

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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BALL

Miss Stewart (Sec.), Messrs. Ferguson, Foss, Stoker.

BRANCH REPRESENTATIVE TO HEADQUARTERS:
Miss Ockenden.

Subscriptions :

ANNUAL5/-
LIFE MEMBERSHIP£3 3s. 0d.

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

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

All Officers and Members of the Executive Committee will retire, but are eligible for re-election. Nominations in writing for the offices of Hon. Secretary, Hon. Treasurer, and nine ordinary Members of Committee, must reach the Hon. Secretary by 22nd March, 1952. Nominations must be signed by a proposer and seconder, and by the nominee, all of whom must be Members of the Branch.

Voting will be by postal ballot. Voting papers will be sent to Members with the next issue of The Reel, and must reach the Hon. Secretary, completed, by 19th April, 1952.

Other Business

The Hon. Secretary should be notified by 22nd March, 1952, of any subjects for inclusion in the agenda, which will be printed in the next issue of The Reel.

ACCEPTED OBLIGATION

A FEW friends gather for some pastime. More friends join them, and so, to keep a list of their names and notify them of future activities, one of them is persuaded to act as secretary. Later, another agrees to hold the purse, and becomes treasurer. As numbers increase, some, whose opinions are valued, are asked to form a Committee, and, with that amount of diffidence they consider becoming, agree.

With a small group all the real work may be done by a keen secretary; and a post on the Committee may only incur an obligation to meet occasionally for gossip and giving instructions to the secretary, who probably knows better than to carry them out.

If the group becomes larger new difficulties arise. There may be more work than the secretary and treasurer have time for, even with intermittent aid from the more restless members of the Committee. Someone must be found to do the work. One possibility is to pay a secretary or his assistants for full-time work. Another is for the members of the Committee to share the work between them.

This brings us to London Branch, its 700 members, and its many and increasing activities. With an annual subscription of only five shillings, some of which rightly goes to Headquarters, it is clearly impossible to have a paid secretary. So all the Committee must help. It is said that to do a job well you need wisdom, skill and virtue. Wisdom is knowing what to do. Skill is knowing how to do it, and virtue is darn well doing it. If friends, valuing your

(Continued at foot of next column)

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 the next dance).

In view of the death of H.M. King George VI the dance arranged for 9th February was cancelled. Tickets sold for that date will be available for an extra dance fixed for Thursday, 1st May, 1952, when the programme will be the same. If you have a ticket and cannot use it, please return it as soon as possible, and the money will be refunded, or used for other tickets ordered at the same time. In the next issue of The Reel it will be announced when to apply for the tickets.

MEMBERS' DANCES Saturday, 15th March

(Frewer's Band)

(Almost St. Patrick's Day)

	S.C.D. Book		S.C.D. Book
Rory O'More	1-9	She's over Young	
St. Patrick's Day... ..	3-3	to Marry yet ...	14-8
Bridge of Nairn... ..	V-11	The New Rigged	
Meg Merrilies	1-5	Ship	9-7
Ca' the Ewes	16-8	General Stuart's	
Scottish Reform	3-1	Reel	10-3
Eightsome	2-12	Tulloch Gorm	8-1
Foursome	3-11	Fidget	16-1
The Reel of the		Ladies' Fancy	V-12
51st Division	V-10	La Tempete	2-1

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 Slide	2-9	Teviot Bridge	5-1
The Gates of		Isle of Skye	10-7
Edinburgh	15-5	Haughs o' Cromdale	4-10
The Birks of		Cadgers in the	
Invermay	16-2	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.

Subsequent Events

Thurs., 1st May
Sat., 31st May
(Fetter Lane)

Friday, 27th June
(St. Pancras Town Hall—
Guest Dance)

opinion and knowing your public spirit, ask permission to nominate you as a candidate for the Committee, by all means consider diffidently whether you know what to do and how to do it, but don't forget to consider also, whether you have the time, health and inclination to darn well do it (or should we say to do it darn well?). In other words, unless you are prepared to work on at least one Sub-Committee at least as hard as you would in a paid job where failure meant dismissal, you will show more public spirit by refusing than accepting nomination.

WE AGREE TO DIFFER

2—Should We ?

THE question is, Dark, should we agree to differ? Should Members of the Society amicably dance certain dances, figures or steps in slightly different ways?

There is no question at all, Light. The Society was formed to encourage the dancing of traditional dances according to tradition.

But what tradition? That of 1900, 1860, 1800, 1750, or when? And what books should you trust? Thomas Wilson in 1825 wrote very scornfully about some of the dances published by Playford in 1700. I know he was writing of English Country Dances, but I bet the Scottish Dances changed as much or more. Then, where do you go for your tradition? A dance may have been done in three or four different ways in different parts of the country.

To dam—not damn—your spate of erudition, I will say that the tradition I want to follow is that of 1952. In short, I don't care very much what we do as long as we all do the same. The Society's authorities should study all the traditions, decide and decree. We should follow. If they make new discoveries, let them change their minds, but let them publish the official dogma and see that the Society's instructors stick to it.

But, Dark, that would wrap us up like mummies. We can't dance in strait waistcoats. All the intelligent and enterprising dancers would lose interest, and the others their power to think. After all, we dance because we have found it fun, not just to preserve a ritual.

You stopped listening half-way through my last remark. I didn't say there should be no changes. Your thoughtful enterprising dancers could write to the Secretary or the Council, argue all night at St. Andrews, get themselves elected to Branch Committees, become Branch representatives. But if they must move heaven and earth, let them do it through the proper channels.

But that is like mixing politics and religion. "A crown is worth a Mass," and so forth. Imagine the lobbying, "You want a seat on the Branch Committee so that you can lower the class fees, raise the price of dance tickets and put A in the place of B as teacher of such and such a class. I know fifty people who will vote for you if you sign an undertaking to support the skip-change-of-step for the two-handed turn."

There is no need to mix the two. We could have a Committee of Taste which kept free of administration. Only it must be an official Committee. It won't do to have self-appointed leaders of fashion fighting over where the front heel goes in the pas de basque, whether or not the sole of the foot dirties the stocking in the Strathspey travelling step, whether the foot comes up fast or slow in the common schottische.

They would fight still more to get on to a Committee of Taste.

But at least we should know who had won. You are advocating chaos.

You haven't given me a chance to advocate anything yet. To use a hackneyed phrase, I want liberty, but not licence.

Meaning?

It is liberty to leave it to the dancers whether they take right or left hand at the second crossing in The Montgomerie's Rant. It is licence to use the pas de basque instead of skip-change-of-step for travelling.

In Duke of Perth is it liberty or licence to turn twice instead of once in bars 5—8, use the arm grip instead of the hand hold for turning corners, and for the men to raise their arms and clap their hands when setting to corners?

Liberty, liberty, licence, licence.

And supposing the authorities decreed tomorrow that the correct way to dance Duke of Perth included swinging corners with the arm grip, would it be liberty or licence to do it the other way?

I loathe taking hands for turning corners in Reel time. I have never enjoyed either doing it or seeing other people do it, however expert they were.

You haven't answered the question.

Liberty, of course, but my real answer is that I don't want decrees from authorities.

Then you will have pandemonium. You mentioned The Montgomerie's Rant. What does it matter which hand we take at bar 5 as long as we know?

I think the left hand is better. The woman has a smoother run, but, if you prefer the right, arrange it so with your partner.

But what would a demonstration look like with each couple a law to itself?

I wasn't talking of demonstrations. I agree that every dancer in a team must use the same conventions, but every team need not be like every other.

They won't be. But they might try.

You might as well ask every actor to give the same interpretation of Hamlet.

But would you have every instructor teaching his own pet version?

Now you have gone from demonstrations to classes. You keep switching about. Let us allow ourselves one paragraph each on dances, demonstrations and classes.

Why separate them? The same principles apply to all three. But go ahead if you must.

Dances first, because they are what everything else is in aid of. I welcome a local variation. When I go to Rome, I do as Rome does, but I don't advocate catholicism. And I welcome personal variations—minor ones, of course. We are not all the same in age, shape, size, skill and temperament. Some variations, such as how you do a particular step in the Foursome, matter only to yourself. Others, such as whether you turn half or once and a half in Hamilton House, matter only to yourself and your partner. Others, such as what grip you use for turning corners, whether the women do a right- or left-shoulder reel at the beginning of Miss Mary Douglas—

What did you say?

Don't interrupt. It's not your turn yet.

But it is a right-shoulder reel.

Another time for that, Dark. Let me go on. Things like that matter to the whole set, . . .

I'll say they do!

. . . but they don't matter to the whole room.

I was once at a Ball which had Lady Susan Stewart's Reel in the programme. One set preferred General Stuart, and danced that instead. Here is a suggestion for you if you are ever an M.C. Announce that the Band will play a 32-bar reel, and invite each set to do a dance of their own choice.

You will not see the difference between liberty and licence.

Imagine yourself at a Ball with two or three hundred good dancers, the men in Highland dress, the women in white. Imagine yourself in the gallery watching the ordered swirl of twenty sets all in unison. Doesn't the pageantry quicken your pulse, clutch your throat. Then look down on another Ball where half a hundred local and individual variations have crept in to remind you of a heterogeneous chicken run, and, tell me, is it liberty or is it lousy?

Demonstrations next. Each team should choose its own conventions and stick to them, without necessarily looking as homogeneous as Guards on parade or a troupe of well-matched chorus girls. But each team should think and feel for itself, and not merely ape other teams.

Demonstrations are to show us how to dance. You admitted that. We should all try to dance the same way, and so all teams should try and show us that way.

Classes. In each class you should do what the teacher says, even if you don't agree. Otherwise, it is a waste of his time and your money. But the teacher should not

(Continued on next page, column 1)

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

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MORE ABOUT THE WEAVING LILT

SOME members of the Cambridge Reels Club have just had a letter from Mrs. MacNab. I am sure she will not mind my passing her information on to interested readers. It shows more clearly than ever the relation between Hebridean and Scandinavian dancing, hinted at in "Weaving lilts and ninesomes" in The Reel, No. 3.

The Hebridean Weaving Lilt formed part of a fantasy, "The Bride of Iona," which Mrs. MacNab produced in aid of the arthritis fund. The fantasy was based on a story given her by a Canadian-born Norwegian, whose great-grandmother came from Iona (the Norwegians had settled in the Hebrides after the last Norse invasion, as he learnt from his grandfather).

The scene of the fantasy was the home of the bridegroom, at the time of the arrival of the bridal party. The dances used included (besides the Weaving Lilt) "The Courting Dance" or "An beadradh dannce" (sic), which is rather like the Swedish "Daldans"; and "Sheena's Dance," which has a Swedish tune. In fact, Mrs. MacNab describes the dances in general as "Scandinavian with a Highland flavour." (The Daldans is an old couple-dance, the couples usually being arranged in a large circle. It is long, with a great variety of movements, and is in polska rhythm.)

The tune "Orange and Blue" has no connection with the Weaving Lilt, whose tune is in fact an old port-a-beul. (Mrs. Macnab had no music when she was at St. Andrews, though she did sing the tune.) The dance was collected from Baleshare, North Uist, and Mrs. MacNab comments that it is "a little different from the S.C.D.S. version."

Mrs. MacNab ends by observing that most of the ancient dances (presumably referring to Hebridean dances) originated in some other country, and were brought to Scotland. Thence they went to Canada or the U.S., possibly with Flora Macdonald and her followers. Many of the old-time fiddlers in North Carolina play strathspeys and reels, but, when asked the names of the tunes they are playing, are unable to say what they are.

H. A. THURSTON.

WE AGREE TO DIFFER—continued

expect you to adopt his ways outside the class if he hasn't convinced you that his reasons are sound. Let him explain them. He is there to make you think, not merely to put you through the motions.

I don't want to think. I want to know. The instructor is there to tell me. And how is he to maintain his authority if everything he teaches is liable to be contradicted by another instructor or done some other way by a reputable demonstration team. Imagine a keen dancer taught one thing at a Beginners Class, something else at an Elementary Class, and so on all the way up to the Demonstration Class. He'd think, all right. I know what he'd think. Hand hold—arm grip, right hand—both hands, right shoulder . . . What was that you said about the women's reel at the beginning of Miss Mary Douglas?

Next time, Dark, next time.

SOLUTION OF CROSSWORD No. 1

ACROSS: 3—Punch. 9—Royal. 9—See 14. 10—A kiss for nothing. 14. 9—The long chase. 17—Impi. 18—Hair. 19—Veer. 20—Reel. 21, 22—Enviably. 24—Nastier. 27—Miss Cahoon's Reel. 30—Igloo. 31—Reels. 32—Fling.
Down: 1—Pocky. 2—Lass o' Livingston. 4—Unto. 5, 25—Corn Riggs. 6—The Highland Reel. 7—A Song. 11—Fetters. 12—Reel. 13—Pipes. 15—Over-run. 16—Bracs. 22—Lido. 25—See 5. 26—Reels. 28—Reel. 29—Omen.

PATERSON'S HAVE PLEASURE IN ANNOUNCING

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Co-Founder of the Royal
Scottish Country Dance
Society

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FUN AND GAMES

SOMETIMES dancers congregate where, for some reason, they cannot dance; and sometimes, lightheartedly, they want to play with the dances as well as dancing them. Do you know any dance game to test knowledge, develop mental or physical agility, or even merely pass the time pleasantly? If you do, send us a brief description.

Here, to inaugurate the series, are suggestions from a reader.

Charades

Just like ordinary charades, except that every entry must be the name of a Scottish dance.

THE REEL CROSSWORD—No. 2

- | | |
|---------------------------------------------------------------------------------|-------------------------------------------------------------------------|
| ACROSS | DOWN |
| 1. Evidently not a blues (3, 5, 5). | 2. Where they celebrate St. Patrick's Day (4). |
| 9. In what now is domestic (6). | 3. Is their fancy a breast knot? (6). |
| 10. 21's was of horses (4). | 4. Would it be too frivolous for Argyll's Bowling Green? (9, 6). |
| 12. Smooth (4). | 5. A narcotic plant is given round a Chaldean town (6). |
| 13. A product of 11 (4). | 6. Jimp (4). |
| 14. Sept. without Sept (5). | 7. Minister of State, Scottish Office (3, 4, 2, 4). |
| 15. They come under the hammer (6). | 8. A fatalistic theory? (6, 3, 4). |
| 17. I deem it becomes (6). | 9. Music while you work at the mill? (7, 4). |
| 19. "Are you — enough to marry, do you think?" (<i>The Mikado</i>) (3). | 11. Neil Gow and Sons, and were they dreamers of dreams? (11). |
| 21. A man who turned over 26 in Roxburgh (6, 9). | 16. West African Sierra (5). |
| 22. With id that is (3). | 18. Doctrine that does not appeal to 24 (5). |
| 23. To do this implies bad phrasing (6). | 19. Musical productions without artists do not shut up Lady Arriet (3). |
| 25. Fowl talk (6). | 20. Increases the value of a note by 50 per cent. (3). |
| 26. Goes between Venus and Mars (5). | 24. Midge Wildfire had lost hers (6). |
| 27. The birds may be slow (4). | 25. And so have all those who are off their these (6). |
| 29. The foreign woman may be a penniless trickster (4). | 28. Adjust (4). |
| 30. Fling (4). | 29. Card game called after a ruler in a far-off land (4). |
| 31. "It was upon a — night, when corns riggs are bonn, O" (<i>Burns</i>) (6). | |
| 32. Does it describe a bronze newly moulded and revealed? (3, 3, 4, 3). | |

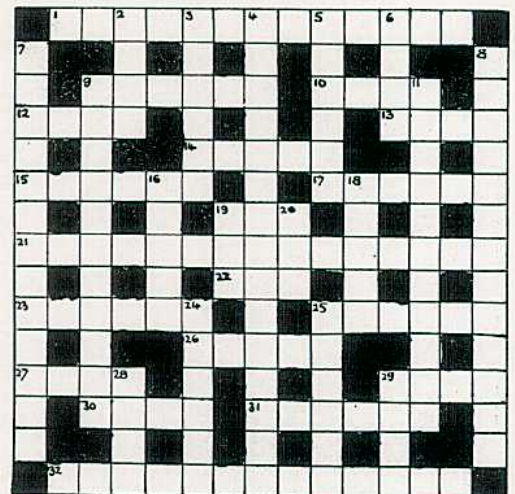
Solvers will find a list of Scottish Country Dances helpful.

Reconstruction

The first player mentions a dance figure, say, "first two couples hands across." The next adds another to go before or after it. The next adds another to go before, after or in between. And so on round the circle. When a dance has been completed the next player, instead of adding another figure, may name the dance, and the player who completed the dance loses a life. The player next after the namer starts a new dance. If a player doubts that his predecessor is describing a genuine dance, he can challenge him. If the challengee can name a dance which contains, as an uninterrupted sequence, the figure mentioned up to and including his own contribution, the challenger loses a life; if not, the challengee loses one. Only complete figures are allowed, of course. It is not permissible to add "Half-poussette" and demand that the next player add the other half.

Kiss Quick, My Mither's Coming

To turn this into a party dance, all we have to do is to put the clock back and dance it as it was performed two hundred years ago: the bow and reel of three in bars 1-8 and again in bars 9-16 were each originally a kiss and figure of eight.



THE SOCIETY

EXTRAORDINARY GENERAL MEETING

THE Royal Scottish Country Dance Society Society Extraordinary General Meeting will be held in the Lyric Theatre (Y.M.C.A.), Sauchiehall Street, Glasgow, on Saturday, March 22nd, 1952, at 11.30 a.m.

Morning Session : 11.30 a.m. to 1.0 p.m.
Afternoon Session : 2.0 p.m. to 5.30 p.m.

The President of the Society will be in the chair.

This meeting is being held to ratify the proposed new Constitution and Rules, business which was postponed from the Annual General Meeting last Autumn. Any member who requires the full notice of the meeting may have it on application to the Hon. Secretary of the Branch. The draft Constitution and Rules were circulated to members last year.

SUMMER SCHOOL, 1952

This year the Summer School of the Society will be held at St. Andrews in two fortnights, from July 21st to August 4th, and from August 4th to 18th. Application forms will shortly be available from the Branch Secretary, who will send you one as soon as possible if you let him know now. Remember, however, that accommodation is so restricted at St. Andrews that only dancers actively engaged in Educational or Social work can normally be admitted, and many applicants are disappointed every year.

THE BRANCH

MEMBERSHIP

ANYONE can be a member of the R.S.C.D.S. For subscriptions see page 1, column 1. The present year ends on 30th June, 1952.

New Members

Send your subscriptions to the Hon. Secretary.

Old Members Renewing

Send your subscriptions to the Hon. Treasurer.

Books

In either case state which book is required as the subscription issue. Those available are books 6 to 16 inclusive, booklets covering books 1-3, 4-6, 7-9, 10-12, 13-15, or the leaflets of the Four Set Dances (Weaving Lilt, etc.).

The Hon. Secretary would still like to hear from Members who have not had a book for this or last year, or who did not get the book they wanted.

ANNUAL BALL

The Royal Scottish Country Dance Society (London Branch) Annual Ball has been postponed until after the period of Court mourning.

DANCE POPULARITY

By what ingenious system the dances are selected for a programme is a mystery to me. Stranger still is the success of the system because one never hears grumbles or harsh comments, just an occasional bleat, "Oh! I don't know that one."

For the idle fun of finding out which dances are more popular than others, I went through 15 London Branch dance programmes beginning with 27th November, 1948, and ending with 25 October, 1950. The Branch danced Duke of Perth and The Reel of the 51st Division eleven times. She's Ower Young and Lamb Skinnit, eight times. Next came Waltz Country Dance, The New Rigged Ship, Hamilton House, General Stuart's Reel, seven times. Then, six times we danced Scottish Reform, Strathglass House, Monymusk, Mrs. Stewart's Strathspey and Meg Merrilees. It is a little surprising to find we danced Glasgow Highlanders only five times, equalling the lesser known Dalkeith's Strathspey and Ladies' Fancy.

Seven dances were danced four times, viz: La Tempête, The Black Dance, The Duran Ranger, Jessie's Hornpipe, The Machine without Horses, Miss Mary Douglas and Miss Murray of Ochertyre.

Think of any Reel Club and the frequency of Petronalla. It's a relief to know we only danced it three times, together with Miss Nancy Frowns, Greig's Pipes and Grant's Rant. Seventeen dances had two appearances and 27 dances only one.

Finally: to save you the trouble, the figures are—15 evenings with 212 dances, not including an eightsome and foursome on every programme.

OTHER ORGANISATIONS' EVENTS

EASTBOURNE SCOTTISH COUNTRY DANCING CLUB—Hon. Sec., 234 Victoria Drive, Eastbourne, Sussex. 7th March—Tartan Ball at The Pier Ballroom, The Pier, Eastbourne, 7.30—11.30. Admission 5/-. Tickets at door or from Hon. Sec.

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. (Except for the Annual Ball.)

5th March—London Angus Drama Group, 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—Hon. General Sec., W. K. Doonan, B.Sc., 11 Dysart Avenue, Kingston-on-Thames, Surrey (Kingston 9710). Dances at the Bonnington Hotel, W.C.1. Tickets 6/6 (Members) and 7/6.

12th March—McClelland 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—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). 7th March—Dinner-Dance at the Mayfair Hotel. Dances at the Royal Scottish Corporation Hall, Fetter Lane, E.C.4.

29th March—Social and Dance.

20th April—Informal Dance.

14th June—Summer Dance.

RICHMOND CALEDONIAN SOCIETY—Hon. Sec., J. T. Small, 232 Beechcroft Road, S.W.17 (Balham 2383). Dances at the Penrhyn Rooms, East Sheen.

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

25th April—Dance, 8—11.30

ROMFORD SCOTTISH ASSOCIATION—Hon. Sec., J. T. Strachan, 20 Carlisle Road, Romford, Essex (Romford 6969).

20th March—Closing Dance at the King's Head, Romford.

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.

THE SALTIRE SOCIETY (LONDON BRANCH)—Hon. Branch Sec., John Skinner, 13 Cornhill, E.C.3.

20th March—Saltire Society Ball in Chelsea Town Hall, 7.30—11.30. Tickets 12/6 (including buffet) from Mrs. E. M. Sinclair, 32 Park Village East, N.W.1.

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/-	Mr. Purdon
	Elementary	8.00—9.00	Ditto	10/-	Mr. Purdon
	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	—	Miss MacLennan
	Elementary	7.00—9.00	Barrow Hill Road School	17/6	Mrs. Chaffey

TERM ENDS 9th APRIL. NEW TERM BEGINS 29th 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.

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