C almost colliding in the middle at the end of bar 2? 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 2. It's like the figure of eight round the standing couple in Corn Riggs.

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 swooping, 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 six-bar reel—and a worm comes up in the centre, a dancer will hop on its head on

the fourth beat of every bar.

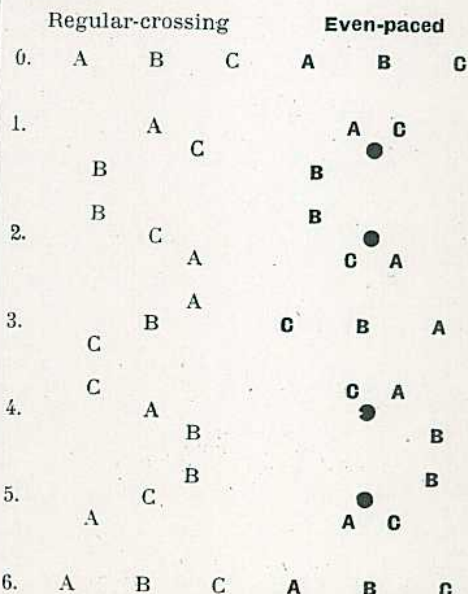
But if you have that sort of reel of three at the sides you miss the beauty of the second and third couples keeping level with their partners.

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 catch each other's eye as they pass through the centre of the reel.

Nonsense, Light, you ruin the symmetry. And, besides, I don't like the hovering and swooping at the beginning and end. I prefer an even pace.

Let us sum up by making it quite clear how my regular-crossing reel differs from your even-paced reel. I'll push my A, B and C about on the left, and you push yours on the right.

If you must, Light. Here they go. Right shoulder reel as in Monymusk. B is the first man passing right shoulder with A, the second woman. I'll put a dot to show the centre of my reel when B is not in it. Readers can pencil in the tracks if they want to.



My A and C are always the same distance from the centre. That shows they are level with their partners on the other side of the dance.

Agreed. But my reel is better balanced than yours. The centre of gravity remains close to the centre of the reel. Your centre of gravity swings from side to side. My reel keeps the dancing area evenly populated. Yours leaves ugly empty spaces.

Well, Light, your theory is very ingenious, but quite wrong, you know.

Shall we agree to differ?

No. Either a thing is right or wrong, and there's an end to it.

Then, my dear Dark, shall we agree to differ about agreeing to differ?

That is just as bad as agreeing to differ.

Shall we argue the point in the next number?

If you must, Light, but there is nothing to argue about.

DONALD OF THE BURTHENS—continued

dancing and their eagerness to perform it correctly augur well for the ballet's future.

The present writer is diffident of hazard-ing an opinion on decor and music and can only record having found the former pleasing and highly effective and the latter tuneful and—to an almost infuriating degree—haunting.

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 OF THE BURTHENS

THOSE who have not yet seen Massine'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 some mental confusion as to the merits of the work. The *Times* describes it as a "gay and witty achievement" and speaks of its "vigour, humour and charm". The *Daily Express*, on the other hand, captions its report, "That Scots Humour Goes Astray", and follows this with an utterly damning review. The *Scotsman* considers that Massine has integrally fused ballet technique with Scots folk dancing, and the *Evening News* comments, "Scottish folk dancing and ballet do not seem to blend happily". Of Ian Whyte's music, the *Evening Standard* says that it is "folksy and uninspiring", while the *News Chronicle* comments, "it avoids the accepted clichés of Scottish folk music and dance, glancing aside from the obvious and achieving a work of conscious and attractive artifice."

What is to be made of such a welter of conflicting opinion? For what they are worth, here are the views of one member of the first-night audience which, in defiance of anything the critics might say, 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 courtiers are compact of shrewd observation and wit.

The dancing and the shapes are built up to quite a remarkable degree upon a basis of Highland steps and Scottish dance figures. In the opening scene the steps used are mainly from the Highland Fling, and figures out of the Hebridean Weaving Dance predominate. In the scene of rejoicing, after Donald has cheated Death and cured the King of his illness, there is a much stylized but quite recognizable version of the Broadsword performed by two groups of four men, while one man dances an extraordinarily intricate Gillie Calum in the foreground. After this demonstration of masculine agility comes a beautifully lyrical version of the Scottish Lilt, danced by four girls. Donald's own dance before the King introduces into the more usual Highland Fling steps, leaps, twirls and intricate and sinuous movements which would completely baffle even the most skilled Highland dancer, but which preserve and heighten the strong and virile native character of the dance. To end this part of the ballet, the entry of a group of children brings a short, refreshingly youthful dance, based largely on Flora MacDonald's Fancy.

For the final scene, danced by the whole company of nearly 50, the motif is provided by the Reel of Tulloch, but the informed observers will notice how cleverly snatches and shapes from other dances are interwoven. For example, the Gates of Edinburgh reel, performed by couples using the allemande hold; the side-slipping from MacDonald of Sleat; the poussette, and steps from Over the Water and Hieland Laddie all find a place in it.

As for the actual performance of these Scottish steps; it is no easy matter for dancers highly trained in the exact technique of ballet to adapt themselves to a technique almost equally exact but different. They made a valiant effort, and if it was not entirely successful it was at least well on the way to being so. The dancers themselves are conscious that they have still much to learn about the character and precision of Scottish steps. However, their genuine enjoyment of this new form of

(Continued on previous page, column 3)

BETHNAL GREEN AND EAST LONDON FESTIVAL OF ARTS 1952

THE date fixed for competition in Scottish Country Dancing, is Friday, 22nd February. Miss Jean C. Milligan will be adjudicator for the S.C.D. competitions. She sends this message to the Scottish Country Dancers in the London area:—

"Scottish Country Dancing—the social dancing of Scotland, is not only a pleasant type of social recreation, but excellent exercise. It has a definite technique, and the better the performance, the greater is the enjoyment. Enter a team, then, for this Festival, and through helpful adjudication and pleasant competition, learn how to do it, and see how it should look when really well done."

The Festival is from the 16th February to the 1st March and includes 279 competitions, at Bethnal Green Town Hall and the Council's York Hall, in the Cambridge Heath Road, E.2. All sessions are open to the general public. (Admission: adults, 1s.; children, 6d.).

Of the Scottish Country Dancing competitions two, Nos. 83 and 84, are for children (team entry fee 5s. 6d.). The test pieces are The Bob of Fettercairn or The Punch Bowl (for 11-year-olds and under) and Ladies' Fancy (for children from 12 to 16). There are three competitions for adults, Nos. 85 to 87 (team entry fee 8s.). The test pieces are, No. 85, Scottish Reform or The Duke of Atholl's Reel and team's choice of strathspey, No. 86, She's Ower Young to Marry Yet or Mrs. Stewart's Strathspey and team's choice of reel or jig, No. 87, for teams from Scottish societies, social clubs and evening institutes, one dance chosen by the team. The choices must be from the R.S.C.D.S. books 1-16.

The syllabus and entry forms for the competitions (closing date—21st January) may be obtained from the Hon. Organising Secretary, Leslie Farnsworth, York Hall, Old Ford Road, E.2 (ADVance 2243). The Festival Committee hopes to obtain sufficient entry and spectator support to justify their making Scottish Country Dancing a regular feature of their Annual Arts Festival.

PATERSON'S HAVE PLEASURE IN ANNOUNCING

The comprehensive book, for experts and beginners alike, to increase your knowledge and enjoyment of Scottish Country Dancing.

By Miss Jean Milligan
Co-Founder of the Royal
Scottish Country Dance
Society

"WON'T YOU JOIN THE DANCE?"

A Manual of Scottish Country Dancing

by

JEAN MILLIGAN

"This book, which is evidently the result of much study and experience, will be of great value to all Scottish Country Dancers, and especially to those who find it difficult to attend classes."

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

PRICE 7/6

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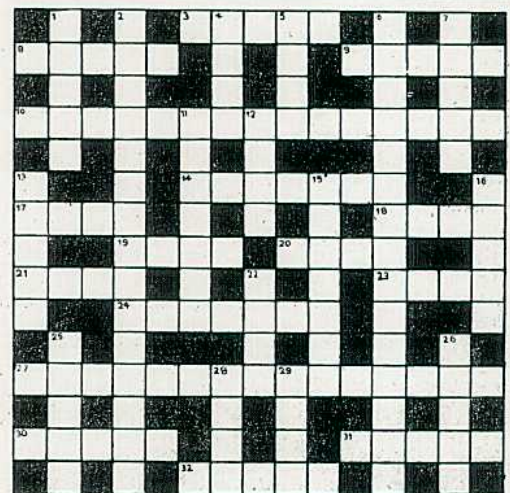
36 Wigmore Street, London, W.1

THE REEL CROSSWORD—No. 1

- | ACROSS | DOWN |
|---|---|
| 3. Comic character that goes in to bowl (5). | 1. Where the knitter meant to keep her hankie? (5). |
| 8. One princess is called this, though all are (5). | 2. It sounds like the African explorer's daughter (4, 1, 10). |
| 9. See 14. | 4. Toun (anag.) (4). |
| 10. Algebraically $X=0$ (1, 4, 3, 7). | 5. "____" are bonny, O" (Burns) (4, 5). |
| 14. 9. Describes Hercules' pursuit of Diana's stag (3, 4, 5). | 6. For the Maid of the Mountains' cotton? (3, 8, 4). |
| 17. Confined in a jimpish waist (4). | 7. Much with a dance, little without (1, 4). |
| 18. The laddie's was yellow (4). | 11. Chains that are not grand (7). |
| 19. Turn (4). | 12. Sly glance upward (4). |
| 20. Found in more elements than one (4). | 13. Tubes (5). |
| 21, 23. Peggy's love is to those who love Peggy (8). | 15. Invade (7). |
| 24. Restrain (anag.) (7). | 16. Busby's broken sabre (5). |
| 27. Horses coil manes (anag.) (4, 7, 4). | 22. Italian shore (4). |
| 30. A white house in the north (5). | 25. See 5. |
| 31. "Swaggering, upspringing" (Hermet) (5). | 26. Staggers (5). |
| 32. Throw (5). | 28. Lean over (4). |
| | 29. There's nae luck in a bad one (5). |

Solvers will find a list of Scottish Country Dances helpful.

THE ANNUAL BALL of London Branch is on 9th May, 1952 (8.30 p.m. to 2 a.m.) at the Hyde Park Hotel. Tickets: 25/- each.



COMMITTEE NOTES

THERE are some changes on the Committee. Mrs. Hutchinson has found that an increase in pressure of other work has made it necessary for her to resign from the Hon. Secretaryship. The Committee thanking her for her services, have accepted her resignation with regret and appointed Mr. Robert Ferguson to take her place. They have also appointed her to his place on the Committee. This involves no changes in the Sub-committees.

Mrs. Allfrey has had to leave London as her husband, Captain Allfrey, R.N., has been posted to Portsmouth. She has accordingly resigned from the Committee, to their regret. The Committee wish Captain and Mrs. Allfrey, both of whom were members of the Demonstration Class, happy dancing in Portsmouth. Mrs. Allfrey's place on the Committee has not yet been filled.

THE HON. VICTORIA BRUCE

It is with deep regret that we record the death on 25th November, 1951, of the Hon. Victoria Bruce, the first President of the London Branch of the Scottish Country Dance Society. To its affairs Miss Bruce brought the same enthusiasm that she showed for any cause in which she was interested. She held the office until she left London to become Deputy Governor of the Borstal Institution.

Further promotion took her eventually to the post of Governor of the Women's Prison at Duke Street, Glasgow. She welcomed this important responsibility, all the more that it was in Scotland, and her fulfilment of it earned her the highest esteem.

It has been said that her broad humanity, common sense and sense of humour were the basis of her great success in the Prison Service, where she combined firmness with a capacity for holding not only the respect, but also the real affection of the staff and the prisoners.

BOOKS

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

THE HON. TREASURER ASKS

what Hon. Treasurers usually do ask half-way through a season. Annual Subscriptions were due on the 1st July last, and this is an official reminder. So far The Reel 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 Reel is the last that will be sent out to ex-Members.

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

THE ANNUAL SUBSCRIPTION is 5/-, and the Branch's subscription year runs from 1st July till 30th June. **THE LIFE MEMBERSHIP CHARGE** is £3 3s. 0d., but there are reduced rates of £2 10s. 0d. for those who have paid four annual subscriptions and £1 10s. 0d. for those who have paid ten.

MEMBERS are entitled to receive a Scottish Country Dance publication each year. This year they may choose any booklet or one of the S.C.D. books 6-16.

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

CLASSES

New Class for Beginners

IT has been possible to arrange a new class for beginners at Barrow Hill Road School, on Mondays (see Classes Syllabus), starting on the 7th January. Those who were unable to gain admission last term should find room in this class.

Certificate Class

THERE will be a class for the full certificate, starting on Friday, 11th January, at Buckingham Gate School. This will be run in conjunction with the first 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 the Classes Sub-Committee of the certificates held and the date and place of examination.

OTHER ORGANISATIONS' EVENTS

12th February—Wembley and District Scottish Association Ball, Wembley Town Hall, 7.30-12. Evening or Highland Dress. Tickets, 5/- each, from the Hon. Sec., E. W. Cuthbert, M.Sc., A.M.I.C.E., 33 Park Lane, Wembley, Middlesex (Wembley 1655).

London Angus Association Dances—At the Royal Scottish Corporation Hall, Fetter Lane, E.C.4 (except for the Annual Reception and Ball), 7.30. Admission 3/6. Further particulars from the Hon. Sec., Ian A. McLeod, 20 Somerset Close, New Malden, Surrey.

6th February—Leap Year Dance.
5th March—London Angus Drama Group will make their debut, followed by a Dance.

14th March—Annual Reception and Ball at the Dorchester Hotel, Park Lane, W.1.
7th May—Social and Dance.
4th June—Flannel Dance.

London Galloway Association Dances—All at the Bonnington Hotel, Southampton Row, W.C.1. Tickets 6/6 (Members) and 7/6 (Non-Members), except for the Annual Dinner and Dance, from the Hon. General Sec., W. K. Donnan, B.Sc., 11 Dysart Avenue, Kingston-on-Thames, Surrey (Kingston 9710).

25th January—Burns Night Dance and Whist Drive, 7.30-11.30.

21st February—Annual Dinner and Dance. Tickets 17/6.

13th March—M'Clelland and Past Officers' Night: Whist Drive and Dance! 7.30-11.

3rd April—Sir Harry Lauder Night: Whist Drive and Dance, 7.30-11.

8th May—Annual General Meeting, followed by Whist Drive and Dance.

London Perthshire Association Dances. Particulars from the Hon. Sec., J. Kerr Wilson, M.P.S., 27 Linkside, N.12 (Finchley 0553).

26th January—Burns Night and Dance.
16th February—Informal Dance.

29th March—Social and Dance.

26th April—Informal Dance.

14th June—Summer Dance.

Richmond Caledonian Society Dances. All at the Penrhyn Rooms, East Sheen. Particulars from the Hon. Sec., J. T. Small, 232 Beechcroft Road, S.W.17 (Balham 3283).

29th February—Leap Year Dance, 8-11.30.

20th March—Union of the Crowns Dinner and Dance, 7.30-1.30.

25th April—Dance, 8-11.30.

CLASSES SYLLABUS

Day	Class	Times	Place	Term Fee		Teacher
				Mbrs	Mbrs	
Monday	Beginners	6.30-7.30	107 Charing Cross Road.	10/-	7/6	Mrs. Hutchins
	Beginners	7.00-9.00	Barrow Hill Road	17/6	15/-	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/-	7/6	
	Elementary	8.00-9.00	Ditto	10/-	7/6	
	Elementary	6.30-8.30	Cosway St. Schools	17/6	15/-	Miss Ockenden
	Intermediate	7.15-9.15	Barrow Hill Road	17/6	15/-	Mr. Armstrong
	Adv. Inter.	7.00-9.00	Cosway St. Schools	17/6	15/-	
Wednesday	Intermediate	6.30-8.30	St. George's, South Street, W.1	17/6	15/-	Mr. Ireland
Thursday	Advanced	6.30-8.30	Ditto.	17/6	15/-	Mrs. Sandison
	Beginners	6.30-8.30	Cosway St. Schools	17/6	15/-	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/-	Mrs. Chaffey

TERM BEGINS 7th JANUARY

"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.

107 Charing Cross Road, W.C.2 opposite the Phoenix Theatre
Pulteney Street Schools, Peter Street off Berwick Street, W.1
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