



# The Reel

Published by the LONDON BRANCH of the ROYAL SCOTTISH COUNTRY DANCE SOCIETY  
www.rscdslondon.org.uk Registered Charity number 1067690



No 279

FEBRUARY to MAY 2012



## WINTER WEDNESDAY Branch Dance

Wednesday 15 February 2012  
7.00 - 10.00pm

St Columba's Church, Pont Street, SW1X 0BD

Music by Peter Jenkins

Mrs Stewart's Jig.....	35/1
The Sailor.....	24/4*
The Wind on Loch Fyne.....	Dunedin/1
Napier's Index.....	45/8
Scott Meikle.....	46/3
Sugar Candie.....	26/9
West's Hornpipe.....	5 for 1965/3*
St Andrew's Fair.....	5 for 1982/2
The Piper and the Penguin.....	Scotia/6
Anna Holden's Strathspey.....	42/2
The Machine Without Horses.....	12/12*
The Reverend John MacFarlane.....	37/1
Jean Martin of Aberdeen.....	3 for 2006/2
The Reel of the Royal Scots.....	Leaflet*

\*Also in Collins/Guide to SCD

Admission including light refreshments:  
Members £9:50 / non-members £10, Children  
£2, but Members' children admitted free.

### What's Inside

- 2 Branch AGM
- 4 Classes
- 6 New Recordings
- 7 Jim Cook Travels
- 9 Letters
- 12-14 Dance History
- 15 Sporrان Strap
- 16-18 Dance Events



Jerry Reinstein

Above right: Stephen Webb and appropriately decorated sporrان with Catriona Stewart and Danielle Reinstein at the Branch Christmas Dance on 17 December. (see report on page 5)



## MUSICIANS IN MAY Branch Dance

Saturday 14 May 2012  
7.00 - 10.30pm

St Columba's Church, Pont Street, SW1X 0BD

Liam Stewart and the Musicians

Hooper's Jig.....	MMM2/15
Mrs MacPherson of Inveran.....	Drewry
Miss Milligan's Strathspey.....	Leaflet
Tribute to the Borders.....	Leaflet
Sueno's Stone.....	4 for 2008/3
The Minister on the Loch.....	4 for 2008/2
The Nurseryman.....	37/7
Argyll Strathspey.....	35/3
The Piper and the Penguin.....	Scotia/6
St Andrew's Fair.....	5 for 1982/2
The Sailor.....	24/4
Sauchie Haugh.....	Leaflet
Best Set in the Hall.....	46/7
John of Bon Accord.....	33/5
The Braes of Breadalbane.....	21/7
The Wild Geese.....	24/3
The Dream Catcher.....	45/9
The Reel of the 51st Division.....	13/10

Admission: Members £9.50,  
non-members £10.50, Children £2.50,  
Members' children no charge

## BEGINNERS' DANCE

"Easy and Enjoyable"

Saturday 24 March 2012  
7.00 - 10.30pm

St Columba's Church, Pont Street, SW1X 0BD

Angela Young and Graham Berry

The Loch Ness Monster.....	Graded Bk 2/1
Johnny Groat's House.....	18/1
Lady Glasgow.....	MMMI/27
Kiss Under the Stairs.....	MMMII/18
The Flowers of Edinburgh.....	1/6
Seann Truibhas Willichan.....	27/9
It's All Right.....	Graded Bk 2/12
Neidpath Castle.....	22/9
Round Reel of Eight.....	27/7
Jig to the Music.....	Graded Bk 2/7
Corn Rigs.....	4/12
The Braes of Breadalbane.....	21/7
Miss Hadden's Reel.....	23/5
Maxwell's Rant.....	18/10
Ca' the Ewes Tae the Knowes.....	16/8
The Wild Geese.....	24/3
12 Coates Crescent.....	40/5
The Reel of the 51st Division.....	13/10

Admission: Members £9.50  
non-members £10.50 children £2.50,  
Members' children no charge.

## COMBINED SOCIETIES' DANCE

A joint event with Little Ship Club,  
London Highland Club,  
The Scottish Clans Association of London  
and RSCDS London Branch  
Hosted this year by St Columba's Dancers  
Saturday 14 April 2012  
7.00 - 10.30pm

St Columba's Church, Pont Street, SW1X 0BD

Craigellachie Band

Joie de Vivre.....	39/2
Starlight.....	44/1
Sugar Candie.....	26/9
Kendall's Hornpipe.....	Graded 1/22
Mairi's Wedding.....	Cosh/4
The Minister on the Loch.....	4 for 2008/2
Ian Powrie's Farewell to Auchterarder.....	Hamilton
Gang the Same Gate.....	36/4
The Montgomerie's Rant.....	10/1
The Laird of Milton's Daughter.....	22/10
The Reverend John MacFarlane.....	37/1
The Duchess Tree.....	Drewry
St Andrews Fair.....	1982/2
The Highland Rambler.....	Goldring
The Belle of Bon Accord.....	Drewry
Napier's Index.....	45/8
Duke of Perth.....	1/8

Admission £9.00

Enquiries: dhaugh200@btinternet.com

Issue No 280 will be with UK based members by 28 April 2012 unless delayed in the post. Contributions for that issue should be sent preferably by email to editor@rscdslondon.org.uk. Postal contributions should be sent to Wilson Nicol, 14 Great Woodcote Park, Purley, Surrey CR8 3QS to arrive by

Thursday 29 March 2012. (Issue No 281 will arrive by 1 September 2012).

The opinions expressed by contributors in *The Reel* do not necessarily reflect the official position of the RSCDS, nor of the Branch.

## CHAIRMAN'S THOUGHTS

Happy New Year!

By the time you receive this copy of *The Reel* I will be back from my travels; however I'm writing this to you from New Zealand where I have been teaching at the annual Summer School.

Graham and I were asked by the New Zealand Branch nearly two years ago to play and teach respectively at the 2011 Wairarapa School – a fantastic opportunity. As well as meeting dancers from around the globe, we had ample time to chat about Scottish dancing, music and the RSCDS – we had lots of fun too. The standard of dancing was good but all those there shared our concerns regarding membership, attracting new dancers and poor attendance at dances and events.

Despite lots of discussion no apparent solutions were forthcoming – what are your thoughts, for both the RSCDS in its widest perspective and for local dancers?

How are we going to keep London Branch successful in the 21st century, especially in this important "London 2012" year?

Financially, the Committee is very aware of the caretaker role it has for the Branch. We also realise that being proactive is extremely important to ensure we attract new members and dancers to keep the Branch alive. The balance is crucial. We also need your support at events to keep them viable. So please let us know what would make you attend a dance or class, if you don't currently.

The AGM in June is a time for discussion. Have your views to be heard on the Committee? Now is your chance to stand for election.

The next edition of *The Reel* will have more information on how we will be supporting London 2012 – please get in touch if you have a burning idea.

Tonight I'm writing this having seen birds with perfect first positions and the ideal social disposition, if not quite the right balance for SCD – very cute Blue Penguins!

I look forward to seeing more natural dancers when I'm back in London!

**Angela Young**

## EDITORIAL



I have been saying for a long time that dancing is a living art, constantly changing – different styles, different types of dancing – as people find new ways to enjoy themselves. In the post-war years Scottish country dancing flourished and spread around the globe championed by the world-wide tours made by Jean Milligan the co-founder of the RSCDS. But times have changed – there are alternative demands on our leisure time and the popularity of country dancing has declined as reflected by membership of the Society. Whereas in my early days there was a wide spread of age amongst the dancers, nowadays it is predominantly the elderly participating. Do we need another crusader or are we content to live with a declining form of dance? Many of us in the Society have derived so much pleasure over the years and indeed many marital matches (as in my case) have been made. More than ever before we have stimulating music from many highly proficient bands and brilliantly choreographed new dances, yet our numbers are falling despite all efforts at recruitment.

**Wilson Nicol**

## LONDON BRANCH AGM

Friday 15 June 2012  
6.30 for 7.30 pm

The Annual General Meeting of the London Branch of the Royal Scottish Country Dance Society will take place in the Upper Hall of St Columba's Church, Pont Street on 15 June at 7.30pm. The meeting will be preceded at 6.30 by tea, kindly provided by our Vice-Presidents. There will be dancing immediately following the AGM.

All members of the Branch are most welcome to attend. The AGM is an ideal opportunity to meet fellow members, find out what has been achieved over the last year and contribute to plans for the coming year. A formal agenda for the meeting and a report covering the Branch's activities will be circulated with the next issue of *The Reel*.

Any member can put a motion to the meeting providing it is submitted in writing to the Branch Secretary (see the next column on this page) and received by 24 March, so that it can be included on the agenda. The motion should be signed by the proposer and a seconder, who must also be a member of the Branch. Members can also raise any pertinent matter at the meeting under Any Other Business, but only motions appearing on the agenda can be voted upon.

Members wishing to stand for election as an office holder or Committee member should provide the Secretary with a written nomination signed by the nominee and by a proposer and seconder, who must also be Branch members, by 24 March. There are vacant places on the Committee, so please consider putting yourself or a fellow member forward. If there are more candidates than places, ballot papers will be issued to all members with the next issue of *The Reel*.

The current officers and members of Committee are eligible for re-election, apart from Wilson Nicol who is stepping down. They are listed below with the date they joined or last rejoined the Committee.

Chairman	Angela Young	2000
Vice-Chairmen	Pamela Ellam	2011
Marjory Reid		2009
Secretary	Andrew Kellett	2011
Treasurer	Simon Wales	2003
Elaine Davies	2009, George Potts	2009,
Jerry Reinstein	2009, Thelma-Jane Robb	2011, Lena Robinson
	2010, Margaret Shaw	2007 and Elaine Wilde
	2010.	

**Andrew Kellett**

## MEMBERSHIP

Membership of the RSCDS and London Branch costs £19.50 per annum for UK based members (£20.00 for Europe; £22.50 elsewhere). There is a discount of £3 for members aged 18 to 25 and for each of two members living at the same address. For members aged 12-17 there is a discount of £7.50. Current members of other Branches can join London Branch for £4.50 per annum if they live in the UK (£5.00 in Europe and £7.50 elsewhere). London Branch membership brings benefits including *The Reel*, while Society membership includes the bi-annual dance publication, *Scottish Country Dancer*. Membership applications and enquiries should be sent to the Membership Secretary, Gaynor Curtis, 60 Bishops Wood, St. Johns, Woking GU21 3QB, tel: 01483 721989 email: [membership@rscdslondon.org.uk](mailto:membership@rscdslondon.org.uk) Membership forms can also be downloaded from the Branch website.

ROYAL SCOTTISH  
COUNTRY DANCE  
SOCIETY

Patron  
H.M. The Queen



President – Dr Alastair MacFadyen  
Chairman – Ruth Beattie

### HEADQUARTERS:

12 Coates Crescent, Edinburgh, EH3 7AF  
Tel: 0131 225 3854; Fax: 0131 225 7783,  
email: [info@rscds.org](mailto:info@rscds.org)  
[www.rscds.org](http://www.rscds.org)

### LONDON BRANCH

**Hon. President:**  
Mary Stoker

### Hon. Vice-Presidents:

Mary Barker, Jenny Greene, John Laurie,  
Owen Meyer, Rosemary Tilden.

### Chairman:

Angela Young,  
75 Studland Road, Hanwell,  
London, W7 3QU.

Email: [chairman@rscdslondon.org.uk](mailto:chairman@rscdslondon.org.uk)

### Vice-Chairmen:

Pam Ellam,  
61 Forest Drive

Theydon Bois, Epping CM16 7HB  
email: [vicechairman@rscdslondon.org.uk](mailto:vicechairman@rscdslondon.org.uk)

Marjory Reid,  
20 Hopwood Close,  
London SW17 0AG.

email: [vicechairman@rscdslondon.org.uk](mailto:vicechairman@rscdslondon.org.uk)

### Hon. Secretary:

Andrew Kellett,  
22 Chestnut Drive,  
Bexleyheath, Kent, DA7 4EN.

Tel: 020 8301 1403

email: [secretary@rscdslondon.org.uk](mailto:secretary@rscdslondon.org.uk)

### Hon. Treasurer:

Simon Wales,  
Flat 6, 86 Worcester Rd, Sutton,  
Surrey SM2 6QQ.  
Tel: 020 8643 0952

email: [treasurer@rscdslondon.org.uk](mailto:treasurer@rscdslondon.org.uk)

### COMMITTEE

Elaine Davies, Wilson Nicol, George Potts,  
Jerry Reinstein, Thelma-Jane Robb,  
Lena Robinson, Margaret Shaw, Elaine Wilde

### Coordinators:

**Classes:** ..... Lena Robinson, Margaret Shaw  
**Dances:** ..... Angela Young  
**Demonstrations:** ..... Elaine Wilde  
**Publicity:** ..... Marjory Reid  
**Youth:** ..... Angela Young

### Non-Executive roles

**Bookstall:** ..... Ian Anderson  
**Day School:** ..... Margaret Catchick  
**Hon Archivist:** ..... Iris Anderson  
**Membership:** ..... Gaynor Curtis  
**Reel Business Editor:** ..... Jeff Robertson  
**Subscribers:** ..... Janet Rudge  
**Webmaster:** ..... Meryl Thomson  
**Website:** [www.rscdslondon.org.uk](http://www.rscdslondon.org.uk)

### Objects of London Branch

To advance the education of the public in the London area in traditional Scottish Country Dancing, in particular by:

- preserving and furthering the practice of traditional Scottish Country Dances;
- providing or assisting in providing instruction in the dancing of Scottish Country Dances;
- promoting the enjoyment and appreciation of Scottish Country Dancing and Music by any suitable means.

## The Poussette Is the name right?

La poussette, a French word that means the pushchair and is derived from the verb pousser, to push. So we could assume, if we didn't know, that the pattern of the quick time poussette involves pushing. Translated into a dance movement it means travelling away from a position and if one adds a quarter turn with more pushing then a couple is passed on the sides and a progression becomes possible. By this means, in the 1827 published dances such as *Petronella*, *The Nut* and *The Guaracha (Waltz Country Dance)* the poussette is used as the means of progression although in the latter case it is danced in waltz time. Similarly, in English country dances the poussette is waltzed or walked around, sometimes up to one and a half times, but always to achieve a progression.

The term poussette has become, it seems, synonymous with a pushing progression. Jean Milligan writes in *Won't you Join the Dance* that, 'It is called a poussette mainly because of the change of places and because two hands are given'. This *status quo* as a progression existed until 1957 when the RSCDS, in Book 19, described a *Poussette Right Round* in strathspey time. And what's more the poussette was not now a progression and neither did it start from the middle but from the sidelines. Should this strathspey figure have been called a poussette at all? It does not involve pushing and isn't a progression! In my opinion, the *Highland Schottische Poussette* as in *The Trysting Place* or even *The Philabeg* in the dance *Campsie Glen* qualify more for the generic name poussette in strathspey time than the *Poussette Right Round* ever did! Frankly, for newcomers in particular, the so-called principles adopted can be quite confusing!

In 1963, Book 22 introduced us to the half poussette (in strathspey time) in the, now very popular, dance *Neidpath Castle* a modern dance by the late Derek Haynes. This dance requires that the dancers begin the poussette from the middle (offset, but not on the sidelines). The similarities with quick time poussette are obvious and once again in my opinion would qualify more as a 'Poussette' in strathspey time than the *Poussette Right Round* does!

The Manual we are told is being redrafted so is this the right time to be radical and call this contradictory named figure simply 'Le Diamant' or are we too far down the road to progress and change direction?

Stephen Webb

## HARROW GOES TO ELSTREE

Enthusiastic dancers in North West London and South Herts made their way to Allum Hall in Elstree on 6 January to wish each other a Guid New Year. The event was the Harrow and District Caledonian Society 64th Annual Ball hosted by President Janet McNulty. The spacious, airy surroundings gave ample room to do justice to the dances. MC Jim Henderson kept us on our toes with a programme which enticed Renata Stankova over from Ghent to attend and there were representatives from Epping Forest, Witney and thirteen other local groups.

Frank Reid's Band led by accordionist Frank Reid with Alistair on keyboard, Emily on the fiddle and Richard on the drums provided rousing music for the programme. An appetising finger buffet was provided by Homecooks at the interval to recoup the energy levels.

Tom Arrol

(See pictures on page 11)

## JUNE JIG

Saturday 16 June 2012  
7.00 - 10.30pm

St Columba's Church, Pont Street, SW1X 0BD  
**Ian Robertson and his Band**

Kiss under the Stairs .....	MMM2/18
The Robertson Rant .....	39/8
The Westminster Reel .....	45/1
The Diamond Jubilee.....	31/1
Peggy Spouse MBE.....	46/11
The Summer Assembly .....	35/8
The Frisky .....	26/10
Butterscotch and Honey .....	Attwood
The Deil amang the Tailors .....	14/7
Joie De Vivre .....	39/2
Balmoral Strathspey .....	22/3
Clutha .....	31/2
Scottish Reform .....	3/1
Wisp of Thistle .....	37/4
The Montgomeries' Rant .....	10/1
James Gray .....	42/10
Barbara's Strathspey .....	46/4
Mairi's Wedding .....	Cosh/4
Admission: Members £9.50, non-members £10.50, children £2.50, members' children no charge	

## WE CAN HELP YOU AFFORD IT!

The RSCDS and the London Branch offer scholarships mostly to young people (up to 25 years) to attend RSCDS Residential Schools as a dancer or as a prospective teacher or as a musician. In addition, any member can apply for a scholarship to attend Summer School with a view to taking the RSCDS Teaching Certificate. London Branch also has funds available to give support to any event promoting Scottish country dancing among young people. Don't be shy about asking for assistance. We are a charity and we are here to help you improve your skills and enjoyment of Scottish country dancing, and to support you in passing on your enthusiasm and knowledge to the next generation. If you think you might benefit from a scholarship pick up the phone or drop an email to any member of the Branch Committee, or you could start with our Secretary: [secretary@rscdslondon.org.uk](mailto:secretary@rscdslondon.org.uk) or [youthcoordinator@rscdslondon.org.uk](mailto:youthcoordinator@rscdslondon.org.uk) There are events happening all year round such as Spring Fling, Winter and Summer Schools.

Think about it

We want to help

## BRANCH BOOKSTALL

At your service

Books and CDs for Scottish Dancers

Mail order from Ian Anderson,  
104 Whitewind Lane, Alton,  
Hants GU34 1QR  
Tel: 01420 84599

email: [bookstall@rscdslondon.org.uk](mailto:bookstall@rscdslondon.org.uk)  
10% reduction on RSCDS publications  
and recordings bought by members.  
Please state your Branch when  
ordering.

**N.B.: The Bookstall Stocklist is  
available on the Branch Website.**

## MANAGEMENT BOARD MEETING

19 November 2011

It was reported that discussions had been held with the National Trust for Scotland to look into joint activities, and it was planned to hold similar talks with other similar groups, such as the Burns' Federation.

The Chairman reported on a recent visit to the South West of England, and the possibility of organising an area conference in Bristol which would be investigated. The board supported the idea of holding these conferences at existing events such as weekend schools, which would attract people from a wide area.

A short report was given on the progress being made regarding the change to a company limited by guarantee, after initial discussions had been held with the lawyer to look at the "articles of association" that would be required. It was agreed that there was a need to explain the proposed changes to the membership.

With the imminent retirement of the current editor of the *Scottish Country Dancer* magazine, finding a replacement was becoming urgent, with only one name so far being proposed.

David Cunningham gave a report of his preliminary work during the initial three months, and outlined his proposals for the future. It was agreed that he would be appointed to continue this work for a further 12 month period, reporting direct to the Executive Officer who would prioritise his work, and to a steering committee consisting of the Music Director, the Convenor of Membership Services, and the Chairman Elect.

(Since the meeting, a video of dancing at the AGM has been placed on YouTube, with access from the Society website. The new Society webpage on Facebook also gives a link to this page. The Facebook page also has a link to the report from Dunbeg School, showing the result of the work of Susan Rhodes.

The Chairman was very keen for members of the Board to make contact with their branches at least three times a year, for example by asking them for details of any major events they were holding, and asking them whether any of their members would be interested in being involved with the Society working groups.

The convenor of E&T gave her committee's report, explaining that the new Youth Services Committee, whose creation was approved at the Society AGM, has been brought into being, and an interim Convenor has been appointed. Work on revising the Manual was proceeding, with all input from Society members worldwide being evaluated by a steering committee, which had to meet for three days at a time! They were also considering how they could use video clips as a visual aid, and discussions with David Cunningham were ongoing. It was hoped that a suitable venue could be found for a launch of the revised Manual when it was ready.

Finally, the Chairman-Elect presented a paper outlining the benefits of Public Relations and Marketing, and expressing his view that the Society needed to develop this strategy if we were to reach a wider audience, and this received widespread support from the Board.

Malcolm Brown

## COMMITTEE AFFAIRS

During the coming Quarter, the London Branch Committee will meet on 17 February and 23 March (to consider next year's budget). Suggestions for items to be discussed should be sent to the Secretary at least two weeks if possible before the dates of the meetings.

# BRANCH CLASSES

Try the new Classes and have fun!

Class	Day	Time	Location	Teacher / Musician
BASIC SKILLS	Wednesday	7.00 - 9.00	Park Walk, King's Road, Chelsea, London SW10 0AY	Teachers Davinia Miln and Barbara Martlew Musicians Jane Ng and Ian Cutts
ADVANCED TECHNIQUE	Wednesday	7.00 - 9.00	Park Walk, King's Road, Chelsea, London SW10 0AY	Teacher Pat Davoll Musician Ken Martlew
GENERAL DEMONSTRATION	Wednesday Tuesday	2.30 - 4.30	St Columba's Church Hall, Pont Street, SW1X 0BD <i>For details contact Elaine Wilde 01582 834815</i>	Teacher Jeni Rutherford Teacher Paul Plummer Musician Sandra Smith

Classes started on Tuesday 10 and Wednesday 11 January 2012. Half term will be on Wednesday 15 February. Term will end on 21 March. SUMMER TERM 5 weeks: 18 April to 16 May 2012.

Wednesday evening classes cost £65.00 for ten week term (£60.00 for Branch members).

For members and non-members each half term costs £35.00. The cost per session is £8.00.

The term for the Wednesday afternoon class began on 4 January, half term 15 February, and will end on 21 March 2012.

For further details regarding the Wednesday afternoon class please contact Jeni Rutherford email jrutherford@freeuk.com

## HIGHLAND/STEP

### ONE DAY WORKSHOPS

Oddfellows Hall, Parkshot, Richmond TW9 2RT  
(minutes from Richmond Station)

Sundays: 19 February and 1 April 2012

We are again running a series of one day workshops incorporating Highland Dancing in the morning and Ladies' Step in the afternoon.

The second Workshop in the series on 19 February will be taught by:

Highland: ..... Mervyn Short  
Ladies' Step: ..... Alice Stainer  
Musician: ..... Barbara Manning

The last Workshop in the current series will take place on 1 April with teachers **Bob and Meg Harman** with musicians **Ian and Meryl Thomson**.

All those attending the Workshop are welcome to stay for the whole day or come for either the morning or afternoon sessions. The cost will be:

All day (RSCDS member) £18.00

(non-RSCDS member) £20.00

Half-day (RSCDS member) £9.00

(non-RSCDS member) £10.00

The Highland class will commence at 10.30am and run till 12.30pm (morning coffee at 10.00am). The Ladies' Step class will commence at 2.00pm and run till 4.00pm.

There are local establishments nearby for lunch. Contact Margaret Shaw on 020 7329 2847 or email: classes@rscdslondon.org.uk

## SUNDAY ADVANCED TECHNIQUE CLASSES

Oddfellows Hall, Parkshot, Richmond TW9 2RT  
(minutes from Richmond Station)

(PLEASE NOTE - NEW VENUE)

11.00am - 1.00pm

Last class in the current series will be held on Sunday 25 March 2012

Teachers: ..... **Philippe & Lindsey Rousseau**  
Musician: ..... **Angela Young**

Cost: £8.00 per session

Local establishments available for lunch.

Further details from Margaret Shaw on 020 7329 2847

or email: classes@rscdslondon.org.uk

## SPRING FLING

Spring Fling this year takes place 23 - 25 March and is based around the Scottish School of Contemporary Dance in Dundee, with a range of classes on Saturday and a workshop on Sunday. There will be an opening dance at Dundee College on Friday 23 March and a dance at St Andrews Town Hall on Saturday 24. Shared accommodation for residents is provided in the Kingsway Travelodge. The Society Spring Fling is for dancers under the age of 35

There are some Spring Fling Scholarships available - please visit the Society website for application forms for attending the weekend and for scholarships.

## DEMONSTRATION TEAM

The team has risen very well to the challenges presented by our new teacher Paul Plummer, including the evolving/changing repertoire and stamina requirements, as ably demonstrated last December at the Branch Christmas dance. Yes, for those that were present who may have wondered, it was quite a feat to sustain the high standard of dance technique within quite complex dance combinations and transitions for the full four MacNab dances but we really did love every minute of it. We hope that you did too.

As I write this report we are busy preparing for both Burns' events and the Newcastle Festival (a celebration of Scottish country dance), this year being held on Saturday 11 February, where we look forward to competing with other great teams from all over the UK and Europe. We will be returning the two cups that we won last year (best ladies team and overall highest score across all competition sections) and seeing how we fare this year. No matter what the outcome I envisage a very enjoyable time being had by all, dancing with other really excellent lovely dancers and meeting both old and new friends alike.

In December we welcomed into the team both Natalie Maude and Alex Harvey, who were previously dancing with us on a trial basis, giving us a current head count of 22; 20 active members and two currently working abroad. That said, currently we are still looking to increase our numbers, especially men. If you would like to join us, and consider that both your dancing technique and stamina are up to it, please feel free to talk with either Paul or me when you see either of us at an event/dance or contact Paul on plummers5@ntlworld.com or me on 07779 202529 / demteam@rscdslondon.org.uk Happy dancing.

Elaine Wilde

## FOCUS ON YOUTH

### Children's Classes

The Branch children's class continues on

Saturday morning

18 February

10.15 - 11.30am

St Columba's Church Hall, Pont Street, London SW1X 0BD

Teacher: **Angela Young**

Newcomers are always welcome!

### Family Day - Saturday 24 March

St Columba's Church Hall, Pont Street, London SW1X 0BD

Children's Class

11.30am - 1.00pm

followed by lunch for all dancers.

Dance to the music of **Dave Hall**

2.00 - 4.30pm

Dances will be chosen from:

The Barmkin, The Charlestown Chaser, Cumberland Reel, The Dashing White Sergeant, The Dhoon, Domino 5, Easy Peasy, Espie McNabb, The Flying Scotsman, It's All Right, The Loch Ness Monster, Le Papiillon, Round Reel of Eight, The Waratah Weaver - as well as all your usual favourites!

Everyone is welcome for all or part of the day, and the dances in the afternoon will be talked through.

For more details please contact

Angela Young on 07976 353 608

youthcoordinator@rscdslondon.org.uk

## BRANCH BADGES

The Branch badge is based on the rectangular Reel masthead logo which first appeared on issue No. 40, December 1957 - January 1958 when the annual subscription was 5/- and life membership was a mere £3 3s 0d.

These elegant badges are available in a smart enamel and polished finish and are modestly priced at £4.00. They are available from Jeff Robertson on 01903 245718 or email: businesseditor@rscdslondon.org.uk or from Ian Anderson at the Branch Bookstall on 01420 84599 or bookstall@rscdslondon.org.uk

Please continue to support your Branch.

Jeff Robertson

Please support these classes

## The Branch Christmas Dance

Christmas parties are often exceptional – the London Branch Christmas Dance was not an exception!

I say party, because the atmosphere was more of a party than a dance with everyone out to have a wonderful evening. This most enjoyable of evenings was made possible by a considerable amount of hard work by a core team of London stalwarts. I would like to thank all those involved at the start of this report (as sometimes folk don't always read right to the end!) Without their hard work none of the 150 dancers present would have had such a great evening and on behalf of everyone there I thank them!

This fun evening for us started with a clear journey into London – something which rarely happens and travelling with friends gave an excellent start to the evening. On arrival we were greeted at the door by Rachel Wilton, were then swiftly offered a glass of wine and immediately started to meet up with friends who had all travelled in from near and far. *The Reel* advert mentioned that those with highland or evening dress were encouraged to use it, so a great many dancers had made a special effort by wearing their Christmas best, many ladies sporting red and men, appropriate ties for the season; there was even some tinsel evident!

Extra thoughts added to the party for example, if anyone had brought along Christmas cards the Branch posting "table" was available for delivery and collection (saving any embarrassment but also time during the evening!). Also, for the first time, the Branch held a raffle to support the evening and everyone seemed to enjoy the prizes they won!

James Coutts and his band struck up and the dancing began. The MCs for the evening, Simon Wales in the first half and Angela Berry (née Young) after the interval, gave clear concise recaps which saved memory failures at such a busy time of the year. Angela explained later in the evening that the band were almost like family to her now, as not only was her new husband, Graham playing keyboards, but James, the accordionist had been an usher, and Ian (drummer) the best man at their wedding! No wonder they played so well together and produced fabulous music. Particularly during the second half, James cleverly interweaved various Christmas tunes into the sets for the dances; many dancers enjoyed singing along to Christmas carols and songs whilst dancing.

Just before the interval, 16 members of the London Branch Dem team, under the leadership of their new teacher, Paul Plummer, danced a MacNab medley *tour de force* lasting 13 mins of *Bonnie Anne, Kelvingrove, Macdonald of Sleat and Rouken Glen*. The on-lookers were staggered at their stamina!

At various moments during the first half enticing aromas emanated from the kitchen and when the tables were laid a true Christmas feast was before our eyes. The Kitchen Team (Thelma, George, Margaret, Lena and Marjory) deserve a special mention and thanks. Yet another glass of wine was offered with supper which of course added to the Christmas spirit!

The photographs of the evening on the website show the fun and laughter which was obvious throughout the evening – altogether a fabulous dance!

Jan Rose

(see pictures on page 10)

## CIRCASSIAN CIRCLE

From *The Thistle* no 28 May 1966

Today we know Circassian circle as the name of one dance, but originally it was the name of a type of dance, namely dances in the couple facing couple in fours around the room formation.

To see the dance in perspective, we should recall that all through the 18th century and a few years more, in fact from before 1700 until well after 1800, country dances were all in longwise formation. Then in 1822 quite a number of new formations ranging from very slight variants on the longwise formation to rather extravagant novelties, were described in *The Modern Dancing Master* by G M S Chivers. The slightest variant was perhaps the ecossoise where the only change was that the first man started the dance on the women's side and the first women on the men's side, like *My love she's but a lassie yet*. The most extravagant novelty was the Chivonian circle invented by Chivers himself which consisted of the four couple sets of *La Tempête* arranged around the room like the trio sets of *Dashing White Sergeant*. These new formations tended to have rather exotic names such as Mescolanzas, Spanish Dances, or Swedish dances. These were merely names, of course, and in particular, the Circassian circle has nothing whatever to do with Circassia.

Two Circassian circles from Chivers' book are *La Belle Sergent* and *La Daphne*. Some of the new formations died out as soon as the novelty wore off, but in the case of the Circassian circle one dance survived which took over the name of the formation. For a number of years it seemed to be the general rule that each dance manual would describe one dance in this formation under the name Circassian circle – not always with the same figures, but always something like the dance we know today as Circassian circle. Eventually, probably about 1860, it settled down to the sequence of figures familiar to us, danced to the hornpipe tune we know today. (I cannot think why anybody ever calls this tune a reel – it is as typical a hornpipe as you would ever find!)

Because country dancing died out in England about 1825, Circassian circle has been danced much more in Scotland than in England, but it did survive in the countryside there. It also survived in the USA and at some time around 1840 changed its name to Sicilian circle. Just as in Scotland, just one dance of the type survived in any one community. As if to make things more complicated, the English found another, quite different dance (dancers in one big ring which they call Circassian circle part I and danced to the tune the Irish Washerwoman. The true Circassian circle they sometimes call Circassian circle part II. At other times they use the American name).

The statement in the RSCDS Book 1 that Circassian circle is to be found in *Companion to the Ballroom 1827* is not correct: it did not appear in Scottish books until later.

Hugh Thurston

### SUBSCRIBE TO THE REEL

If you are not a member of the London Branch order your copy of *The Reel* from  
Janet Rudge

9 Wattleton Road  
Beaconsfield, HP9 1TT

email: [reelsubscriptions@hotmail.co.uk](mailto:reelsubscriptions@hotmail.co.uk)  
The annual cost for individual subscribers is  
£5.00 if resident in the UK, £6.00 for other  
European residents and £8.50  
if resident elsewhere.

There are special rates for bulk orders.  
Remittances in sterling please,  
payable to RSCDS (London Branch).

## DANCES FOR LESS EXPERIENCED and LESS CONFIDENT DANCERS

*'I'm terrified I'll go wrong messing up the set, and then people might get annoyed!'* *'I just can't manage if numbers mean I have to dance as a man.'* *'I don't have the confidence to go to a dance, and anyway wouldn't enjoy it feeling uncomfortable.'* *'It's like facing the most difficult exam of your life, because there's so much to learn and remember.'*

Is this how **you** feel before going to a dance? These are actual comments from less experienced (LEX) dancers contemplating attending a Dance. Thus, however successful our Beginners' classes, there is a huge gap between this and getting new dancers to attend the average dance with complicated modern dances. This gap needs bridging if LEX dancers are to progress from the cosy comfort of the class to managing/enjoying dances.

### Is this how **you** feel before going to a dance?

One solution in Hertfordshire has been running Dances for the Less Experienced, using the following format.

- Dances are programmed avoiding Saturday nights, so that:
- experienced dancers can come and help – crucial to success.
- Just 12 simple dances, preferably popular ones, incorporating all the basic formations (see RSCDS website – Beginners' Framework) are selected. On the night, dances are called and walked.
- To boost confidence on the night, the preceding class is a run through of these dances.
- Peer support from fellow LEX dancers also boosts group confidence, and they can dance with each other if partnerless.
- There's live music – a treat that many LEX dancers will not previously have enjoyed.
- There's a 'bring and share' supper, giving time to socialise. *'The friendliness overcame the difficulties.'*
- Several Clubs rotate hosting the event, getting LEX dancers used to dancing outside their immediate area/comfort zone.

The rewards make these Dances hugely worthwhile. LEX dancers gain a huge boost in confidence. Their competence also leaps forward. Thus, rather than stopping following a mistake they learn to keep the flow of the dance going. They start each time as dancing couple without being prompted. Above all they really ENJOY the experience, and can't wait to repeat it.

These dances also suit Intermediate level dancers chronically lacking confidence; the not so young any more, who now struggle to remember dances; and returning dancers who have not danced for some time.

You are most welcome at the next such dance, a Tea Dance on Sunday 10 June 2012, at Gerrards Cross – format as above plus a couple of dances to reward the experienced helpers. See website – [www.gxscottish.org.uk](http://www.gxscottish.org.uk)

Barbara Martlew

# NEW RECORDINGS

## Jim Lindsay and his Band – The Black Watch Ball – (BWB1)

In my last review I said that a CD of Jim Lindsay was 'just superb'. This new CD is more than that: it is fantastic, amazing: I run out of superlatives. It is clearly aimed at the Highland Ball and Reelers rather than 'RSCDS type' dancers but it will appeal to all Scottish dancers.

*The Dashing White Sergeant* is 8x32 plus a full 8x32 encore. There are six country dances played 10 times through plus 10 times encores, a full Eightsome, and Foursome.

*The Kandahar Reel* is, of course, included given that it was devised by two officers serving in the Black Watch in Afghanistan in 2009. One of these officers, Andy Colquhoun, taught the Reel with great acceptance to over 100 people from *London Reels* at St Columba's in January. The other deviser was Andy's cousin Rob Colquhoun.

Keep the CD with you and the next time you have a 5-couple set for, say, *Duke of Perth* or *Hamilton House*, try it! Tempo is fine. I should mention that the encore sets all begin with the original tune but the following tunes are different from those in the first set. There are 121 tunes in total. My only regret is that they do not play 'Birkhall' as the second tune for *The Duke and Duchess of Edinburgh*.

So, congratulations once again to Jim Lindsay and David Hume on accordions, Ron Kerr on violin, Dennis Morrison at the piano and Malcolm Ross on drums.

There is a video clip of the Kandahar Reel on [www.theblackwatch.co.uk](http://www.theblackwatch.co.uk) under Useful links/ News and Articles/ 5 November 2010. Alternatively go to [youtube.com](http://youtube.com) and search for *The Kandahar Reel*. The Kandahar Reel booklet is available from the RSCDS. (See the Scottish Country Dancer No 11 – October 2010).

For further details of dances and tunes, give me a call on 020 7286 1923.

John Laurie

## MUSICIANS' DAY

This year our Musicians' Workshop will take place on Saturday 19 May 2012 at St Columba's Church, Pont Street with coffee from 10.30 for 11.00am start.

This is for all musicians who want to learn more about playing for Scottish country dancing, and wish to be involved in playing for the Branch Dance that evening.

The dances have been chosen to spark musical discussion and to bring together different musical styles into a fun day of Scottish music.

The Workshop will be led by Liam Stewart from Galston, champion accordionist, music teacher and band leader. All musicians are welcome to come along and join in. The cost will be £22 for RSCDS members and £25 for non-members.

For further information and an application form please contact Angela Young chairman@[rscdslondon.org.uk](http://rscdslondon.org.uk) or 07976 353608.

Application Forms will be available for download on the Branch website.

Vice-President  
John Laurie  
enjoys  
the music



Angela Young



## BANDS

### KAFOOZALUM COUNTRY DANCE BAND

Music for Scottish Country Dancing anywhere, anytime. For further details and availability, please telephone Peter Jenkins on 020 8581 0359, email: [peter@kafoozalum.co.uk](mailto:peter@kafoozalum.co.uk) or our Ceilidh website at [www.kafoozalum.co.uk](http://www.kafoozalum.co.uk)

### THE FRANK REID SCOTTISH DANCE BAND

Broadcasting band for Scottish Country Dances, Reeling, Ceilidhs and Weddings. Any size of band from one to seven with PA to match from 100 to 2000 watts. Particularly interested in any ideas for expansion of ceilidh market. The Granary, Park Lane, Finchampstead, Wokingham, RG40 4QL, Tel/Fax: 0118 932 8983 email: [reel@frankreid.com](mailto:reel@frankreid.com)

### THE INVERCAULD SCOTTISH DANCE BAND

Scottish Dance Band for Dances, Balls, Ceilidhs and Weddings in Jersey, Channel Islands and in the UK. Please contact Lilian Linden on Tel: 01534 789817, mobile 07829 722446. email: [lilian.linden@virgin.net](mailto:lilian.linden@virgin.net) [www.invercauldband.com](http://www.invercauldband.com). CDs £12 each (+£1.00 p&p in UK).

### CALEDONIAN REELERS

Well established 3-piece SCD band, consisting of accordionist, fiddler and drummer. Caller/piper can also be supplied. Available for RSCDS dances, ceilidhs, weddings, reeling. Anywhere, anytime for your function. Please contact Derek Chappell 01206 764232 / Mary Felgate 07866 757401 for further information, or email [Derekdixie@aol.com](mailto:Derekdixie@aol.com)

### KEN MARTLEW

Experienced SCD pianist/teacher  
Violin/piano duo with Barbara Manning  
Enquiries: 01442 261525 [kenmartlew@aol.com](mailto:kenmartlew@aol.com)

### REELTYME CEILIDH BAND

Weddings, Corporate Functions, RSCDS, Scottish, English, Irish, and American Reels. Caller available. Tel: Harvie Sharp on 01983 864193, mobile 07811 933 761 [harvie@reeltyme.co.uk](mailto:harvie@reeltyme.co.uk), [www.reeltyme.co.uk](http://www.reeltyme.co.uk)

M C Scottish N S  
Country B A I N Dance  
M C B A I N S  
Band

Contact: Mike McGuinness Tel: 020 8398 6799  
or Tel/Fax: 020 8546 0075 (business hours)

### Soloist: PETER JENKINS

Solo accordion for workshops, classes, day schools and 'smaller functions'. Tel: 020 8581 0359, e-mail [peter@kafoozalum.co.uk](mailto:peter@kafoozalum.co.uk)

## Shielburn Associates

For ALL Scottish recordings –

At bargain prices!

10 CDs for £100 (post free - UK)

email: [shielburn@aol.com](mailto:shielburn@aol.com)

Tel: 0118 969 4135 Fax 0118 962 8968

1 Renault Road, Woodley

Reading RG5 4EY

Just listen to our own label releases!

<http://www.shielburn.co.uk>

## BURNS' CEILIDH DANCE AND SUPPER

On Saturday 14 January the Branch hosted its annual Burns Ceilidh Dance and Supper with the traditional haggis, neeps and tatties. The haggis was piped in by Bob Harman and addressed in the immortal way by John Laurie. The dancing was made particularly enjoyable by the lively music of Strathallan. Peter Knight did a super job as MC, calling all the dances and ensuring everyone enjoyed the evening. Some 160 dancers of all ages attended, including two talented girls of about eight from Angela Young's children's class, who added to the fun.

Jenny Sweeney and her team did a magnificent job in preparing and serving the delicious food, which was done very efficiently resulting in all being served in a few minutes.

The programme included all the old favourites like *Gay Gordons*, *Britannia Two Step*, *Circle Waltz*, *The Dashing White Sergeant*, *Canadian Barn Dance*, *The Eightsome Reel*, *Swedish Masquerade*, *Cumberland Reel*, *St. Bernard's Waltz*, *Virginia Reel*, *Boston Two Step*, *Strip the Willow* and many others.

Many brought friends who experienced the fun of Scottish music and dancing for the first time.

Jerry Reinstein

(Picture on page 10)

## MUSICIANS INSURANCE SERVICES

(incorporating PETER JENKINS & CO)

A special 'ALL RISKS' policy to cover all instruments, P.A., Records, tapes, etc. Available to RSCDS members and non-members alike.

Public liability insurance arranged for bands and individual musicians, dance clubs, classes and teachers

Travel insurance for dancers and musicians

Please phone for a quotation – you may be pleasantly surprised.

Musicians Insurance Services  
PO Box 12122, Cannogate House,  
Firs Parade, Matlock,  
Derbyshire DE4 3RU.

Tel: 01629 760101 or 0845 345 7529

Fax: 0870 365 7529

[admin@musiciansinsurance.co.uk](mailto:admin@musiciansinsurance.co.uk)

Authorised and regulated by the FSA

## A WEEK IN THE LIFE

"Celtic Circle" (see [www.celtic-circle.de](http://www.celtic-circle.de)) told me last October that the Heidelberg Ball and the annual Rechberg Weekend would be taking place on consecutive weekends. "Celtic Circle" also told me which groups would meet on the intervening weekdays. And so the following trip evolved.

Saturday 24 October 2011 found me on a morning Eurostar train to Paris. After lunch, a high speed TGV train whisked me to Mannheim. From there it was a local train and a bus to the venue for the Heidelberg Ball, run by the SchloB dancers. No I do not mean Schloß (Schloss). I was once told that tourists in Heidelberg, not conversant with German, would ask members the ways to the Schlob. So they latched on to this for the group's name.

Viktor Lehmann tells me, "The group was founded around 1988 by Hartmut Munser. 24 years on, currently, Norbert Weitzel mostly teaches dances whilst Gisela Köhne handles step practice. From the total membership of about 25, 12-16 people come to dance every Tuesday night."

Viktor explains, "A Ball is held mostly every 1-2 years but not necessarily every year. When we decide that it would be worthwhile to hold another Ball, we go ahead. The group works well together compiling the programme and preparing for the evening. No matter what others say, we have decided it is easier for all participants to walk the dances through once at the Ball. It comforts everyone, especially the beginners who like to join our Ball. And we think most dancers enjoy coming as it is easy going, laid back and social."

And I can vouch for the success of the evening with live music provided by Stefan Schatz with his friends, Wolfgang Müller, who teaches the Villingen Club, and Joe Wheadon of the Darmstadt Club. Participants came from various parts of Germany plus little old me from GB.

There was no time to visit the sights on Sunday morning. This was a dancing week after all. I departed after breakfast. But where was I to dance on a Sunday? Easy. I had arranged my own dance in Merzig (Saar)!

Several years ago, the Luxembourg dancers and I were the guests of the Saarbrücken dancers one evening. Then the Saarbrücken dancers and I were the guests of the Luxembourg dancers on another occasion. So I thought that I ought to reciprocate. But how? With a ruler and a map, I deduced that Merzig on the River Saar was the mid-point between the two towns. Off I went on the train and, lo and behold, I found a hotel close to the station with room for dancing. So a dinner and dance was held in Merzig supported by the Luxembourg and Saarbrücken dancers, with additional support from dancers in Roosendaal (Holland) and Bensheim (Germany). Thus, last October, the Merzig tradition continued. Over to Ian Drummond, the Luxembourg SCD Club Chairman. Ian says, "11 members of the Luxembourg SCD Club, 5 dancers from the Saarbrücken SCD Club (The "Wee Hoppers") and Jim Cook, the wandering albatross of an ambassador for SCD, gathered in Merzig on a beautiful sunny afternoon. Coffee on the terrace preceded the dancing of the 18 dance programme. The ambience was good and the dancers were experienced. Each club, and Jim, MC'd the third of the programme which they had each proposed (*see picture*).

After the dance, a number of people stayed on for dinner, the highlight being the local speciality "Schwenkbraten" meaning meat grilled on a swinging, flat grid. This speciality was brought back from Brazil by itinerant emerald miners."

I stayed in Saarbrücken for the next two nights. So Monday morning and afternoon found me touring the area by train, straying across the border by international tram, to Sarreguemines

in France for lunch for the fun of it. For Monday evening I was honoured to be asked to take the Saarbrücken class, featuring dances from the recent Graded Book 2 and Book 46 in particular.

Tuesday morning found me on the train paralleling firstly the River Saar and then the Moselle on my way to Luxembourg, one of my favourite corners of Europe.

Ian Drummond continues. "Back in Luxembourg, Jim Cook joined us on Tuesday for our regular weekly dance. The first part of each evening is devoted to easier dances for beginners and intermediates then, after a short pause for refreshments, the latter part of the evening is aimed at more experienced dancers, though we try to encourage an overlap. The Luxembourg SCD Club was formed in 1973 when Britain joined the European Union. While initially the Club comprised mainly British expatriates, now the Club can count nine different nationalities, other than British, amongst its members. By the end of 2012, the Club will have been in existence



for 40 years. As to the future, the Club will be holding its annual Summer Course and Ball on Saturday 2 June 2012, preceded by a social dance evening on Friday 1 June. Margie Stevenson will be teaching and Tony Trent and his Band will provide the music. Information on these events and other news, plus contacts, can be obtained at [www.scottishdancing.lu](http://www.scottishdancing.lu)".

I for one will be there in June. So I shall hope to see other *Reel* readers there.

Wednesday arrived. But alas there was no dancing in the general area. This was my only totally free day from dancing. So I headed by train and bus to visit historic Vianden Castle which overlooks the border with Germany. Night time found me at the state-of-the-art multi screen Utopolis Cinema complex in Luxembourg watching Rowan Atkinson in the latest "Johnny English" film. But enough of such frivolity. Thursday arrived with more dancing in sight.

That day the train took me back to Germany where I visited the historic spa town of Gerolstein in the Eifel before continuing to Mechernich to meet, and stay, with Susanne Kappel-Hansen who leads the Rheinbach SCD Group, which I was honoured to be teaching that evening.

Susanne tells me of the history of the Club. "It started with a weekend workshop in October 1993 led by Kerstin Kuhn, at that time teaching the group in Bonn. One member, Eva Piel joined then and is the only member who has danced continuously ever since.

"In spring 1994, we started dancing with six persons. Since then, the group has attracted beginners every year and has now grown. On some evenings we can put up two sets with beginners mixed with advanced dancers. We give 1-2 demonstrations per year but our very special event is our "After Christmas" Ceilidh on the third Saturday of January, which we have held since 2001. We start in the afternoon with very easy dances like *Elephant Walk* so that children and non-dancers can join in. Then late

in the evening we finish with a session for the musicians after a day with a mixed programme of music.

"Another highlight is when Jim is visiting us on his way to Rechberg every one or two years teaching old and new dances. We try to get to the Cologne Ball if it does not clash with Hamburg. Another fixed date in the calendar is the Luxembourg weekend in June when up to eight dancers may go."

And so a happy night was had by all as, again, recent dances from the Graded Book 2 and Book 46 were featured in my class.

Friday arrived and I had a day's travel to Rechberg ahead of me. There is a 300 km/hour high speed line from Cologne to Frankfurt. But I was in no rush and opted for a conventional Euro City train destined for Switzerland which hugged the banks of the Rhine whilst I tucked into my salad of Swiss charcuterie and crème brûlée in the restaurant car as Rhineland castles and the Lorelei rock passed by. Beyond Stuttgart, Schwäbisch Gmünd is reached. Then a bus climbs the last few kilometres up to the village of Rechberg which is the unexpected scene of what I rate as the highpoint of the European dance scene.

From Friday evening until lunchtime on Sunday, we were treated to the music of George Meikle and the teaching of Eric Finley.

Over to Eric. "As well as being a dance devised by Bill Zobel with music by Muriel Johnstone, "October in Rechberg" is an event not to be missed. It is one of the highlights of the SCD Calendar. It was my fortune to be asked by Karin Schnabl to teach at this prestigious weekend this year (2011) and the weather was just beautiful. The standard of dancing in the class was very high and thankfully for me the people in the class were very attentive which made my job so much easier."

For anyone who has never been to the Rechberg weekend which is always held at the end of October, I can only say go on and spoil yourself. It is a really good weekend and the people are always very friendly. The food is out of this world and fortunately there is enough dancing to work off the over indulgence. The hall where the classes and Ball are held has the most wonderful view and it is very difficult not to let your gaze go to the windows to admire the magnificent vista. I cannot guarantee that the weather will be as good as it was this year but on the whole the record has been fairly good.

Karin's team work so hard to make sure that everyone has a good time and there is always home baked cake to go with the coffee during the break between classes. It is great to have something nice to eat and a chat after working very hard during the class. The food at the Ball has to be seen to be believed and it is always breathtaking to see the long tables filled with different foodstuffs and for those with a sweet tooth the desserts are very special.

For those who want to stay on for a few days there is plenty to see and do and a very good bus and train service if you don't come by car. You do not have to travel very far to see some very nice towns and villages, and there are lots of walks around Rechberg itself.

If you are looking for a high standard of dancing, good food and fun then I urge you to apply for the next Rechberg weekend. But be quick as there is usually a waiting list since it is so popular. I may even see you there.

Fred DeMarse will be teaching, and James Gray and Andrew Lyon will provide the music, at Rechberg from 26-28 October 2012.

Bidding farewell after Sunday lunch, I travelled as far as Paris that day, continuing to London the following morning, thus ending "A Week in the Life of ..."

**Jim Cook**

# JOHN ARMSTRONG 1913-2011

The world of Scottish country dancing lost one of its more remarkable figures when John Armstrong died in an Oxford nursing home on 17 November 2011, aged 98.

In the London area John was prominent in the 1950s and 60s as dancer, teacher, adjudicator and organiser of festivals and displays, not only for the RSCDS but also for the EFDSS. Then he disappeared from the dancing scene for almost twenty years only to reappear at an Oxford Branch evening in 1988, after which he contributed richly to the Branch until 1999.

John was born in 1913 in Blackridge, near Edinburgh, and on leaving school took up a seven-year apprenticeship in printing, which led to his lifelong love of typeface and calligraphy. He worked for a time at Glasgow University Press, a position which he loved, but as war approached his deeply held conscientious objections obliged him to go where the Government sent him.

At the end of the war he took an Emergency Teacher Training course and settled in London, where his love of dancing rapidly grew. He became a Society teacher in 1948 and happily taught all levels of ability, including, for example, a class of subnormal girls at a convent in Richmond, the Saltire Society, the staff of the Middlesex Hospital and the Royal Ballet School. He danced in many demonstrations with the London dem team, where Bill Ireland was one of his closest friends and collaborators.

One of John's outstanding contributions to dance was his pioneering role in the choreographic presentation of Scottish dances. He and his teams appeared from 1951-59 at the annual festivals of the EFDSS and The Society for International Folk Dancing, both at the Albert Hall.

He took a great interest in the Papa Stour Sword Dance and visited the island in 1953 to research it. He danced with the local team and on his return to London trained a team which

performed it on many occasions, especially at the Albert Hall where on one occasion he afterwards danced with Princess Margaret.

John contributed to dance in a huge variety of ways: he was a regular adjudicator at festivals, he often collaborated with Jimmy Shand presenting Accordion Days at Central Hall, Westminster, he appeared regularly on TV shows for children, he gave enormous help to the Beltona Record Company, whose specialist recordings of Scottish dance music were all on 78s and needed re-recording at full length.

During the 1950s John danced in five feature films set in Scotland, appearing in *Bonnie Prince Charlie* as Will Fyfe's legs. When Leonid Massine wanted to choreograph a Scottish ballet, *Donald of the Burthens*, at Covent Garden in 1951 it was John, assisted by Elma Taylor, who was asked to train the company in Scottish steps.

Why did John suddenly leave the dancing scene? He became deeply involved in more earnest matters. He first worked at Bredinghurst, a school for severely disturbed boys in Peckham, became deputy head of a special school in Edinburgh and in 1964 became Head of The Mulberry Bush School near Oxford, where he stayed for 16 years. When he arrived the school's future was in doubt. Its objective was to care for the unmet needs of a group of 36 chaotic and disordered children, in despair at the lack of order and management in their lives. John's aim was to teach them to manage themselves, by endlessly taking pains, and using his fatherly presence as a benign, not threatening figure.

Some years after he retired he appeared at an Oxford Thursday evening class and asked to watch, later coming along to join the classes. We knew nothing about his extraordinary dancing history but before long he was teaching the beginners' class (he addressed them as "darlings") and when he had finished teaching a



Stephen Webb

dance he would exhort the class, "You cannot go wrong!" He later joined the Branch Committee, becoming Vice-chairman, and gave similar support to dancing groups in Abingdon and Harwell.

He was loved and admired by us all and we were delighted when, on the Branch's recommendation in 1998, he was awarded the Society's Scroll.

John was a man of rare and rich talent, a gentleman and a gentle man, kind, generous, charming, wise and witty. Scottish dancing, and all of us, are the poorer for his passing.

**Dennis Tucker**

Footnote: *You Cannot go Wrong!* Is the title of a strathspey devised in John's honour by Trisha Rawlings of the Oxfordshire Branch. It has its own tune, *John Armstrong*, composed by Ian Muir of the Craiggellachie Band.



*Macnaughtons of Pitlochry*  
is delighted to support, and to continue its long  
association with, the  
*Royal Scottish Country Dance Society*



Established 1835



Full Highland wear range and accessories  
**Finest quality kilts from a  
huge selection of tartans**  
Shawls, sashes, cummerbunds, scarves, ties  
**Ladies made-to-measure skirts and kilted  
skirts in all tartans and tweeds**  
Quality Scottish gifts and jewellery



**Worldwide ordering and sales service available**

*Always worth a visit*

[www.macnaughtonsofpitlochry.com](http://www.macnaughtonsofpitlochry.com) • [sales@macnaughtonsofpitlochry.com](mailto:sales@macnaughtonsofpitlochry.com)

**Macnaughtons  
of Pitlochry**  
Station Road, Pitlochry  
**01796 472722**



# LETTERS TO THE EDITOR

Croydon

## SCD Technique

Dear Wilson,

The recent discussion about the need to turn out the supporting foot, or the impossibility of doing so, suggests that this is felt to be merely a cosmetic issue. I do not agree.

When Miss Milligan and Mrs Stewart first refined (or should one say, defined) Scottish dancing style, the turned-out foot was important in giving the body forward impetus. As Scottish Dancing teachers commonly pointed out, for example in day schools, turning the supporting foot outward was a key part of making the leg a "strut" that would not buckle at the knee when the ankle was stretched. Thrusting from the rear ankle then helped to advance the hip, and thus the body weight, bringing them level with the leading foot, this effect being achieved in the travelling steps both for strathspeys, and for reels and jigs, albeit in slightly different ways.

The turned-out foot is thus a key element of achieving long strides, and "flight", when a dance required it. Those who cannot turn out their foot cannot travel with as long strides without passing feet – or even running.

Recent correspondence has made clear that the "official" technique of turned-out feet and T-positions, as taught in the RSCDS, is not necessarily the way that all members of Scottish society dance. Even Miss Milligan apparently accepted that ladies at Scottish balls would dance in heeled sandals, obviously with a different technique. Those like me who were taught that the RSCDS style was "the only way to dance" can find it hard to come to terms with this.

It now seems to me that the Scottish Country dancing that is of interest to most of us should be thought of as an art-form of stylised formation dancing, with an associated technique. This technique may not be necessary to get through every Scottish dance, and evidently is impossible for some people at particular occasions. But the technique does allow those practised in it to perform some dances with precision and elegance in a way that is otherwise beyond the abilities of most people. These qualities are not essential for social participation, but they remain important for those to whom completing any Scottish country dance is also performing and re-creating a work of art.

There are other aspects of SCD that others may judge to be solely a matter of elegance and thus of only minor importance. One such aspect is passing, turning and circling with the arms held reasonably stiffly and the elbows pointing down. In particular I was taught that it was rude to pass another person in rights and lefts or in a grand chain with the hands held down, but sadly, in dances all over the country, this now seems common, and I wonder whether this should be stressed more in dance classes. I fear some older dancers may have ceased to care, while other dancers seem never to have understood the matter.

Adrian Ex

Cheltenham

## Relaxed Dancing

Dear Wilson,

I thoroughly support the excellent perceptive letter written by Iain Ross, which appeared in the last edition of *The Reel*.

May I appeal to compilers of dance programmes to include only dances which are familiar to anyone who might attend. If a dance might need a walk-through it should not be on the programme. We just want an enjoyable night out, as most of us are past brain-strain.

John Marshall

Chalfont St. Peter

## Dance Programmes

Dear Wilson,

Issue 278 of *The Reel* included a couple of letters on the vexed question of dance programmes. Elizabeth Bennett emphasised the importance of avoiding too many over-complicated dances while Iain Ross would like the majority of dances on a programme to be selected from a subset of those which are currently popular.

There is merit in both approaches which are combined, to some extent, in the list of core dances which is published by the RSCDS (\*) and aims to provide a manageable repertoire of about 100 dances to suit various levels of expertise. Admittedly, this list concentrates on dances from RSCDS publications but it also has a fair sprinkling of dances by John Drewry, Derek Haynes and so on. Any readers who doubt the relevance of the RSCDS list to the majority of Scottish dancers nowadays might be interested to know that it includes fifteen of the twenty-two dances on Iain's list.

However, the core list is based on factors other than mere popularity. It also includes dances chosen to represent a broad spectrum of formations and dances (mainly those from the earlier RSCDS books) which are particularly suitable for the less experienced dancer. It is inevitable that modern, popular dances will dominate the Scottish dancing scene but, if more account were to be taken of the core list when devising class repertoires and dance programmes, newcomers and visitors would be better accommodated and the link with traditional Scottish country dancing would be maintained.

\*[www.rscds.org/images/stories/pdfs/NonET/corerepertoire.pdf](http://www.rscds.org/images/stories/pdfs/NonET/corerepertoire.pdf)

Andrew Patterson

## MILTON KEYNES CHILDREN

On a cold and frosty Saturday December morning we set out to the Children's Christmas party in Milton Keynes. On arriving, the hall had been decked out with festive decorations and Scottish flags and the children had brought mums, dads, brothers, sisters and grandparents along to join in, so the hall was buzzing.

Rita Scott, the RSCDS teacher presided over the morning and what great fun was had by everyone. She included dances that everyone could do (once they'd been persuaded to put cameras away – very effective excuse) but also ones that showed the children's dancing skills.

Everyone enjoyed a festive treat but the highlight was the presentation of certificates and medals to the children, by the MK RSCDS Branch chairperson – Sheila Harris. They had all passed their RSCDS Medal Tests level 3 & 5 taken on 16 July 2011 with passes, credits and distinctions.

The assessor for the medal tests was Marilyn Watson. So *Well Done* to them and Rita, with the help of Mark, for all their hard work and being so dedicated on Saturday mornings.

As a Branch we have been trying hard to spread the 'Scottish Dancing is Fun' message with taster sessions to local Rainbow, Brownies, Guides and Scouts groups in the hope that we will recruit new members so that the Children's Class can continue.

Sarah Kelsall

[and there's a lovely colourful picture of the children receiving their certificate on the centre pages – Ed.]

Herefordshire

## Dances RSCDS or non RSCDS

Dear Wilson,

I have risen to the bait of the contentious question you raised in your December Scottish Dancer editorial. Firstly, the RSCDS decree that at least half the dances on any programme issued by an affiliated club must be from an RSCDS book – in effect a restrictive practice. They reinforce this by only allowing teachers at summer and winter schools to use dances from RSCDS books. This means that teachers and pupils are automatically schooled into rejecting other dances by default. It doesn't even end there, as the RSCDS also decree that books issued by RSCDS branches do not count as their own – as for example the Belfast & Birmingham Diamond Jubilee books or the Kangaroo Paw. Yet, it is a nonsense decree, isn't it? as nearly all other dances are written by RSCDS members anyway.

I dance for fun. The pleasure comes not only from mixing with like minded people and the joy of dancing to great live musicians like Ian Slater and Strathallan but also from the satisfaction of getting the dance right. Where the dance comes from is irrelevant. Further, the rule that only RSCDS dances be used in summer and winter schools means that I don't go to those any more but to weekend schools where the teacher just teaches good dances – such as the Ian Barbour, Robert Whitehead combination.

The very good dances still survive and some of them later become admitted into an RSCDS book, as per *The Zoologist*, the *Best Set in the Hall* and *Scott Meikle*, all of which we were dancing regularly in my club before they were published in Book 46. I would have thought that the RSCDS hierarchy would long ago have realised that clubs like ours need to progress, or they will first stagnate then slowly die. Thank goodness for the likes of James Cosh, John Drewry, Roy Goldring, etc. for going ahead with publishing their own best dances anyway – and long may there be others like them to follow.

As it happens, I have kept records of the dances I have done at all outside dances since 1992 and in the clubs where I have taught dances in the past few years. The total is 933 different ones so far. Of the top 15, two are RSCDS, four are Drewry's and the top two by a long way are from James Cosh's book. Yes, of course I am an RSCDS member and yes I do encourage others to join and to go to the RSCDS summer and winter schools but yes most of all, I do wish the RSCDS would just give their clubs and teachers a freer hand to just teach the best dances and put on the best programmes they know. Including dances from the branch RSCDS publications in their list of acceptable books would be a good start. Dances like *City of Belfast*, *Glengarry Homestead* and *Giradet House* are just too good to miss. On the other hand, after being taught a particularly dreary 8x32 strathspey from an early book at my last winter school, I was told by the teacher that if the RSCDS didn't bring dances like this to the fore in one of their own high profile events, it might be forgotten again – how I wish it would be! Dancing should be FUN. We need dances like *Crocket's Victory Garden*, *Brecon in March* and *Inchmickery* to lift our spirits and keep us all young at heart! Long live Scottish Dancing!

Brian Wood

Herefordshire RSCDS Secretary





8



9



10



11



12

# PICTURE PAGES

## Christmas Dance

1. Tom Cooper turns Rachel from California. *Photo Jerry Reinstein*
2. James Courtts on accordion, with Ian Adamson on drums and Graham Berry on keyboard provided the excellent music for the Christmas Dance. *Photo Angela Young*
3. Dem Team (1). *Photo Angela Young*
5. Dem Team (2). *Photo Angela Young*

## Gerrards Cross Ball (more photos on back page)

9. Reels of three .Jeanette and Ken dancing down.
15. Carol and Alastair Cuthbertson promenade. *Both these photos Pete Williamson.*

## Other Events

4. Burns Supper and Ceildh Dance. Lines of three dance the *Britannia Two-Step*. *Photo Jerry Reinstein*
6. Chiswick Christmas Dance (See page 15) *Photo Stephen Webb*
7. Weymouth Weekend.
8. Family Dance. *Photo Angela Young (also picture 10)*
10. All hands at the Family Dance in November
11. Ian and Yem lead down at the Harrow Ball (Article on page 3) *Photo Stephen Webb, also photo 12.*
12. Rosie Field and Tom Arrol at the Harrow Ball
13. Four hands round at the November Dance for Less Experienced dancers at Boxmoor. *Photo Pete Williamson*
14. Milton Keynes children receive their Certificates (article on page 9).



13



14



15

# THE EIGHTSOME REEL

from *The Thistle* No 52 May 1972

Although the *Eightsome Reel* as we know it is a late 19th century dance, its origins go back to the early part of the century. The dance is essentially a 'sandwich'. First we have the introduction in which everybody is dancing all of the time, then we have the 'meat' in the course of which each dancer goes into the middle in turn and finally we have the introduction again.

It is the introduction that we can trace back quite definitely to the early 19th century. In the National Library of Scotland there is a manuscript, MS3860, dated 1818 which contains the description of many dances among them the following:

*Reel of eight No 1*

*Eight hands all round*

*Ladies right hands across, gentlemen outside - half round*

*Gentleman's right hds across Ladies outside back again*

*Set and turn partners*

*The Grand Chaine (right and left all round)*

If the gentlemen's right hands is a slip for gentlemen's left hands, this is precisely the introduction to our Eightsome, except that we take 16 bars for the chain. Incidentally the manuscript gives a clear indication of the steps to be used. The setting step is a Pas de Basque which is quite like the modern one used by most country dancers today except that there is no pointing of the foot off the floor (or jete as it is often miscalled) on beat 4. The step used for the rest of the dance including the hands round is a chasse which is something like our skip change but without the hop on beat 4 – it is replaced by a lift. The manuscript says in fact rise on right toe as left passes. There is no pointing of the free foot on beat 4.

Dances of the same general character as this reel of eight seem to have arisen quite suddenly around 1820 in England and Scotland, and to have died out equally suddenly with the exception of this particular one which was reprinted in several later books. Of course some of the dances passed on orally whose origin is unknown might be survivals of this type of reel. Some of the dances collected by Mrs MacNab for example could be.

These dances were fairly short and simple, made up of standard country dance and quadrille figures, for a fixed number of dancers in a geometrical formation – usually a square, sometimes a column. They are not reels in the true sense of the word (a true reel being setting steps alternating with a chorus). They were presumably called reels because they were danced to reel tunes which were very popular in England as well as their native Scotland and Ireland at this time.

The rest of the modern Eightsome – the meat in the sandwich – is when you look at it closely, surprisingly different in character. It bears very little resemblance to a quadrille; the solo reel steps give it a definite and striking Scottish flavour unlike the introduction which could be English, Scottish, French or German. The main figure (set and turn and reel of three) also has a strong Scottish flavour. It is one form (and in early days probably the commonest form) of the Scottish Threesome Reel. Although these figures are also found in country dances this particular sequence is much commoner in Scottish country dances than English ones. Above all, this part of the dance has a progressive structure. There is one moderately short sequence which is repeated according to a definite pattern. This sequence is: Solo in the middle while others circle; set to and turn partner and then dancer opposite and reel with them; the same with dancers at the side. The pattern is that the figure is led by the first woman, then the second, then the third, then the fourth, then the men in order.

Where did this idea come from? The *Eightsome Reel* is the only dance with this structure, but there is a whole class of dances with a structure fairly close to it – the Irish dances known in Irish as *rinnce fighte*. In these dances it is not the individual dancers but the couples that lead each figure in turn. But the idea of one figure being repeated systematically until everyone has had a turn to lead is clearly at the bottom of both eightsome and the *rinnce fighte*.

Thus the *Eightsome Reel* has a fairly complex ancestry, mostly Scottish – and entirely Scottish in style and steps when danced properly, with some structural help from the Irish, and a touch of English in the figures of the introduction.

The dance has also undergone an interesting development, and we are able to follow it in some detail because while it was developing, a comprehensive little textbook was going through a number of editions. This book is David Anderson's *Ballroom Guide*, first published in about 1885, the last edition appearing around 1902. The first edition seems to be lost but a subsequent edition in 1886 turns up a surprising fact. The early Eightsome does not have the sandwich structure. The instructions are:

*Hands round and back*

*R hands across and LH back, women on inside*

*First woman sets to and turns partner, and man opposite, and reel of three*

All of that is repeated with other women then:

*Hands round and back*

*L hands across and RH back, men on inside*

*First man sets to and turns partner, and man opposite, and reel of three*

All of that is repeated with other men.

So the circle and the hands across form an introduction not to the whole dance but to each verse. Moreover each verse is quite short: there is no stepping in the middle, and the leading dancer only sets and reels once with no repeats with the side dancers.

Five years later the solo stepping has been incorporated into the dance bringing it nearer to the modern version, but in the next three editions of the *Ballroom Guide* the hands round is replaced by a grand chain. However the last two of these editions give an alternative in which the lead dancer sets turns and reels with partner and opposite and then with the side men but without a second centre solo setting.

Finally in the last edition of Anderson's *Guide* (1902) we find a version with almost a sandwich structure. The introduction is quite short: grand chain and the usual hands across. Then come the women's solo figures as described above. Then comes the introduction again before the men's solo figures, and finally a grand chain. This is a sort of double decker sandwich with the chain and hands across separating the two lots of solos. An interesting detail is that the description of the chain ends with 'finish by setting 2 bars and turning two bars with partners' – so the chain itself took only 12 bars. (Many modern dancers have felt that a 16 bar chain is too slow and an 8 bar chain too fast).

This is as near as Anderson got to our modern version, but in 1900 a couple of years before Anderson's last edition, the modern version first appeared in a little book called *Scottish National Dances* by J G Atkinson. He calls the introduction 'introduction' and the middle part 'reel of eight proper'. The four bar turn which comes in bars 21-24 in the introduction is danced with a hullachan hold using propelled pivot steps, but the turns in the reel of eight proper are with ordinary hand hold.

Atkinson's book has long been out of print but a slightly later one, Donald R MacKenzie's *The National Dances of Scotland* (1910), was reprinted in 1939 and may still be obtainable. It

contains quite a detailed description of the modern form of the Eightsome illustrated by 10 plates. There is one difference in detail from Atkinson's version: MacKenzie shows both turns with linked right arms. From the plates we can also see a few more details: men set with their hands in the air, women with theirs on their hips; men have their hands in the air while reeling. In addition in the hands across, the dancers on the outside place their free hands on their hips.

The *Eightsome Reel* at this point seems to have crystallised out into a stable form, at any rate MacKenzie's description would be a very accurate description of the way the older generation of dancers performed the dance in Vancouver when I first came out here in 1960.

In Scotland a large national organisation, the RSCDS, included it in their collection of country dances and as a result many people, especially the younger generation, learnt to dance in school from RSCDS trained teachers, in particular with slip step in hands round and with two-handed turns.

In the period 1900 to 1950 in Scotland, and a little later say 1910 to 1960 in foreign parts where Scots settled, the *Eightsome Reel* was probably the favourite Scottish dance. Every ball programme would contain one or two Eightsomes, often followed immediately by a Foursome.

Such a widespread dance is bound to vary occasionally from its normal form – sometimes the chain was danced in eight bars instead of sixteen which may have been because a fairly common recording of the dance had only enough music. In the opposite direction, a version described by John R Gillespie (in *Old Tyme Dancing*, 1947) had an extra set and turn partners after the chain making a 48 bar introduction and making the music arrangement simpler – ten 48 bar sections.

Recently the *Eightsome Reel* has gone out of fashion though it is still to be seen at Burns' nights, regimental balls and Society balls like the Perth Hunt and the Royal Caledonian. The average Scottish dance hobbyist who goes to a club or a class once a week has pretty well dropped the *Eightsome Reel*. There are probably a number of reasons for this but certainly one is the introduction of country dance technique. It is almost impossible to dance an eight hands round comfortably with the slip step.

Besides the minor variations described above there were also well established regional versions. In particular a west coast version called *The Eight Men of Moidart* (one of at least four very different dances with this name) collected by the Fletts and described in their book; and an east coast version called *The Buchan Eightsome* collected by Isobel Cramb and eventually published by the RSCDS in their Book 21.

## MUNRO COMPETITION SHOES

For Quality and Value

Designed by a Dancer for a Dancer

SCOTTISH COUNTRY DANCING SHOES

HIGHLAND DANCING SHOES

LADIES COUNTRY DANCING SHOES

NON-SLIP SOLES AVAILABLE

Leaflets and Prices available from

MARIE CHAPLIN-GARRETT

Munroe Competition Shoes

2 Smugglers End, Handcross,

West Sussex RH17 6BQ

Tel: 01444 401113

## LA TEMPÊTE

*The Thistle No 39 February 1969*

You might guess that a dance with this name would be French. You would be wrong! The dance is found in quite a number of countries, but France is not one of them. Then why does it have a French name? Almost certainly because it is an early 19th century dance. In those days French was both fashionable and the usual technical language of the dance with terms like *entrechat*, *pas de basque*, *ballon* for which there are still no English equivalents. It is not only in Scotland that dances with French names were found and in fact the country in which they were commonest (other than French speaking countries) was the USA: early 19th century American collections abounded with names like *La Belle Catherine*, *Allemande Suisse* and so on.

From before 1700 to just after 1800, the longwise country dance had been the most fashionable dance in England and the American colonies and towards the end of that period also held sway in the cities of Scotland and Ireland. But in about 1820 new formations arose in England and quickly spread. Their earliest description was in 1822 by the dancing master GMS Chivers who himself invented some of them. One of his formations called *mescolanze* was precisely the formation in which *La Tempête* is danced (four facing four). *La Tempête* seems to be by far the commonest and most widespread of the *mescolanze*. Besides England it has been found in Scotland, Ireland, New England and Germany. In fact it has been collected in several locations in Germany as far east as Pomerania.

All the old books called the dance *La Tempête* which is French for the tempest. The German dance historian Bohme makes the point that the dance is not at all tempestuous but "lieblich" and "munter". Later the Germans usually called it *Tampet*. Some English village dancers call it *Tom Paste* (sic). Sometimes the name was translated into the tempest but I think it is writers about dance rather than dancers who did this. The more conservative Scots never deviated from the original name. Most Americans kept it too, though one book uses *Tom Pate*. Chaos would arise if they tried to call it the tempest because there is in Vermont a very well known double contra called *Tempest* which is just similar enough to *La Tempête* to be confused with it. The Irish lost the name completely and call the dance *The Siege of Ennis*.

*La Tempête* has its own very individual tune which is found with at least half the versions. There are no early English descriptions of the dance – the English seemed to stop printing country dances just about the time *La Tempête* was invented and the earliest descriptions are Scottish. We say descriptions because he gave two. The first he calls the Edinburgh version. This is a common and widespread version. It is for example the version found fifty years later in David Anderson's well-known collection; and the English, German, Irish and American versions are similar if not identical. Lowe's other version is the one that will be familiar to most readers as it is the one collected by the RSCDS and printed in Book 2. It does not seem to have travelled well as no trace of it has been found outside Scotland and the RSCDS.



## THE REEL

From *The Thistle* no 26 December 1965

The word 'reel' has many meanings. Some, such as cotton reel, have nothing to do with dancing and do not concern us here. There are three main uses of 'reel' in dancing (apart from this magazine!): as a type of figure, as a type of tune and as a type of dance.

Its use as a figure is easily dealt with. The reels in question are the familiar reels of three and reels of four. This use may be connected with the everyday word 'reel' in phrases like *reeling from side to side* but has no connection with the use of the word for a type of dance or type of tune. In particular just because a dance contains a reel does not qualify it to be called a reel or to be named 'so and so reel'.

Now let us turn to the reel as a type of tune. Reels are characteristic of Scotland and Ireland, and the two Gaelic sister nations have between them several hundred reels, some of them very fine tunes indeed. Examples are the *Fairy Dance*, *The Wind that Shakes the Barley*, *The Mason's Apron*, *The High Road to Linton*, *The Kilt is my Delight*, *Reel of Tulloch*, *The Teetotaler's Reel*. What makes a reel a reel is its rhythm. All reels whether Scottish or Irish are in a fast even duple rhythm with duple phrasing. That is to say all counting whether in beats or bars can be done evenly in twos or fours or eights. In Ireland there are two main fast dance rhythms: the reel and the jig. The latter is built on a triple rhythm. Each traditional Irish group dance goes either to a reel or a jig. These dances are called after the type of tune and the number of dancers taking part, for example eight hand jig, four hand reel and so on. The same applies to their solo dances but in addition they use hornpipe tunes. So as a type of music, the reel means the same in Scotland and Ireland.

But if the question is about the reel as a type of dance, the answer is different. In Ireland, a reel is a dance of exactly the same type as a jig, the only difference is in the music. In Scotland the reel is a definite type of dance. The Irish four hand reel is so called because it goes to reel tunes; the Scottish foursome reel is so called because of the type of dance it is.

Before we consider this type of dance however we need to draw a careful distinction between name and title to avoid possible confusion. *Petronella*, *Maxwell's Rant*, *Broun's Reel* are all titles whereas *Eightsome Reel*, *sword dance* are names. The difference is that names are descriptive, whereas titles are purely formal. *Petronella* could have been given any title that its composer wished whereas the *Eightsome Reel* could not possibly have been called a *fivesome hornpipe*. Some dances have both a name and a title, for example *Sword dance* and *Gillie Callum* or *Waltz country dance*. Thus a dance named *Eightsome Reel* is a reel whereas a dance entitled *Broun's Reel* is not necessarily a reel, any more than *Maxwell's Rant* is a rant or *Campbell's Frolic* a frolic. However we can sometimes tell something about a dance from its title because quite often the title of a dance is the title of its tune – this was in fact the general rule for country dances from about 1700 to about 1900. Thus we can tell that *Broun's Reel* though a country dance, not a reel, goes to a reel tune and that *Mr Wilson's Hornpipe* goes to a hornpipe tune.

And now, what exactly is a reel as a type of dance? A very typical reel is the foursome reel. Most readers will know that this reel starts with four dancers performing a reel of four, then they all dance a setting step, then a reel of four, then a step and so on alternately until the dance ends. Thus the dance has a verse and chorus structure, the steps being the verses and the reel of four

being the chorus. The *Axum reel*, *threesome reel*, *double foursome reel*, *fivesome reel*, *sixsome reel*, *Reel of Tulloch*, *Orkney reel* (both *sixsome* and *eightsome* versions), *Shetland reel*, and many others have this structure, and in all those dances the chorus is a figure and the verses are the steps.

Besides these dances which, with their very definite and precise structure, we may call true reels, there arose later certain dances that were performed in the same general style, by the same sort of people, on the same sort of occasions and with traces of the verse and chorus structure. The best known of these is the *Eightsome reel* which has eight verses, but no chorus, the figures and stepping being amalgamated into the verses. Other dances that are reels in this wider sense are the *Bumpkin* (also known as the *Lanark reel* and, not strictly correctly, as the *Ninesome reel*), and the *Six reel* from *Oxton*, also known as the *Oxton reel*.

Reels play an important part in Scottish dancing. The oldest reference to a reel goes right back to the sixteenth century, long before country dancing reached Scotland and before highland dancing was ever heard of. They remained the main form of Scottish dancing until the time of the Great War, and even today, although highland dancing pupils may prefer the fling and members of the RSCDS may prefer country dances, the dance which goes down best at a large general gathering of Scots is undoubtedly the *Eightsome reel*.

Hugh Thurston

## BORDERS BRANCH CHRISTMAS SOCIAL

The Borders Branch held their Christmas Social in Wokingham organised by Colin Duncan. The theme of the social was Christmas Carols and dancers were invited to dress accordingly. The photo below shows Alex and Colin, Alex in her themed 'themed dress' depicting *Little Donkey*. Twenty two dancers came as carols one as herself well her name after all, was Carol! Nine came as *The Holly and the Ivy* and dancing with these verdant visions were a veritable gardeners' fantasia! Dancers were invited to guess these and points awarded and 'points mean prizes'. Generous bubbly prizes added to the festive feel. It was a jolly and successful occasion!

Stephen Webb



Alex and Colin Duncan

## THE LONDON BRANCH IN WARTIME

I have kept a record of my daily doings for nearly 50 years, and it has been suggested that readers of *The Reel* might be interested in the history of the London Branch of the Society immediately before and during the war. So I have dug out my old diaries.

In the following paragraphs I have outlined the ups and downs of the Society. There is, of course, a more human side to this story, for example we may have felt tired after dancing reels on the 10 May 1941, but we got little sleep that night, for this was the occasion when Hitler threw the might of the German Air Force against London as their final attack before they prepared for the Russian offensive. At the dances in the ballroom at the Rembrandt Hotel we were generally panting for air, as the room had been prepared as a refuge in case of a gas attack and all ventilation had been blocked up.

Until the spring of 1944 the music was generally provided by Miss Kaye, a little old lady. Although she was over 70 she played the piano so gaily, if occasionally rather too fast, that it was a joy to dance, and all the time she looked as if she was enjoying the dances as much as we were.

### History

In 1938, in addition to classes, there were occasional Saturday night dances at the Queensbury Hall, at the junction of Harrington Road and Queen's Gate.

In January 1939, Miss Milligan gave lessons on three evenings, on the dances recently published in Book 12. War began at the beginning of September 1939. On the 21 October the Society had an afternoon class/dance at the Rembrandt Hotel, South Kensington, and these continued at fortnightly intervals until the following April. Numbers at first were small, but later on there were 40 - 50 people present.

The "class" side was soon dropped and they became straightforward dances. There were no dances during the autumn blitz, and dancing started again in March 1941, with a dance at the Basil Street Hotel, followed by four fortnightly dances in the basement of a cafe in Tothill Street. In October 1941 dances started again at fortnightly intervals, at Fetter Lane, and continued there, with the usual summer break until the end of 1942.

On the 23 January 1943 we started dancing at the YWCA in Great Russell Street. It had apparently originally been planned to have both Scottish and ballroom dances but Miss Kaye could only play Scottish dance music and so there was no ballroom dancing! The dances were held here from October to April of each year until the 14 April 1945. There were two exceptions to this statement. On the 10 and 24 March 1945 the dances were held in the Duke of Buccleuch's House at Hyde Park Corner which was then being used as a hostel for Scottish troops.

Throughout the war all dances were held on Saturday afternoons. When the war ended in May 1945 there were many people, like myself, who were very grateful to the Society which, in spite of wartime difficulties, had provided us with facilities to continue Scottish country dancing, to meet many friends and for a short while to forget the horrors of war.

Edward Chaplin

## WHAT IS A COUNTRY DANCE?

From *The Thistle* No 22 January, 1965.

This simple question has no simple answer. The trouble is that the word 'country dance' has meant different things at different times which is not surprising for a word that has remained current for so long (over 400 years). Let us take the various developments in order.

The earliest known use of the word 'country dance' is dated 1577 and it is used frequently from then. The dance was primarily rural until about 1600, which of course accounts for the prefix 'country', and all references are to dancing in England until 1654 when we read of it being danced at the Swedish court. In 1651 John Playford published 'The English Dancing-Master' which contained instructions for country dances. By studying them we can say fairly precisely what the word meant at this date. Country dances were figure dances in definite formations, the steps were simple but the figures could be reasonably complicated.

Unfortunately as soon as we can give a definite description of the country dance, it begins to change. Between 1650 and about 1700 it underwent a rapid development. All formations except the longways-for-as-many-as-will died out. This formation is the one familiar to us today though some Scottish dancers are tending to lose the as-many-as-will aspect by making sets always four couples long (the English, Irish and Americans show no such tendency).

This formation remained the only one for over a century, and the dance itself changed comparatively little, but at last, about 1820, another rapid development took place. The first sign of this was a new type of progression, the first couple going right to the bottom. The first dance it occurred in was *Sir Roger de Coverley*. Then a whole host of new formations sprang up, each with a name of its own. One, the *ecossoise*, differed from the country dance in only one particular: the first woman and man were at the head of each other's lines at the start. This type of dance became very common in New England, though these dances were always called *contra-dances* - the word *ecossoise* was not used.

Other formations which arose at the same time were 'Swedish dance' (three facing three, like our *Dashing White Sergeant* but arranged up and down the room, not in a big circle), 'Mescolanzè' or 'Spanish country dance' (four facing four like *La Tempête*), *Circassian Circle* (which was then the name of the formation, not a specific dance) and *Spanish Waltz* (like *ecossoise* but to waltz music). It is scarcely necessary to point out that the 'Swedish dance' has nothing to do with Sweden nor the 'Circassian circle' with Circassia. It is almost as obvious that neither the 'Spanish country-dance' nor the 'Spanish waltz' came from Spain. Careful research finds no connection between the *ecossoise* and Scotland.

The question which concerns us is whether these dances are to be classed as country dances. Here the historical approach shows us the right answer. If the word country dance meant essentially a type of formation then *Circassian Circles* etc. should not be called country dances, though they are clearly very closely related, all having the idea of progression implicit in them. Moreover, they were and are danced by the same people with the same technique on the same occasions. But in fact the word country dance became attached to one particular formation simply by the accident that the other formations died out. Therefore when new formations arose it was reasonable to reverse the process and class them as country dances. Indeed the terms

*ecossoise* and *mescolanzè* died out pretty soon and never seemed to reach Scotland, Ireland or America. Not all writers take this view, however: JF and TM Flett in *Traditional Dancing in Scotland* class *ecossoises* as country dances but exclude the *circassian circle*.

Let us finish by approaching the definition from the other direction and list some dances which are familiar to most country dancers, but are not country dances. These include *The Threesome Reel*, *Foursome Reel*, *Fivesome Reel*, *Sixsome Reel* and *Eightsome Reel*. These are reels in the strict sense of this word. *La Russe* is a quadrille figure.

Hugh Thurston

## So what is a Jig?

The term "Jig" comes from the French word "Gigue" and the Italian word "Giga", both of which mean "to jump".

A vigorous dance of the British Isles documented since the 15th century, the Jig started in England in the sixteenth century before it spread to other parts of Great Britain, including Ireland and Scotland. It has many historical and regional variants and in some versions is akin to the hornpipe and the reel. The Baroque Gigue may derive from it.

The jig appears to have had a greater popularity in Ireland before the reel (which is very different to saying it is older than the reel). O'Farrell's 1804 collection (obviously derived on a repertoire from at least the late 1700s) features a good number of jigs, many of which are still actively played today (a favourite Seamus Ennis jig - *When the Cock Crows its Day / Tá an coileach ag fogairt an lae*). There are arguments for placing the slip jig as an older form. The Single Jig and Slide are timing emphasis variants of the double jig, and there is some evidence to show that they may have derived from the latter and thus be more recent. As for the double jig and its emergence in its modern form, this argument was carried out in a printed exchange between Breandán Breathnach and Declan Townsend in the early 1970s. The latter maintained that the rhythm derived from Carolan's compositions of "Gigas", the form of which he learned from the Italian composer Corelli. Townsend cited supporting evidence on the jig performance of Donegal fiddlers (almost certainly singularly based on John Doherty), which no one today would support. The former, writing in the article *Tús an Poirt in Éireann* (the origin of the jig in Ireland; appearing in *Irish Folk Music Studies, Vol. 1*) refutes this and suggests amongst other things they may be based on older tunes such as clan marches which have had their speed altered slightly. In an English language summary, Breandan writes: "The jig most probably came to Ireland from England, perhaps as early as the 16th Century. Native marches were adapted for dancing, some tunes borrowed from England and a start made on composing those tunes which constituted the greatest single division of the dance music until reels began to catch up on them in the second half of the last century".

## ...and a Strathspey?

The date of the strathspey is easy to fix as its invention in Scotland is well documented. James Oswald printed the first strathspey in Book 3 of his *Pocket Caledonian Companion* series in 1745.

## THE MORNING AFTER

I went with a friend on a dancing week-end,  
We both had a wonderful spree,  
The teaching was good and so was the food,  
But oh! – the day after for me!

The first thing to do, with my foot black and  
blue,  
Was to go for a simple X-Ray,  
But the hospital couldn't, or more likely  
wouldn't,  
And I tottered home in dismay.

I hunted for ages throughout yellow pages,  
A chiropodist's rarer than gold,  
But the pain gave no quarter, so I put feet in  
water  
Alternately boiling and cold.

The physio said, with a toss of her head  
"Don't bother me if you can walk".  
And that double-dealer, our local faith-healer,  
The only thing he did was talk!

I cared not two hoots when I limped round to  
Boots  
For plasters and rubs for my bruise,  
When rude little nippers all jeered at my slippers,  
I couldn't get into my shoes!

Next time, if I'm spared, I'll go more prepared,  
With first aid equipment complete.  
But I'll take my chance and I'll do Scottish  
Dance  
As long as I've still got two feet.

Pat Batt

## Edward Topham

Edward Topham was a distinguished Englishman visiting Edinburgh in the late 18th century. His *Letters from Edinburgh, 1775* give a down to earth commentary on the social life of Scotland's capital. To quote a few:

### The Reel

The general dance here is the reel which requires that particular sort of step to dance properly of which none but the people of the country can have any idea.

### Enthusiasm for the reel

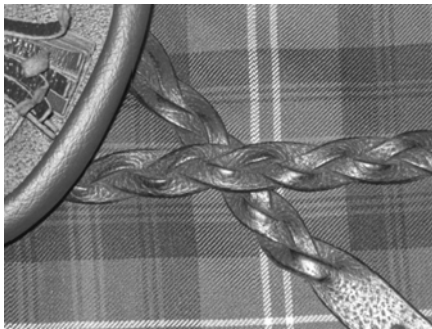
The perseverance which the Scotch ladies display in these reels is not less surprising than their attachment to them in preference to all others. They will sit totally unmoved at the most sprightly airs of an English country dance but the moment one of the reel tunes is played which is liquid laudanum to my spirits up they start animated by new life and you would imagine they had been bit by a tarantula.

### Scottish Attitude to dancing

A Scotchman comes into an assembly room as he would into a field of exercise, dances until he is literally tired, possibly without ever looking at his partner, or almost knowing who he is dancing with. In most countries the men have a partiality for dancing with a woman: here I have frequently seen four gentlemen perform one of these reels seemingly with the same pleasure and perseverance as they would have done had they had the most sprightly girl for a partner. They give you the idea that they could with equal glee cast off round a stool or set to a corner cupboard.

## ARE YOU HAPPY WITH YOUR STRAP?

It would be a truism to say that by observing others we continually make improvements in our own lives and so it was with my sporrán strap! Like most dancers buying a sporrán for the first time they will usually get a chain strap with it. For general use this wouldn't be a problem but for a dancer using a chain as a strap soon wears the apron of the kilt which is a pity as a chain takes up the curved shape of the body in a way that a plain leather strap doesn't. The compromise that I saw a friend wearing that fulfils both requirements is the plaited sporrán strap. Asking him how it was done he kindly offered to plait one for me and that was nearly 40 years ago. That strap has done me well. I asked that friend, whether he could pen for me just how it was done as I thought it might be something to share with others. It turned out that the description came originally from George Bateson who has given me permission to publish. So here is the way to make a flat strap into an attractive but very practical solution to a difficult problem:



*Start with a buckle-ended strap of sufficient length. (This would once have been a luggage strap, but now can probably be bought from saddlers.) Mark across the strap the ends of the length you want to plait (braid). This length will be reduced [by about 10%] through plaiting. Between these marks, draw two lines parallel to the edges of the strap, dividing its width into thirds. With a sharp blade, carefully cut along the lines. This divides that part of the strap into three thongs. Punch (not pierce) a small hole at each end of each cut, to stop the cuts from spreading (if you do not have a punch this could also be done using a red hot rod). Begin plaiting from the buckle end, with the free end towards you (it helps to tie the buckle to something firm). Bring the left-hand thong to the centre, then the right-hand thong to the centre, then the left-hand thong to the centre, and so on (i.e. A over B, C over A, B over C...). As you plait, an untidy reverse plait will form towards the free end of the strap. At intervals, undo this by repeatedly passing the free end of the strap between the thongs (I think the rule is to make it follow the original centre thong). Continue plaiting towards the free end, until you leave just enough thongs loose to allow you to unplait the reverse plait. End with the thongs in their original order so that, after unplaiting the reverse plait, they run parallel to the ends of the cuts. The plait will now be irregular, with loose thongs at the free end. Work from the free to the buckle end, pulling on the thongs to spread the looseness along the plaited length. You may want to work back again, if you are not satisfied. Finally punch holes along the centre of the free end, for the prong of the buckle.*

Good Luck,

Stephen Webb

## TEN YEAR SUCCESS FOR CHISWICK SCOTTISH



Michael Nolan

Mayor of Hounslow with Founder Kay Senior and Nick Haimendorf at their "Midsummer Magic" picnic dance at Chiswick House.

Taking the "High Road", is more likely to be associated with the famous Scots song rather than Chiswick High Road, but that's where celebrations will take place this Easter to mark the Tenth Anniversary of Chiswick Scottish Country Dance Club. The Town Hall will be the venue for a spectacular ball on 1 April, with music by Frank Reid's Scottish Dance Band. Dance details are to be found on page 16.

The success of the club at a time when others are closing or declining in numbers owes a huge amount to the hard work and dedication of its founder Kay Senior and those who have served on its committee over the past ten years. "It's a real joy to see the club thriving" says Chairman Nick Haimendorf "and wonderful that we have been able to bring the pleasures of Scottish dancing to so many people both locally and from afar. We are lucky to have a fine hall, an excellent team of teachers and some fine musicians who play for us"

Chiswick is probably unique around London in meeting on a Sunday evening, where structured classes are geared to meet the needs of both beginners and the more advanced dancers. Its membership is drawn from a vibrant residential area, which is home to both young and the less young dancer. It is one of 360 clubs currently affiliated to the Royal Scottish Country Dance Society, and looks forward to many more years of dancing.

Michael Nolan

## CHRISTMAS AT CHISWICK

On Sunday 11 December Chiswick Scottish Country Dancing Club held their 10th Kilts and Posh Frocks Christmas Dance in Upper Hall at St Michael's & All Angels' church in Turnham Green. Dave Hall and Christina Hood provided the music with Davinia Miln and Ken Martlew as MCs with a bring-and-share supper. A straightforward dance programme made the event appealing to dancers of all levels. Attending Chiswick always engenders a good feeling as the group is very social. The picture on page 10 shows dancers dancing the rights and lefts in *Hooper's Jig*.

Stephen Webb

# DANCE EVENTS



## WATFORD & WEST HERTS SCOTTISH SOCIETY

Caledonian Ball  
Saturday 17th March 2012  
7.30 - 11.30pm

Allum Hall, Allum Lane, Elstree, WD6 3PJ

### Dancing to Strathallan

Refer to Reel No. 278 for Programme

Tickets at £19 include Buffet Supper and sparkling wine reception

Highland or Evening Dress preferred.

Contact: J.lplackett@gmail.com

Tickets@watfordscottish.org.uk

or Rose on 07880 842370.

**Sunday 11 March 2012**

**Ball practice 2.00pm Allum Hall.**

Please contact us if you wish to attend

www.WatfordScottish.org.uk

## RSCDS MILTON KEYNES

Annual Ball

Saturday 10 March 2012

Lovat Hall, Newport Pagnell,

Milton Keynes, MK16 0EJ

**Nicol McLaren & Glencairn Band**

7.30 - 11.30pm.

Enquiries and tickets at £17 each

From Jan Jones 07877 153259

jange@verybusy.co.uk

www.rscdsmk.co.uk



## ABINGDON SCOTTISH COUNTRY DANCE CLUB

The Abingdon Assembly 2012

Saturday 31 March 2012

7.30 - 11.30pm

Benson Parish Hall, Benson OX10 6LZ

### Stradivarius

*Programme:* The Piper and the Penguin, Snake Pass, Gold in Tassie, The Highland Rambler, Father Connolly's Jig\*, Gang the Same Gate, Bratach Bana, EH7 3AF, Scotch Mist\*, The Hunting Horn, Mr. Iain Stuart Robertson, The Irish Rover, Tribute to the Borders, Albatrosses and Shearwaters, Caddam Wood\*, Hooper's Jig, Giradet House, Lady Sophia Lindsay, The Weathercock\*, MacDonald of the Isles, Mrs Stewart's Jig, The Reel of the Royal Scots.

Tickets £15, buffet supper. Dances marked \* will be walked through once. Cheques (Abingdon Scottish Country Dance Club) to Pat Berry 2 Drysdale Close, Radley, Oxon OX14 3BU (please enclose sae) 01235 526192/ 527211

http://abingdonscdc.wordpress.com/

## HARWELL SCOTTISH COUNTRY DANCE CLUB

Spring Ball

Saturday 28 April 2012

Old Mill Hall, Grove, Oxfordshire, OX12 7LB

**Ian Muir & the Craigellachie Band**

The ball programme is on our website

www.harwellscdc.mno.org.uk

Tickets £17.50, inc supper by Grove WI

from Lesley Austen 01235 533626

email ball@harwellscdc.mno.org.uk

SAE 11 Corn Avill Close, Abingdon, OX14 2ND

## RSCDS OXFORDSHIRE BRNCH

Day School and Dance

Saturday 18 February 2012

Headington School, Oxford, OX3 7TD

*Teachers:* ..... **Pat Houghton,**

**Eric Finley, Dennis Tucker**

*Musicians:* ..... **Chris Oxtoby,**

**Jeremy Hill, Ken Martlew**

Whole day £23.00

Morning or afternoon class £8.00 each session

Evening Dance £12.00

Music for the evening dance by

### Strathallan

*Programme:* Shiftin' Bobbins, Lady Home's Jig, The Silver Tassie, Polharrow Burn, Tayport Beauty, Radcliffe Square, The Sailor, Bill Little's Strathspey, EH3 7AF, Hooper's Jig, Scott Meikle, The Birks of Invermay, Major Ian Stewart, Beeswing, The Dream Catcher, Jennifer's Jig, The Deil Amang the Tailors.

Details: Richard Stamper

39 Howard Street, Oxford. OX4 3AY

Tel: 01865 724389

email: stamper.richard@gmail.com

www.rscsoxfordshire.org.uk

## LUCY CLARK SCOTTISH COUNTRY DANCE CLUB

Charity Dance

*In aid of Bucks Young Carers*

Saturday 14 April 2012

7.30 - 11.30pm

Prestwood Village Hall,

Nr Great Missenden, HP16 0NZ

### Silver Cross Band

*Programme:* The Falls of Rogie, The Luckenbooth Brooch, Neidpath Castle, The Glensalmond Gamekeeper, Equilibrium, Midwinter Strathspey, Crossing the Line, The Machine Without Horses, Gardener's Fantasia, Miss Johnstone of Ardrossan, Balquidder Strathspey, The Earl of Mansfield, The New Rigged Ship, Monymusk, J.B.Milne, Torridon Lassies, Dalkeith's Strathspey, Earlstoun Loch, The Frisky, Bauldy Bane's Fiddle. *Extras:* Rest and be Thankful, Margaret Parker's Strathspey.

Tickets £10, bring-and-share refreshments, from

Dick Field, 01494 562231.

website: www.lucyclark.org.uk



## LONDON HIGHLAND CLUB

Forthcoming attractions to be

held at St. Columba's

Church Hall, Pont Street,

London SW1X 0BD

Fridays: Upper Hall 7.30 - 10.30pm

Saturdays: Lower Hall 7.00 - 10.30pm

unless otherwise stated

Friday 17 February.....St Valentine's Dance

Saturday 3 March..... **Green Ginger**

Saturday 31 March.....**Craigievar**

Friday 20 April.....Spring Ceilidh

Saturday 12 May..... **Ian Robertson**

Cribs are now available on our website:

londonhighlandclub.co.uk

For further details contact: Frank Bennett on 020 8715 3564, email fb.lhc@blueyonder.co.uk, or Roger Waterson on 020 8660 5017. You can also telephone our "Dial-a-Programme" service on 020 8763 8096 to hear our programme, or leave a message. Everyone is welcome at all our functions, so please come along and join us for an enjoyable evening.



## CAMBERLEY REEL CLUB

Spring Ball

Saturday 24 March 2012

7.30 - 11.30 pm,

Emmbrook School,

Emmbrook Road, Wokingham,

RG41 1JP

### Ian Muir and the Craigellachie Band

*Programme:* Mrs Stewart's Jig, The College Hornpipe, The Gentleman, Quarries' Jig, Reels of Dunans, The Moray Rant, The Reel of the Royal Scots, The Faculty of Actuaries, Autumn in Appin, Hooper's Jig, The White Heather Jig: Ian Powrie's Farewell to Auchterarder, Swiss Lassie, S-Locomotion, The Plantation Reel, The Luckenbooth Brooch, Culla Bay, West's Hornpipe, Kilkenny Castle, The Montgomerie's Rant, Follow Me Home, Mairi's Wedding. *Extras:* The Irish Rover, Jennifer's Jig.

**Tickets (including supper with wine) £18, cheques payable to Camberley Reel Club.**

Please order vegetarian option before 20 March.

Tickets: Janette Walton, 32 Moulsham Lane,

Yateley, Hants, GU46 7QY

Tel: 01252-875511

email: tickets@camberleyreelclub.org.uk

www.camberleyreelclub.org.uk



## CHISWICK SCOTTISH COUNTRY DANCE CLUB

10th Anniversary Easter Ball

Sunday 1 April 2012

6.15 - 10.30pm

Chiswick Town Hall,

London W4 4JN

### The Frank Reid Scottish Dance Band

*Programme:* St Andrew's Fair, The Highland Rambler, Butterscotch and Honey, A Capital Jig, The Piper and the Penguin, Miss Gibson's Strathspey, The Wild Geese, MacDonald of the Isles, J.B.Milne, Napier's Index, The Reel of the Royal Scots, The Byron Strathspey, Postie's Jig, Shiftin' Bobbins, Monymusk, The Laird of Milton's Daughter, The Dream Catcher, Duke of Perth, *Extras:* Joie de Vivre, Maxwell's Rant, The Gentleman.

Ample free parking. Other details on website

www.chiswickscottish.org.uk

Tickets: £24 including Buffet supper

Dress: Highland Dress preferred

Book early from Tickets@chiswickscottish.org.uk or Amy Nichole Banner on 07975 928857

## CAMBRIDGE SCOTTISH SOCIETY

Annual Ball

5 May 2012

7.00 for 7.30 till 11.30pm

Impington Village College, Cambridge CB4 9LX

(note new venue)

### Danelaw Band

*Programme:* The New Rigged Ship, A Trip to Bavaria, The Quach, The Kelloholm Jig, Schiehallion, City of Belfast, Best Set in the Hall, Angus MacLeod, Land of the Heather Hills, Ian Powrie's Farewell to Auchterarder, The Earl of Mansfield, The Robertson Rant, The Baltic Voyager, John of Bon Accord, The Lammermuir Hills, The Immigrant Lass, Ray Milbourne, The Bonnie Lass of Bon Accord, Gothenburg's Welcome, The Montgomerie's Rant.

For tickets (£12.50) Shared refreshments.

please ring Donald Wilson on 01954 210683.

Details on www.camscotsoc.org.uk





## DANCE EVENTS (continued)

### JERSEY SCOTTISH COUNTRY DANCE WEEKEND

Bank Holiday Weekend  
Saturday 2 and Sunday 3 June, 2012

#### Dancing to Craigeallachie

£30.00 per person for two evenings incl. supper.

#### Saturday Ball Programme: 7.00 - 11.30 pm

Grand March, Round Reel of Eight, Butterscotch and Honey, A Hot Toddy, The Deil among the Tailors, Barbara's Strathspey, The Startled Rabbits, The Frimley Green Reel, The Rare Bird, Waverley, Fisherman's Reel, Dagmar's Fancy, Twa Roguish Een, Eileen Watt's Reel:: Sugar Candie, Bauldy Bain's Fiddle, The Machine without Horses, Mount Seymour Strathspey, The Black Mountain Reel, Seton's Ceilidh Band, Miss Milligan's Strathspey, Blooms of Bon Accord.

#### Sunday Dance Programme: 7.00 - 11.30 pm

On the Quarter Deck, The Belle of Bon Accord, Fair Jenny's Jig, The Restless Ghost, The Flower of Glasgow, Midnight Oil, Lady Sophia Lindsay, Bob Campbell, Hunter's Moon, April in October, The Blue Mess Jacket, The Flirt, The Earl of Mansfield:: A Gin and Tonic, Wicked Willy, The Moffat Weavers, Rougemont Castle, The Music Makars, Ian Powrie's Farewell to Auchterarder, Alltshellach, Mairi's Wedding.

Please visit the blog below

for more information and recent updates

Contact: Mr Alan P Nicolle,

88 La Ville du Bocage, St Peter, Jersey, JE3 7YT  
Tel 01534 484375

email address: alan.nicolle88@googlemail.com

http://scottishcountrydancingjersey.blogspot.com/

### BEDFORD SCOTTISH DANCE GROUP

Summer Ball

Saturday 19th May 2012

7.30 - 11.30pm

Bedford Girl's School

(previously Dame Alice Harpur School)

Cardington Road, Bedford MK42 0BX

#### Scottish Measure

*Programme:* Festival Fling, Napier's Index, The Bonnie Tree, Miss Johnstone of Ardrossan, Follow Me Home, The Moray Rant, Mairi's Wedding, Quarries' Jig, The Wind on Loch Fyne, Postie's Jig, Culla Bay, The Plantation Reel, The Chequered Court, The Robertson Rant, J.B.Milne, The Dundee City Police Jig, James Senior of St Andrews, Mrs Stuart Linnell, The Ayr Promenade, The Irish Rover.

Tickets: £16 each, inc. dinner, available from  
Alex Lawton Tel: 01234 831036.

### CHELTENHAM SCOTTISH SOCIETY

Annual Spring Dance

Saturday 25 February 2012.

7.30 - 11.30pm

Pittville School, Albert Road, Cheltenham, GL52 3JD

#### Iain MacPhail and his SCD Band

*Programme:* Grand March to the Pipes, Clutha, The Pines of Pitlochry, Kilkenny Castle, Broadford Bay, Macleod's Fancy, The Minister on The Loch, General Stuart's Reel, The Cooper's Wife, The Dream Catcher, Fidget:: Johnnie Walker, Blooms of Bon Accord, The Silver Strathspey, The Nurseryman, Mrs Stuart Linnell, The Singing Sands, Postie's Jig, Shiftn' Bobbins, Gang the Same Gate, Father Connelly's Jig.

Tickets £14 from John Marshall, 17 Gratton Road, Cheltenham, Gloucestershire, GL50 2BT.  
duracellbunney@tiscali.co.uk. Cheques to "Cheltenham Scottish Society" with SAE please.



### ARGYLL SCOTTISH DANCING GROUP

Day School  
Edgbarrow School,  
Sandhurst Road  
Crowthorne, RG45 7HZ  
Saturday 28 April 2012

Teachers: ..... **Jimmie Hill,**

**Sophie van Leersum, Ann Robertson**

Musicians: ..... **Robert Mackay,**

**Ian Robertson, Caroline Sloan**

For further details and application forms contact:

Gaynor Curtis 60 Bishops Wood, St Johns,  
Woking Surrey, GU21 3QB Tel: 01483 721989

#### Argyll Weekend

at Dillington House, Somerset

5 - 7 October 2012

Dancers Weekend School

Teachers: ..... **Eric Finley & Maureen Haynes**

Musicians: ..... **Robert Mackay & Ian Cutts**

Booking Opens January 2012

For booking contact: Dillington House, Ilminster,  
Somerset, TA19 9DT. Tel: 01460 258613

For further information and brochure: email

dillington@somerset.gov.uk Website

www.dillington.co.uk

www.argyllscottishdancinggroup.org.uk



### RSCDS BERKS/HANTS/ SURREY BORDER BRANCH

Branch Day School

Saturday 10 March 2012

Court Moor School, Fleet GU52 7RY

Teachers: ..... **Craig Houston,**

**Helen Russell, Catherine Smith**

Class Musicians: ..... **Robert Mackay,**

**Ken Martlew, Judith Muir**

Musicians Day School: ..... **Muriel Johnstone**

Contact: Dancers; Catherine Smith 01483 502422

Musicians; Shirley Ferguson 01276 501952

#### Branch Ball

Saturday 19 May 2012

Emmbrook School, Wokingham RG41 1JP

**Ian Muir and the Craigeallachie Band**

Contact: Peter Loveland 07747 112720

#### Strawberry Tea Party

Sunday 1 July 2012

Normandy Village Hall, Glazier's Lane,

Normandy GU3 2DD

2.00 - 5.00pm

Come and help us celebrate our 35th anniversary,

accompanied by **Ian & Judith Muir.**

More details to follow.

Visit our website on [www.rscds-bhs.org.uk](http://www.rscds-bhs.org.uk)

### HARPENDEN SCOTTISH COUNTRY DANCING CLUB

Annual Ball

Saturday 3 March 2012

7.30 - 11.30pm

Harpندن Public Hall, Harpenden, Herts

#### The Frank Reid Scottish Dance Band

Tickets £18 including supper

Students (16-21) £12

Tickets and enquiries:

Val Owens 01727 863870

Check our super programme in the last *Reel*, or  
go to our website: [www.HSCDC.org.uk](http://www.HSCDC.org.uk)



### MEOPHAM SCOTTISH COUNTRY DANCE CLUB

Golden Anniversary Dance

Saturday 21 July 2012

7.30 - 11.30pm

Istead Rise Community  
Centre, Worcester Close,

Istead Rise, Gravesend, Kent DA13 9LB

#### Craigevar Scottish Dance Band

*Programme:* Anniversary Reel, Meopham Green, The Moray Rant, Jennifer's Jig, The Recumbent Stone, MacDonald's Double Diamond, Father Connelly's Jig, Torridon Lassies, The Belle of Bon Accord, The Montgomeries' Rant, Mrs Stewart's Jig, Gang the Same Gate, The Cooper's Wife, Equilibrium, The Dream Catcher, Catch the Wind, Ian Powrie's Farewell to Auchterarder, Jean Martin of Aberdeen, Scott Meikle, Mairi's Wedding, *Extras* Napier's Index, Neidpath Castle, Bratach Bana.

Tickets £12

plus please bring food to share for a plated  
supper - cutlery provided.

Contact Jane Whittington

Tel: 01474 359018

email [jane.whittington@sky.com](mailto:jane.whittington@sky.com)

### MacLENNAN SCOTTISH GROUP

31st International Folkdance and Music Festival

Weekend 1 - 4 June 2012

Saturday 2 June

7.30 - 11.00pm

International Folkdance with our international  
and local guests including German, Morris and  
Scottish

Adults £7.50, (Conc. £6.00) Children £3.00

Sunday 3 June

2.00 - 5.30pm approx

International Folk Dance Concert

Adults £7.50 (Conc. £6.00) Children £3.00

Venue for both events:

The recently rebuilt Langley Park Boys' School

South Eden Park Road, Beckenham,

Kent BR3 3BP

(Rail: Eden Park Station from Charing Cross)

Licensed bar, refreshments and stalls.

Family and weekend discounts available.

Tickets from Jean Webb: 020 8300 0621

email: [festival@msg.org.uk](mailto:festival@msg.org.uk)

website: [www.msg.org.uk](http://www.msg.org.uk)

### REIGATE SCOTTISH COUNTRY DANCE CLUB

Spring Formal Dance and Buffet

Saturday 10 March, 2012

7.30 - 11.00pm.

Reigate School, Pendleton Road,

Reigate, RH2 7NT

#### The Strathallan Band

*Programme:* The Machine without Horses, The Ladies of Dunse, Anna Holden's Strathspey, Airie Bennan, The Australian Ladies, Autumn in Appin, The Luckenbooth Brooch, The Dundee City Police Jig, The Gentleman:: Mrs Stewart's Jig, The Belle of Bon Accord, None so Pretty, Ian Powrie's Farewell to Auchterarder, Sugar Candie, The Plantation Reel, The Bees of Maggieknockater, Macdonald of the Isles, Duke of Perth.

Tickets including buffet £15 at the door.

Enquiries to Wendy Mitton, tel 01737 766244.

#### Want to Advertise in *The Reel*?

Contact the Business Manager, Jeff Robertson,

Tel 01903 245718, or

email: [businesseditor@rscdslondon.org.uk](mailto:businesseditor@rscdslondon.org.uk)

## DANCE EVENTS (continued)

### Club de Danse Écossaise de MONTPELLIER, FRANCE

25th ANNUAL BALL and OUTING

Weekend of 16-17 June 2012

Dancing to the

#### Strathallan Band

Dancing, eating, drinking, more dancing followed by a jolly outing with even more eating and drinking.

*Rendez-vous with sunshine and social warmth.*

Contact: William Whyte +33 467 868 919 or  
wlwhyte@buzig.com

Our photograph gallery plus the 2012 booking form is now available on our website <http://danseecossaisemp.free.fr/>

### WEST MACS CHARITY BALL

*in aid of Alzheimer Scotland*

Saturday 21 April 2012

7:30 - 11:30 pm

Bushey Meads School, Bushey, WD23 4PA

#### Ian Muir and the Craiggellachy Band

*Programme:* The Roselath Cross, Lady Sophia Lindsay, The Moray Rant, The Cooper's Wife, Miss Johnstone of Ardrossan, Bonnie Stronshiray, Midsummer Madness, Burnieboozle, Falls of Bracklinn, Father Connelly's Jig, A Capital Jig, Kinfauns Castle, John of Bon Accord, Ian Powrie's Farewell to Auchterarder, Equilibrium, The Plantation Reel, Jean Martin of Aberdeen, James Gray, The Irish Rover.

Tickets (including supper): £18 (£17 if paid in advance) from Jim Henderson, 020 8954 2586, or email [jwh698@gmail.com](mailto:jwh698@gmail.com)

Tickets are limited so early booking is recommended.

### RSCDS ROYAL TUNBRIDGE WELLS

#### Annual Day School

Saturday 17 March 2012

Mascalls School, Paddock Wood, Tonbridge, Kent, TN12 6LT

*Teachers:* ..... **Gaynor Curtis, David Hall, Wendy Mumford**

*Musicians:* ..... **Ian Cutts, Barbara Manning, Ken Martlew**

Contact Pat Davoll - telephone 01732

866557 email [pdavoll@aol.com](mailto:pdavoll@aol.com)

#### Spring Dance

Saturday 21 April 2012

7.00 - 11.00pm

Mascalls School, Paddock Wood, Tonbridge, Kent, TN12 6LT.

Dancing to recorded music

Tickets £5 plus plate of food to share.

Contact Colin Simpson - telephone 01892 532712

email [socialsec@rscdstunbridgewells.org.uk](mailto:socialsec@rscdstunbridgewells.org.uk)



### BERKHAMSTED

#### STRATHSPEY & REEL CLUB

*Diamond Jubilee Year*

#### Spring Dance

Saturday 19th May 2012

7:30 - 11:30pm

at the Boxmoor Playhouse,  
Hemel Hempstead, HP1 1NP

#### Craigievar

Admission by Programme: £10

Raffle, Bar, Bring and Share buffet.

**See website in March for Programme and further details.**

[www.berkhamstedreelclub.org](http://www.berkhamstedreelclub.org)

## THE REEL

*The Reel* is published four times a year by the London Branch.

It is posted free to all Branch members (membership enquiries to Gaynor Curtis, see advert page 2).

Non-members may subscribe to be on the mailing list, and Clubs can negotiate bulk copies for their members. Enquiries to Janet Rudge, see advert on page 5.

Articles and advertisements for *The Reel* should be sent to the Editor, address on the foot of the front page.

Advertising rates are £12 per column inch in black and white, £18 per column inch in colour (on back page). Enquiries to the Business Editor Jeff Robertson, [businesseditor@rscdslondon.org.uk](mailto:businesseditor@rscdslondon.org.uk)

## WELL-KNOWN EMIGRANTS

Two popular Scottish Dancers, Andy and Jeanette Patterson, will shortly be leaving these shores, en route for New Zealand. For Jeanette it is a return to her homeland and family, but for Andy this is the start of a new life. We wish them every happiness in Aotearoa – the Land of the Long White Cloud.

They will be much missed, as they have given so generously of their time and expertise to many Scottish country dance groups and events, most notably recently reviving Gerrards Cross SCD group. The great success of the January Gerrards Cross Ball was a fitting tribute to Andy and Jeanette.

*(see pictures on the back page)*

**Bar Martlew**

## OTHER SCOTTISH COUNTRY DANCE ORGANISATIONS

ABINGDON SCOTTISH COUNTRY DANCE CLUB Dancing most Mondays, 8.00 - 10.15pm, Sept to June at Northcourt Centre, Abingdon, nr Oxford. All welcome. Details: [www.abingdonscdc.wordpress.com](http://www.abingdonscdc.wordpress.com) or Carol Gibbins 01235 527211 [cgibbins60@hotmail.com](mailto:cgibbins60@hotmail.com)

ADDLESTONE & DISTRICT SCOTTISH SOCIETY meets Wednesdays 8.15-10.15pm September to May at St Mary's Church Hall, Church Road, Byfleet, KT14 7NF. Details from Val Clack, 01932 845869. [www.addlestonscottish.org.uk](http://www.addlestonscottish.org.uk)

BERKHAMSTED STRATHSPEY & REEL CLUB meets in Potten End Village Hall. Social dancing: Tuesdays 8.15 September to May, Sat. gardens June/July. Classes: Mondays 8pm: Intermediate and Advanced, Tuesdays 8.15: Beginners. Contact: Judy Roythorne, 1, Pine Close, North Road, Berkhamsted, Herts HP4 3BZ Tel. 01442 875496 [www.berkhamstedreelclub.org](http://www.berkhamstedreelclub.org).

BOURNEMOUTH BRANCH RSCDS meets every Friday at St Mark's New Church Hall, Wallisdown Road, Talbot Village, Bournemouth 7.30 - 10pm. Weekly children's classes. Technique class by invitation – alternate Wednesdays. Details from Margaret Robson, 24 Upper Golf Links Rd, Broadstone, Dorset BH18 8BX. Tel: 01202 698138.

BRIGHTON BRANCH RSCDS. Classes for beginners, intermediate and advanced, country and highland, adults and children. Details from Rod Burrows on 01908 783053 or chair@rscds-brighton.org.uk. [www.rscds-brighton.org.uk/](http://www.rscds-brighton.org.uk/)

BRIGHTON & HOVE SCOTTISH COUNTRY DANCE CLUB meets Thursdays 7.30-10pm at Balfour Junior School, Balfour Road, Brighton. Details from Carol Catterall, 01273 564963.

CAMBERLEY REEL CLUB. Dancing every Tuesday 8pm at St. Paul's Church Hall, Church Hill, Camberley. Details from Rhoda Finch, 20 Redcrest Gardens, Camberley, Surrey GU15 2DU. Tel: 01276 681820.

CAMBRIDGE & DISTRICT BRANCH RSCDS. Classes for all grades. Details: Jacqui Brocker, 24 Hemingford Rd, Cambridge, CB1 3BZ. Tel. 07916 892611, [jacqui\\_brocker@yahoo.com](mailto:jacqui_brocker@yahoo.com).

CAMBRIDGE SCOTTISH SOCIETY ScottishCountry Dancing and other events.. Dance Circle meets every Thursday 8pm from Sept to June. Details [www.camscotsoc.org.uk](http://www.camscotsoc.org.uk) or Rachel Schicker 01223 364557.

CHELTENHAM BRANCH RSCDS Advanced class Mondays 7.30-9.30pm. General class Thursdays 7.30-9.30pm. Bettridge School, Cheltenham. Also a Beginners class. Details: Margaret Winterbourne, 01242 863238.

CHELTENHAM SCOTTISH SOCIETY. Dancing most Friday nights 7.30 to 10.00pm from October to end May, at St Andrew's URC, Montpellier Street, Cheltenham. Details: Mrs Doreen Steele, 45 Dark Lane, Swindon Village, Cheltenham, GL51 9RN. Tel: 01242 528220, [mbsteele45@aol.com](mailto:mbsteele45@aol.com).

CHELMSFORD: SANDON SCOTTISH COUNTRY DANCE CLUB meets on Monday evenings 8-10pm at Springfield Park Baptist Church, Springfield Park Road, Chelmsford, CM2 6EB. Beginners welcome. Details from Esther Wilkinson, email: [ewilkin@gmail.com](mailto:ewilkin@gmail.com) or tel. 01206 240132. [www.sandonscotdance.org.uk](http://www.sandonscotdance.org.uk)

CHISWICK SCOTTISH COUNTRY DANCING CLUB. Upper Hall at St Michael's & All Angels' church, corner of The Avenue and Bath Road (turn right out of Turnham Green tube) W4. Sundays from 27 Sep till 4 July with Xmas and Easter breaks. Midsummer Magic open air evening dance in Chiswick House grounds 11 July. Beginners class at 6.00 till 7.10. General class 7.15 till 9.20. Advanced dancers evenings with musicians twice each term. Tel 020 8743 9385 (afternoons only) / [www.chiswickscottish.org.uk](http://www.chiswickscottish.org.uk).

CIRENCESTER SCOTTISH COUNTRY DANCE CLUB meets most Wednesdays 8:00 - 10:00pm September to end June at the Bingham Hall, King Street, Cirencester. Details: Mrs Val Williams, Leaholme, Broadway Lane, South Cerney, Glos. Tel 01285 860660. [williams147@btinternet.com](mailto:williams147@btinternet.com)

CRAWLEY SCOTTISH COUNTRY DANCING CLUB meets Thursdays 8.00 to 10.00pm September to June at Milton Mount Community Hall, Milton Mount Avenue, Pound Hill, Crawley. Details: Mrs Pip Graham, 57 Milton Mount Ave, Pound Hill, Crawley, W. Sussex RH10 3DP, tel: 01293 882173.

CROYDON & DISTRICT BRANCH: Branch classes:- General, incl Beginners with technique Coulsdon (Fri). Advanced (Wed) Coulsdon. Details: Sue Hassanein 01737 358401 [www.rscdscroydon.org.uk](http://www.rscdscroydon.org.uk)

EPPING FOREST SCOTTISH ASSOCIATION Club night Mondays (all year) 8-10 pm at Woodford Green Prep School, Glengall Road, Woodford Green, Essex IG8 0BZ. Details: [www.efs.a.org.uk](http://www.efs.a.org.uk) or Angela Ross, 02085043376, [angelaross87@hotmail.com](mailto:angelaross87@hotmail.com).

EPSOM & DISTRICT CALEDONIAN ASSOCIATION. holds weekly adult dance classes for beginners and intermediate/advanced levels, (September to March), including informal dances. Details from Dorothy Pearson, 366 Chipstead Valley Road, Coulsdon CR5 3BF. Tel 01737 551724.

FARNHAM SCOTTISH COUNTRY DANCING CLUB. Dancing every Tuesday at 8.00pm, September to May at the Memorial Hall, West Street, Farnham, Surrey. Details from Mrs Annette Owen, 19 Park Prewett Road, Basingstoke, Hants RG24 9RG Tel 01256 959097 [annetteowen@hotmail.co.uk](mailto:annetteowen@hotmail.co.uk) web address [www.fscdc.co.uk](http://www.fscdc.co.uk)

FELTHAM & DISTRICT SCOTTISH ASSOCIATION meets Tuesdays 8.00pm, September to mid-July at the White House Community Centre, The Avenue, Hampton. Details from Ann or Paul Brown, tel: 01784 462456 or mobile 07801 160643. Email: [p@ulfbrown.co.uk](mailto:p@ulfbrown.co.uk)

FLEET SCOTTISH COUNTRY DANCE SOCIETY dance in Church Crookham Memorial Hall in Hampshire on alternate Saturdays from 7.30-10.30pm, September to May. Full details from Vikki Spencer, 24 Park Hill, Church Crookham, Fleet GU52 6PW. Tel: 01252 691922.

## OTHER SCOTTISH COUNTRY DANCE ORGANISATIONS (continued from previous page)

- GERRARDS CROSS SCOTTISH COUNTRY DANCE CLUB** meets at Memorial Centre, East Common Road, Gerrards Cross on Tuesdays from September to June. Beginners 7.30pm, General 8.15pm. Details from Details from Bar Martlew: 01442 261525; info@gxscottish.org.uk; www.gxscottish.org.uk
- GREENFORD AND DISTRICT CALEDONIAN ASSOC.** meet at the British Legion Hall, Oldfield Lane, Greenford. Visitors welcome. Tuesdays 8.00 to 10.30 p.m. Details from Mrs P. Crisp, 19 Compton Place, Watford, Herts WD19 5HF. Tel: 0203 078 0018.
- GUILDFORD SCDC** meets at Onslow Village Hall, Wilderness Rd, Guildford GU2 7QR most Mondays at 8.00pm from September to June. www.gscdc.org.uk or tel 01483 502422.
- HAMPSTEAD & DISTRICT SCOTS' ASSOCIATION** Dancing on Tuesdays Sept.-June from 8.00-10.00pm in Elderkin Hall, Trinity Church, Methodist and United Reformed, 90 Hodford Road, Golders Green, London NW11 (Entrance in Rodborough Road). All welcome. Details: Miss Joan Burgess, 503A York Road, London SW18 1TF. 020 8870 6131.
- HARPENDEN SCOTTISH COUNTRY DANCING CLUB** meets every Tuesday at 8.00pm at Lourdes Hall, Southdown Road, Harpenden. Classes on Thursdays from 8.00 pm. Details from Val Owens, 29 Palfrey Close, St Albans, Herts, AL3 5RE. Tel 01727 863870.
- HARROW & DISTRICT CALEDONIAN SOCIETY.** Classes Wednesdays 8.15-10.15pm, St.Albans Church Hall, Norwood Drive (off The Ridgeway), North Harrow. Details of these and other activities from Jane Forbes, 7 Buckland Rise, Pinner HA5 3QR. Tel: 020 8428 6055. www.harrowscottish.org.uk.
- HAYES & DISTRICT SCOTTISH ASSOCIATION** meets Fridays 8-10pm, September to July in Hayes, Middx. Beginners and experienced dancers welcome. Details: Margaret Wallace, Tel: 020 8560 6160.
- HEREFORDSHIRE BRANCH RSCDS:** Dancing in this beautiful holiday area every week of the year. Visitors always welcome. Contact Brian on 01568 615470 email brianraasay@btinternet.com
- HERTSMERE REEL CLUB.** Monthly dances on third Saturday (exc. Aug & Sept) 7.30-11.00pm, Tilbury Hall (URC), Darkes Lane, Potters Bar. Details: Mary Fouracre, 171 Dunraven Drive, Enfield, EN2 8LN. Tel: 020 8367 4201.
- HESTON & DISTRICT SCOTTISH ASSOCIATION.** Thursdays 8.15 to 10.15pm. September to July, tuition followed by social dancing. Also monthly Saturday dances and ceilidhs. All at Heston Methodist Church Hall. Details from Mrs Rosemary Mitchell, Tel: 01483 202386.
- ISLE OF THANET SCOTTISH COUNTRY DANCERS** meet Wednesdays September to June at Holy Trinity & St. John's C. of E. Primary School, St. John's Road, Margate. Beginners 7.00-8.00pm. General 8.00-10.00pm. Details: Mrs Linda McRitchie, 60 Bradstow Way, Broadstairs, Kent. 01843 869284.
- JERSEY CALEDONIA SCD GROUP.** Contacts: Helen McGugan, La Pelotte, La Rue a Don, Grouville, Jersey JE3 9GB Tel/Fax 01534 854459; Alan Nicolle 01534 484375, alan.nicolle88@googlemail.com; or Brenda Gale 01534 862357. See http://scottishcountrydancingchannelislands.blogspot.com.
- LONDON HIGHLAND CLUB** meets regularly at St. Columba's, Pont Street, SW1. Some major functions held at other London venues. Details: adverts in *The Reel* or contact Frank Bennett, 12 Lingfield Road, Worcester Park, Surrey KT4 8TG. 020 8715 3564. Dial-a-programme service: 020 8763 8096. www.londonhighlandclub.co.uk
- LUCY CLARK SCD CLUB** meets Thursdays 8.00pm, Oldhams Hall, Great Missenden. Details: Dick Field, Stonefield House, Clappins Lane, Naphill, Bucks HP14 4SL. Tel: 01494 562231
- MAIDENHEAD SCOTTISH DANCING CLUB** meets every Tuesday 8.00pm at St. Mary's R.C. School, Cookham Road, Maidenhead. First Tuesday in the month is Social Dancing Evening. Details: Jane Courtier, 16 Ostler Gate, Maidenhead, Berks SL6 6SG, 01628 628372. www.maidenheadscottishdancing.org.uk.
- MAIDSTONE (COBTREE) SCD GROUP** meets every Wednesday 7.30-10pm at The Grove Green Community Hall, Maidstone. Details from Jane Masters, 251 Robin Hood Lane, Blue Bell Hill, Maidstone.
- MEDWAY AND DISTRICT CALEDONIAN ASSOCIATION.** Dancing Thursdays 8.00-10.15pm at St. Mary's Island Community Centre, Chatham. Beginners welcome. Many other activities. Details: Liz Bowden, Meadow Cottage, Green Farm Lane, Lower Shorne, Gravesend, Kent, DA12 3HL. tel 01474 822919.
- MEOPHAM SCD CLUB** meets every Monday evening from September - June at 8.15-10.15pm at the Village Hall Meopham. Details from Mrs Jane Whittington. 5 Coldharbour Rd. Northfleet.Kent.DA11 8AE, 01474 359018.
- MILTON KEYNES BRANCH RSCDS.** Mixed ability class Mondays 8.00- 10.00pm. Bradwell Village Hall, Milton Keynes. Details: Jan Jones, 52 Aintree Close, Bletchley, Milton Keynes. MK3 5LP. 01908 378730, jange@verybusy.co.uk
- NORTH HERTS REEL CLUB.** Dancing most Wednesdays during school term, 8.15 -10.15pm from September to May at St Thomas' Church Hall, Bedford Road, Letchworth, SG6 4DZ. (Note change of location). Informal Saturday dances. Details: Mrs Jennifer Warburton, 17 Victoria Road, Shefford, Beds. SG17 5AL .
- NORTH KENT SCOTTISH ASSOCIATION.** Dancing 7.45-10.00pm. most Wednesdays at Barnehurst Golf Club. Beginners welcome. Details: Nigel Hewitt, 227 Knights Rd, Hoo, Rochester, Kent, ME3 9JN. Tel. 01634 254451.
- ORPINGTON & DISTRICT CALEDONIAN SOCIETY.** Dancing every Thursday 8.00-10.15pm. at Petts Wood Memorial Hall. Beginners/Improvers Class Every Monday 8.00-10.15pm at St. Pauls, Crofton Road, Orpington. Details: Pam. French, 20 Beaumont Road, Petts Wood, Orpington, Kent, BR5 1JN. 01689 873511.
- OXFORDSHIRE BRANCH RSCDS.** Dancing on Thursdays throughout the year in Oxford. Details: Patricia Rawlings, 29 Frances Road, Middle Barton, Chipping Norton, Oxon OX7 7ET. Tel: 01869 340830.
- READING ST. ANDREW'S SCOTTISH DANCING SOCIETY.** Dancing at St. Andrew's URC, London Road, Reading from 8.00-10.00pm. September to May, Tuesdays (elementary) and Wednesdays (general). Details: Rita Cane, 45 Beech Lane, Earley, Reading RG6 5PT. Tel: 0118 975 7507, www.scottishdancingreading.org.
- RICHMOND CALEDONIAN SOCIETY** meets at the Oddfellows Hall, Parkshot, Richmond, every Wednesday evening at 8.00pm from mid Sept. to end of May. For Information contact Marshall Christie 020 8977 5237 or www.richmondcaledonian.co.uk.
- SANDERSTEAD URC SCOTTISH DANCE GROUP.** Dancing Tues 8.00pm Sanderstead URC Hall, Sanderstead Hill, S. Croydon. Details: Graeme Wood, 01883 627797 or gwood@gna.cc.
- ST ANDREW SOCIETY (LONDON).** Wimbledon and District Scots' Association. Dancing Tuesdays 8.00pm at Wimbledon Community Centre, St. Georges Road, Wimbledon, SW19. Details: Miss Alison Raffan, 2 Erridge Road, Merton Park, London, SW19 3JB, 020 8540 1755, araffan@googlemail.com.
- ST COLUMBA'S CHURCH OF SCOTLAND,** Pont Street. Scottish Country Dancing most Mondays from Oct to May, 7.15-10pm. Admission free except for six Band and Burns Nights' when a charge will be made. Beginners welcome and there is a step practice usually on the third Monday of the month. Further details: Denise Haugh 020 8392 2920, email dhaugh200@btinternet.com.
- ST JOHN'S SDC WOKINGHAM:** meet every Thurs 8-10.15pm Sept to June at St. Sebastian's Hall, Nine Mile Ride, Wokingham. All standards welcome. Sue Davis 01344 774344, 2 Larkwood Dr, Crowthorne, alan.suedavis@gmail.com. Also Childrens' Class Sats. 9.30 - 11.00am at the Parish Hall, Crowthorne, Deborah Draffin 01344 776831.
- ST NINIAN'S SCOTTISH DANCERS,** Luton meet every Wednesday, September to July 8.00-10.00pm at St. Ninian's UR Church, Villa Road,Luton, Beds. Contact: Pat Hamilton, 01462 671156 or Sheila Harris, 01525 875060.
- SCOTTISH ASSOCIATION FOR WALLINGTON, CARSHALTON & DISTRICT** Hold weekly classes for all levels of dancers on Monday evenings from 7.30-9.30pm at Collingwood School, Springfield Road, Wallington SM6 0BD. Details from Maggie Westley; 020 8647 9899 or 07956 937157. maggie.westley@rmh.nhs.uk.
- SEVENOAKS REEL CLUB** meets every Tuesday from September to May, 8.00-10.00pm at Kippington Church Centre, Kippington Rd, Sevenoaks. Details: Rebecca Evans, 2 Vestry Cottages, Old Otford Road, Sevenoaks, Kent TN14 5EH 01732 456382 beccab31@hotmail.com .
- SHENE SHENE SCOTTISH COUNTRY DANCE GROUP** meets every Wednesday from September to May, 8.15-10.15 pm, in Barnes. Further info: Fiona Jack, 07780 671021, jack\_fiona@hotmail.com.
- SIDCUP & DISTRICT CALEDONIAN ASSOCIATION.** Dancing on Wednesdays from 8.00-10.15pm throughout the year at Hurst Community Centre, Hurst Road, Sidcup, Kent. Details: Pauline Cameron, 7 Wayne Close, Orpington, Kent BR6 9TS. Tel 01689 838395.
- SOUTH DORSET CALEDONIAN SOCIETY.** Dancing at St. Edmund's Church Hall, Lanehouse Rocks Road, Weymouth, Dorset, Wednesday, 7.30-10.00pm. Details from Miss Valerie Scriven, 13 Fenway Close, Dorchester Dorset DT1 1PQ. Tel: 01305 265177.
- SOUTH EAST ESSEX SCOTTISH SOCIETY.** Dancing Fridays, 7.30 to 10.30pm, St. Peter's Church Hall, Eastbourne Grove, Southend (near hospital). Tuition 7.30-9.00pm. Details Mrs Edna Carroll, 01702 428974.
- SOUTH EAST HERTS SCDS.** Classes in Hertford, Sept to May: Inter/Adv Tues 7.45pm, Bengeo School, Hertford; Beginners Thurs 7.30pm. Millmead School, Hertford. Demonstration Alt. Mons 8.0pm. St John's Hall, Hertford. Details: Chay Smith 01992 442154.
- SOUTHWICK SCD CLUB** meets Thursdays 8.00-10.15pm at Southwick Community Centre, Southwick, W. Sussex. Details: Martin Heath, 01273 478069, m.j.heath@talk21.com.
- SURBITON & DISTRICT CALEDONIAN SOCIETY** dancing every Thursday at 8pm from September to June at St Matthew's School, Langley Road, Surbiton KT6 6LW. Details: David Horwill, 32 Wolsey Road, Sunbury-on-Thames, Middx, TW16 7TY. http://www.surbitoncaledonian.co.uk.
- TUNBRIDGE WELLS BRANCH RSCDS.** Beginners/intermediate classes on Tues 8-10pm and advanced classes Thurs 8-10pm at St Augustine's School, Wilman Rd, Tunbridge Wells. TN4 9AL, Details: George Daly, 1 Broadwater Rise, Tunbridge Wells, TN2 5UE. tel: 01892 534512 www.rsdcstunbridgewells.org.uk.
- WATFORD & WEST HERTS SCOTTISH SOCIETY.** General and Beginners/Improvers Classes at Bushey Community Centre, High Street, Bushey WD23 1TT. Thursdays from 8.00-10.00pm. Details: Stuart Kreloff, 60, Tunnel Wood Road, Watford WD17 4GE. 01923 492475, reel@WatfordScottish.org.uk.
- WELWYN GARDEN CITY SCOTTISH COUNTRY DANCE CLUB** meets Wednesdays 8 to 10 pm September to June at Lemsford Hall, Lemsford Village, Welwyn Garden City. All welcome. email welwyn.scdc@ntlworld.com or telephone Douglas Wood 01582 469928.
- WEMBLEY & DISTRICT SCOTTISH ASSOCIATION** Mondays 8.00pm. Dance Class. The Church of the Ascension, The Avenue, Wembley, Middx. Details: Mrs Pam Crisp, 19 Compton Place, Watford. WD19 5HF. Tel: 0203 078 0018.
- WINCHESTER BRANCH RSCDS** Classes Tuesdays 8.00-10.00pm. Club nights 1st and 3rd Wednesdays 8.00-10.00pm. Both evenings take place at St. Peter's School, Oliver's Battery Rd North, Winchester. Details: Wendy Mumford (teacher), 20 Blendon Drive, Andover, SP10 3NQ. 01264 363293, wendy@mumford.com.
- WITHAM & DISTRICT CALEDONIAN SOCIETY.** Dancing every Wednesday 8.00-10.00pm. The Centre, UR Church, Witham, Essex. Details from Beryl Munro, tel 01621 850838 or email: beryl.munro@btinternet.com .

**THE  
SCOTTISH FIDDLE  
ORCHESTRA**

SYMPHONY HALL  
BIRMINGHAM  
SAT. 10TH MARCH  
7.30PM  
0121 780 3333  
www.thsh.co.uk

Registered Scottish Charity SC010753




Trevor Stewart-Sweet

**House of Tartans**  
Kiltmakers to Scotland

**HAND MADE KILTS  
AND OUTFITS  
QUICKLY**

**Repairs and Alterations**


Visits by appointment  
89 Alexandra Road  
Peterborough, PE1 3DG  
Tel: 01733 310628  
www.houseoftartans.co.uk

*Above:*  
Departing emigrants  
Andy and Jeanette  
Patterson join Ann  
Stonehouse, Martin  
Cairns and Brenda de  
Souza (Strathallan) on  
stage

*See article on page 18.*



Pete Williamson



**Manufacturers and suppliers of  
superior quality Scottish dance  
pumps and ghillies, with a padded  
insole for extra comfort!**

**Speedy, reliable, friendly service**

Scottish Dance Shoe Company, 17 Hallmark Trading Estate  
Fourth Way, Wembley, HA9 0LB. T: 0208 902 0150 F: 0208 903 9451  
Email: sales@scottishdancecompany.co.uk  
Website: www.scottishdanceshoecompany

**The Gerrards Cross  
Ball 2012**

*Above:*  
A full floor at the Gerrards Cross  
Ball. Penny Austin and Rosemary  
McNair dance down in *The Moray  
Rant*.

*Right:*  
Andy Patterson would appear  
to be receiving obeisance  
from his wife Jeanette and  
Maggie Stewart-Sweet as  
they dance a tandem reel!



Pete Williamson

**KILTS & ALL LONDON**

**All Tartans All Prices**

Kilts & Clothing for Men, Women & Children  
Accessories, Repairs, Alterations, New Design  
Footwear, Headwear, Plaids, Brooches, Sashes

At our or your locations by appointment mainly in London and mail order. allhighland@hotmail.com

www.albionhighland.com Tel: 0207 735 2255