



The Reel rscds London Branch

Published by the LONDON BRANCH of the ROYAL SCOTTISH COUNTRY DANCE SOCIETY
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No 284

MAY TO AUGUST 2013

Scottish Country Dancing—
For fun, fitness and
friendship



Dancers in the South East were able to enjoy the music of Keith Smith and Muriel Johnstone on two nights in February: on Saturday 23 February for the Oxford and Cambridge Highland Ball (see also pp 9 & 14), and the following night for the Chiswick Scottish Country Dancing Club.



Outgoing Chairman Angela Young, who writes on p2 of her time dancing, playing and teaching in London, and the memories she will take with her.



DANCING TO THE MUSICIANS

Saturday 27 April 2013
7.00 – 10.30pm

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

Graham Berry and the Musicians

Lamb Skinnit	14/12
Catch the Wind	45/5
Bridge of Naim	13/11
The Diamond Jubilee	31/1
The Clansman	32/8
The Lea Rig	21/5
Pelorus Jack	41/1
Glasgow Lassies	34/3
Flowers of Edinburgh	1/6

Miss Allie Anderson	Leaflet 16
The Reverend John MacFarlane	37/1
The Braes of Breadalbane	21/7
Quarries' Jig	36/3
Johnnie's Welcome Hame	32/1
The Minister on the Loch	4 for 2008/2
Miss Hadden's Reel	23/5
Neidpath Castle	22/9
Duke of Perth	1/8

RSCDS members £10.00, non-members £12.00
Children £3.00 (members' children free)
All dances will be recapped

SUMMER WEDNESDAY

Wednesday 29 May 2013
7.00 – 10.00pm

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

Ken Martlew and Christina Hood

The Jubilee Jig	Leaflet 19
Jessie's Hornpipe	8/9
Neidpath Castle	22/9
The Deil among the Tailors	14/7
The Wild Geese	24/3
The Dream Catcher	45/9
The Reel of the 51st Division	13/10

The Machine without Horses	12/12
Clutha	31/2
Miss Gibson's Strathspey	Leaflet 18
Light and Airy	4/5
Miss Johnstone of Ardrossan	14 Social/9
The Byron Strathspey	Deeside 2/7
The Duke of Perth	1/8

Extras:

Domino Five	Graded 2/11
A London Celebration	<i>The Reel</i> 280

RSCDS members £9.50, non-members £10.50
Children under 16 admitted free
All dances will be recapped

JUNE DANCE

Saturday 15 June 2013
7.00 – 10.30pm

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

The Frank Reid Scottish Dance Band

Pelorus Jack	41/1
The Reverend John MacFarlane	37/1
The Rose of the North	Leeds 25/8
Napier's Index	45/8
Mrs MacPherson of Inveran . Bon Accord/15	
The Wind on Loch Fyne	Dunedin 1/1
The Kelloholm Jig	Leaflet 12
Gang the Same Gate	36/4
Mairi's Wedding	22 SCD/4

Quarries' Jig	36/3
Scott Meikle	46/3
Culla Bay	41/2
The Luckenbooth Brooch ... Glendaroch /28	
Miss Johnstone of Ardrossan	14 Social/9
Gardeners' Fantasia	46/2
Seton's Ceildh Band	Morison's Bush.5
Sugar Candie	26/9
J.B. Milne	Angus Fitchet.34

RSCDS members £10.00, non-members £12.00
Children £3.00 (members' children free)
All dances will be recapped

CHAIRMAN'S THOUGHTS

A wee bit over 20 years ago, when playing at Summer School, a teacher, hearing of my recent move to Milton Keynes, asked if I'd be willing to travel to London weekly to play for a class (there was a shortage of musicians). The teacher was Tom Steele and little did I know what that conversation would lead to.

The very advanced class at that time was held on a Tuesday night in St John's Wood, taught by Tom and full of great dancers – oh and just a few teachers too! The piano was a little bit dodgy despite being a grand – one week there was dried tomato sauce all over the keys; the journey up and down the M1 was always a little unpredictable, especially if my favourite route was congested; but I wouldn't have missed those Tuesday evenings. The lively atmosphere, the banter between the class, teacher and musician, the excellent standard of dancing, although of course there was always something to improve on, and, for someone so far from home, there was always a friendly face and smile to make you feel welcome.

The teachers changed, the venue moved from St John's Wood to Hortensia Road; there were two classes side by side in the Boltons and then Wednesday evenings at St Barnabas and St Philip's School, but the aim always stayed the same – good dancing, live music and a welcoming environment for all who attended, either regularly or as visitors to London.

The Demonstration Class has met on a Tuesday night for as long as I can remember – and with the move of the advanced class to a Wednesday evening, it was time to get myself fit and to audition for the team. I vividly remember my first evening at the class: Dave Hall was teaching and there were no recaps – you had to pick things up yourself watching, following and working with the team. It was only thanks to my partner, Maureen Campbell, that I made it through the *Diamond Jubilee/Schiehallion* medley ("one, a half, one, a half" – finally I remember that transition), and I still remember her wise words "just be balanced and prepared to go wherever you're led". That Tuesday evening turned out to be the start of so many excellent friendships!

There were lots of demonstrations and displays – my first Christmas dem when a well-known teacher commented it was a good job I was wearing a long dress, as it hid how high I danced on my toes; the trip to Southport, when, in conscientiously ironing my dress, the heat was a wee bit high and melted the 1950s short dress (thank you, Judy Hall's mum, for supplying the Wonder Web!); guiding international students through fun evenings at Abbey Lee (forever remembered as the place of "Tom's Wrong Trousers"); and of course the Newcastle Festival trips. Overnights in Skeebie and Gateshead, late night picnics, even later morning breakfasts, great evenings dancing together while representing London and encouraging those who might come south to consider dancing with the Branch.

As a Branch teacher there are so many memories – being proud of the Wednesday advanced class demonstrating at London Squares' Day; while taking their first medal tests, the children's class telling the assessor that they were to do their best or she might think Angela was a rubbish teacher; the dem team's delight in winning the Display section in Newcastle. I've had the opportunity to choreograph South East Branches displays in the Royal Albert Hall, worked with the Big Dance to include Scottish country dancing in Trafalgar Square, as well as taking regular classes with varying weekly demands.

The questions that face London Branch now are similar to those facing branches all around the world: how to build numbers, encourage new dancers and keep existing members. I also think that as numerous companies move out of London, not as many existing dancers come into the area for work and therefore attend classes. There are other dance styles and classes to attract those looking for a way to keep fit – so how does SCD compete in such a busy city? Moving with the times is essential, while being realistic about the alternatives on offer both for classes and dances. We need to find ways to make these attractive to a wider audience, alongside new ways of publicising events. That also means utilising members more; the Branch needs all your skills and depends on volunteers – the more helpers to share the workload the better.

When I became Vice-Chairman I had no idea how my life would change in the five years that followed. At that time, although I had known Graham since we were around 18, we weren't going out together. Since then we became engaged, I moved cities for my job, became Mrs Berry and, importantly, was shown just how precious life is, making sure to value every minute of every day and the people that make it special. I grew up dancing and playing, with parents who loved sharing their enthusiasm for Scottish music and dance with everyone, something I've tried to aspire to while in London. As well as the good friends I've made through dancing in the Branch so many of you have given me so many memories and I have loved teaching, playing for and dancing with you across the years.

Angela Young

ROYAL SCOTTISH COUNTRY DANCE SOCIETY

Patron
H.M. The Queen



President – Dr Alastair MacFadyen
Chairman – John Wilkinson

HEADQUARTERS:

12 Coates Crescent, Edinburgh EH3 7AF
Tel: 0131 225 3854; Fax: 0131 225 7783,
info@rscds.org
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
chairman@rscdslondon.org.uk

Vice-Chairmen:
Pam Ellam,

61 Forest Drive, Theydon Bois,
Epping, Essex CM16 7HB

Marjory Reid,
20 Hopwood Close,
London SW17 0AG
vicechairman@rscdslondon.org.uk

Hon. Secretary:
Andrew Kellert,
22 Chestnut Drive,
Bexleyheath, Kent DA7 4EN
020 8301 1403
secretary@rscdslondon.org.uk

Hon. Treasurer:
Simon Wales,
Flat 6, 86 Worcester Rd, Sutton,
Surrey SM2 6QQ
020 8643 0952
treasurer@rscdslondon.org.uk

COMMITTEE

Elaine Davies, Jeremy Hill, Bar Martlew,
George Potts, Jerry Reinstein, Thelma-Jane
Robb, Lena Robinson, Margaret Shaw,
Elaine Wilde

Co-ordinators:

Classes: Lena Robinson, Margaret Shaw
Dances: Angela Young
Demonstrations: Elaine Wilde
Publicity: Marjory Reid
The Reel: Jeremy Hill
Youth: Angela Young

Non-Executive roles

Bookstall: Ian Rutherford
Day School: Margaret Catchick
Hon Archivist: Iris Anderson
Membership: Gaynor Curtis
The Reel Business Editor: Jeff Robertson
The Reel Assistant Editor: Katy Sweetman
Subscribers: Wilson Nicol
Webmaster: Meryl Thomson
Website: 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.

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LONDON BRANCH ANNUAL GENERAL MEETING

14 June 2013

The AGM of the London Branch of the Royal Scottish Country Dance Society will be held at St Columba's Church (Upper Hall), Pont Street, London SW1X 0BD on Friday 14 June 2013. Tea will be served from 6.30pm and the meeting will commence at 7.30pm. There will be dancing after the meeting. All members of the Branch are encouraged to attend.

Agenda

1. Apologies for absence
2. Approval of the minutes of the 2012 AGM (*copies of draft minutes are available from secretary@rscdslondon.org.uk*)
3. Matters arising from the minutes
4. Report on the Branch's activities 2012-13
5. Treasurer's report and statement of accounts
6. Appointment of Honorary President and Honorary Vice-Presidents
7. Appointment of Officers and Management Committee
8. Appointment of delegates to the Society's AGM
9. Appointment of Auditors
10. Motions
11. Any other business

Note: As the number of nominations does not exceed the number of places available, there will be no election under item 7. Nominations for the appointments under items 6, 8 and 9 will be taken from the floor at the meeting. Three motions have been submitted and will be voted upon at the meeting, as follows:

Motion 1 (Proposed by the Management Committee)

With effect from 1 July 2013 the London Branch fee for members based on the European Continent will be £12.00 a year, and for members based further afield the fee will be £15.00 a year. The London Branch fee for UK-based members will remain at £6.00 a year.

These changes will coincide with a £1.00 per year increase in the RSCDS subscription agreed at the Society's AGM in November 2012. This means that the annual cost of RSCDS membership through London Branch will be:

- £22.00 (£16.00 RSCDS subscription plus £6.00 Branch fee) for UK-based members,
- £28.00 for European-based members, and
- £31.00 for members in the rest of the world.

There are discounts of £8.00 for members aged 12 - 17, £3.00 for members aged 18 - 25 and £3.00 for each of two members living at the same address. Members of other branches can join London Branch for £6.00 a year (£12.00 if based elsewhere in Europe and £15.00 in the rest of the world).

Note on motion 1

The biggest changes will be for members in the rest of Europe or further overseas. For many years the rates have not kept up with increased postage charges - it now costs nearly £11.00 a year to send the four issues of *The Reel* to mainland Europe and over £13.00 a year to rest of the world addresses, and the Branch is unable to sustain this level of subsidy. Those who are due to renew before July 2013 will have received a renewal advice at the old rates, whereas those due to renew after July 2013 will be asked to renew at the new rate (subject to this being passed at the AGM).

In addition, the RSCDS AGM in November 2012 agreed to increase the Society's portion of the subscription by £1.00 from 1 July 2013 and this is noted in our motion above, along with a summary of the rates for all categories of membership from 1 July 2013.

Any member who wishes to pay their subscription directly into our bank account (particularly those overseas) is asked to contact the Treasurer for details.

Motion 2 (Proposed by the Management Committee)

With immediate effect the RSCDS London Branch Constitution and Rules shall be amended as follows. The amendments are written in italics.

Constitution

V. OFFICE BEARERS

5. The Local Association may appoint an Honorary President, *a President Emeritus* and Honorary Vice-Presidents.

IX. LOCAL ASSOCIATION MEETINGS

- 3 (e) Appointment of Honorary President, *President Emeritus* and Honorary Vice-Presidents.

Rules

OFFICE BEARERS

7. *The Honorary President shall be appointed annually for a maximum of 5 years, which shall run consecutively.*

Subsequent paragraphs shall be re-numbered i.e. the present paragraph 7 shall become 8 etc.

Note on Motion 2

The Committee wishes to establish a position of President Emeritus. If Motion 2 is passed (and it will require a two-thirds majority) Motion 3 will be put to the meeting.

Motion 3 (Proposed by the Management Committee)

Mary Stoker shall be appointed President Emeritus.

Note on Motion 3

Mary Stoker is stepping down from the position of Honorary President, which she has held since 1996.

News From HQ

The recent Management Board meeting, on 20 March, as always included discussion on finance, in particular budgeting for the next three years. A key focus is to increase membership, which would increase income, as well as safeguarding Scottish country dancing for future generations. Headquarters will continue to provide tools, such as the Health Strategy Pack, but it is the branches that must actually do the recruitment.

Continuing areas of activity include the following:

- The website remains a key point of contact with members. Work continues on developments and improvements, so that, as well as the membership database, event management, shop and downloads are included;
- The AGM/Conference Weekend working group is producing a flyer to encourage more people to attend - look for it in the next edition of *Scottish Country Dancer* - and thinking of ways to celebrate the Society's 90th Anniversary at the weekend;
- The Scottish and Northern Ireland Branches Conference will take place in April, in Dunblane. This year's Regional Conference outwith the UK will take place in Perth, Australia in October;
- An Events Calendar is being produced to identify events organised by other organisations that the Society and Branches may be able to link with. The Commonwealth Games in Glasgow next year is an obvious one;
- Feedback on the Health Strategy has been disappointing. It was pointed out that it is not a one-off; the health agenda will be around at national level for a long time;
- In respect of children and young people, the teaching book *Jigs and Reels* has been bought by around 90 schools in Scotland. It is hoped to develop an outline for delivering Continuous Professional Development based on the publication;
- Youth Workshops are being organised in Milngavie in October 2013 and in Cambridge in February 2014;
- A CD for the new Medal Test dances will be recorded this year;
- The dances for book 48 will be evaluated by 80 volunteer branches;
- An application for money to develop the archives is being progressed.

The next Management Board meeting will be held on 11 May.

Rachel Wilton

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 p13).

Non-members may subscribe to be on the mailing list, and Clubs can negotiate bulk copies for their members. Enquiries to Wilson Nicol, see advert on p18.

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

Advertising rates are **£13.00 per column inch in black and white,**
£19.50 per column inch in colour.
Enquiries to the Business Editor:
Jeff Robertson or
businesseditor@rscdslondon.org.uk

BRANCH CLASSES

Class	Day	Time	Location	Teacher/Musician
BASIC SKILLS FOR BEGINNERS & IMPROVERS	Wednesday	7.00 – 9.00pm	Park Walk School, Park Walk, King's Road, Chelsea, London SW10 0AY	Teacher: Bar Martlew Musicians: Jane Ng and Ian Cutts
TECHNIQUE	Wednesday	7.00 – 9.00pm	Park Walk School, Park Walk, King's Road, Chelsea, London SW10 0AY	Teacher: Pat Davoll Musician: Ken Martlew
GENERAL	Wednesday	2.30 – 4.30pm	St Columba's Church Hall, Pont Street, London SW1X 0BD	Teacher: Jeni Rutherford
DEMONSTRATION	Tuesday		For details, contact Elaine Wilde 01582 834815, demteam@rscdslondon.org.uk or call 07779 202529	Teacher: Paul Plummer Musician: Sandra Smith

The Summer Term runs from 17 April to 15 May (5 weeks), with no half-term. Fees for members and non-members £40, or £9 per session. For any questions on classes please contact Margaret Shaw, 020 7329 2847 or classes@rscdslondon.org.uk

For the Wednesday afternoon class, the Summer Term runs from 17 April to 3 July, with half-term on 29 May. Cost is £5 per class, payable weekly, and we welcome visitors. Contact: Jeni Rutherford, email jrutherford@freeuk.com

SUMMER WEDNESDAYS

At Park Walk School, Park Walk, King's Road, Chelsea, London SW10 0AY
7.00 – 9.00pm

- 22 May: Lindsey-Jane Rousseau (teacher) with Jeremy Hill (musician)
29 May: Summer Dance at Pont St (see p1)
5 June: Catriona Bennett with Sandra Smith
12 June: Jim Cook with Meryl & Ian Thomson
19 June: James Fairbairn with Barbara Manning

These classes and the Summer Dance are suitable for all abilities except total beginners
Cost £9.00 per class
Contact Margaret Shaw, 020 7329 2847 or classes@rscdslondon.org.uk

DAY SCHOOL

Advance Notice

Saturday 12 October 2013
Paddington Academy, Marylands Road, London W9 2DR

Teachers	Musicians
Grace Hill	Graham Berry
Margo Priestley	Barbara Manning
Mervyn Short	Ian Muir
Angela Young	Judith Muir

Musicians' Workshop led by **Frank Thomson**
Plus a choice of optional classes at the end of the afternoon
Classes to suit everyone. DON'T MISS IT!!

Evening Ceilidh:
Ian and Judith Muir
Full details in the next edition of *The Reel*

BOOKSTALL

For any enquiries relating to the bookstall, please contact Ian Rutherford, 0208 295 1273 or ianrutherford@ntlworld.com

CLASSES

The Committee would like to thank all teachers and musicians for their work with the Branch classes. Fluctuating numbers bring new challenges to the weekly demands and we do appreciate all the preparation and work that goes into keeping the classes running. Paul Plummer has made the decision to step down from teaching the Demonstration Class at the end of this term and we will be sorry to lose him as a regular Branch teacher. Many thanks are due to Paul for all his work with the team over the last 2 years with extra special thanks for dancing in displays when required. We hope to see Paul back teaching for the Branch soon. There will be an update on all the classes and teachers in the next edition of *The Reel*.

Demonstration team update

The team continues to receive requests for a wide range of events (usually charities' fund raising events, corporate training/entertainment, festivals, private parties, weddings, care homes, schools and colleges) although the demand has diminished, possibly due to the wider variety of alternatives for entertainment available and to a tightening of corporate belts. One such request in January was for us to dance at a 40th birthday party at Lincoln's Inn in The Old Hall, the day after Burns' night (see photo p10). Some of the team gave a short demonstration then guided the party in some ceilidh dancing. The evening was great, with the party really enjoying both the demonstration and then having a go. Seeing the hall filled with a large number of people, mainly in their 30s and 40s but ranging in age from early 20s to 70 years plus, really enjoying themselves taking part, was a joy to see and be part of.

Please feel free to pass on the Branch team's contact details if you know of a forthcoming event that you consider may benefit from our input, or see me about it; contact demteam@rscdslondon.org.uk or call 07779 202529.

Elaine Wilde

OPEN AIR DANCING

Once again the Branch will be running informal dancing sessions during the Summer in Kensington Gardens (by the bandstand near the Round Pond). The dates are Saturdays 17, 24, 31 August and 7 September, and dancing will be from 2 - 4pm. Music will be provided by Peter Jenkins and the Kafoozalum Band, and Frank Reid, and an MC will guide everyone through a programme of popular dances and easier dances for beginners and children.

Bring some friends and a picnic and do come and join us!

Book 49 - call for dances

The Society is planning to publish another book of dances, Book 49 in 2015, with submissions from branches rather than individual members. London Branch is therefore inviting Branch members to submit dances for consideration. They must satisfy the following criteria:

- The dance must not have been submitted for consideration for books 47 and 48;
- The dance must never have been published either in paper or electronic form;
- The dance instructions should make every attempt to follow RSCDS Standard Terminology;
- If music is submitted or suggested with the dance the Branch must have the permission of the composer. The music must also not be associated with another dance;
- The deviser of the dance must be willing to reassign the copyright to the RSCDS.

Members of the Branch are invited to send potential dances by **30 September 2013** to Margaret Shaw at classes@rscdslondon.org.uk for consideration.

See also comments from Philip Whitley, Convenor, Membership Services Committee in his letter on p12.

Forthcoming Branch Events

27 April	Musicians' Day and Dance <i>Music:</i> Graham Berry and musicians (see p1)	15 June	June Dance <i>Music:</i> The Frank Reid Scottish Dance Band (see p1)	17, 24, 31 August and 7 September	Open Air Dancing Kensington Gardens (see above)
29 May	Summer Wednesday 7.00 – 10.00pm <i>Music:</i> Ken Martlew and Christina Hood (see p1)	29 June	SE Branches Summer Ball for the Society's 90th Anniversary 7.00 – 12.00 midnight Wandsworth Town Hall <i>Music:</i> Ian Muir and the Craigellachie Band (all tickets sold)	14 September	New Season Dance <i>Music:</i> Ian Muir and the Craigellachie Band
14 June	London Branch AGM 6.30pm for 7.30pm St Columba's Church, Pont St (Upper Hall) (see p3)			12 October	Day School and Evening Ceilidh Paddington Academy Details above

All events at St Columba's Church, Pont St, and from 7.00 – 10.30pm unless otherwise noted

South East Region Teachers' Association

SERTA met for its spring workshop in March 2013. Paul Plummer, who very kindly stepped in as tutor at short notice due to illness, aided by Christina Hood with her fiddle, took us from teaching raw beginners to intermediate and advanced classes. After a simple round the room warm-up dance, Paul went through the various steps, their key features, typical faults and corrections, and the use of music to support the teaching. We also picked up on the various transitions:

- 1 **Slip step.** The usual faults: heels down, feet parallel, dancing out of time and lack of anticipation of change of direction. We must encourage use of the balls of the feet, 90 degree turn-out, heels connecting, rhythm and the change of direction. We tried these out by practising 4 bars each way, then only 2 bars each way to keep us on our toes;
- 2 **Skip change of step.** The value of turn-out was emphasised in ensuring heels meet in steps and keeping the step controlled and tidy. We discussed the use of jig versus reel time music, and it was agreed that beginners found reel time easier for skip change at first, although we are expected to use jig time in RSCDS exams. We practised transitions such as from slip step to skip change, in either direction, with various degrees of success at leading off on the right foot in skip change. We also practised rights and lefts, with emphasis on the use of ALL the music, completing the steps as we make the polite turn;
- 3 **Pas de basque.** Paul demonstrated teaching the pas de basque step as a sideways movement for beginners to get the beat, then reducing the spread later, and introducing the jeté to finish. We tried this in both reel time and jig time, being encouraged to notice the different feel – the 'long, short, short' of a jig, or the steadier '1, 2, 3' of a reel – and adjust our steps to these rhythms. Many dancers do not detect this. However, we did consider whether we need to worry for beginners, who may well not hear the difference; only for an advanced class will we expect everyone to appreciate the difference. We also did transitions from skip change to pas de basque. Later in the day we danced *The Golden Pheasant*, a dance full of difficult transitions;
- 4 **Strathspey time.** We spent some time on turn-out and foot positions, such as making a 'T' when closing feet, a straight knee, and length of step especially in strathspey travelling step. We also concentrated on toe pointing in the pull-through in strathspey travelling step. We practised set and link, making it a smooth curved formation, helping each other round. For an advanced class, we practised the dip at the start of both travelling step and setting. We practised circling, while facing in across the circle, but legs going across the body. We danced *The Braes of Breadalbane* to different styles of strathspey playing, featuring the Scotch snap, or lyrical strathspeys or slow airs, to feel the difference. Beginners need a strong beat, certainly not a slow air.

As well as these insights into footwork, we looked at other elements of dancing 'technique': we tried signalling to our partner, the ladies first being given a written sequence to get the men to join in with, and then the men had their turn. This was easier for a very simple sequence, less successful for a more challenging set of instructions.

Paul provided valuable tips on the use of the voice in teaching: we must use the diaphragm to project the voice around a hall. As far as possible, teachers should face the class, or, when the class is in a circle round you, keep turning, as lip-reading supplements hearing. Make the teaching interesting, listen to yourself, and if you make a mistake, correct yourself quickly. An occasional joke will keep attention and liven the mood. Look at the class: have they gone to sleep? Wake them up! Plan ahead but be flexible, depending on the numbers and abilities of the group. Avoid individual criticism, but tactfully indicate faults without embarrassing anyone.

The day was an excellent mix of practical elements and discussion, which included considering the use of original tunes for dances. If we learn a dance to a particular tune or track, it can seem wrong to use the nominated tune later. Some dances are seldom danced to the correct tune, such as *The Montgomeries' Rant* and *The Black Mountain Reel*. We should discuss choice of music with our musicians. They will be able to advise and help a teacher or a programme deviser and add to the whole experience. When using recorded music but lacking the correct tune, listen first and choose, as best you can, tracks to suit the dance. In this respect Christina's playing and her choice of music added extra enjoyment to Paul's teaching.

We also talked about the integration of 'reelers' and RSCDS dancers – can this be a gentle progression? Too much emphasis on steps too early will put people off. To put on a ceilidh as a starter event, and lead on to a relaxed style of class, will get some people wanting to improve their technique in time. We should concentrate first on rhythm, then hands and then feet.

Paul reminded us finally that, whilst dances around Europe may be better identified by the costume than by style of dance or steps, Scottish country dance is instantly recognisable, but still developing, with new formations using the old steps. It is a living tradition. We were very fortunate to be able to share some of Paul's insights in doing our bit to further that tradition.

The next workshop will be on 29 September, with sessions from Andrew Kellett and Ian Muir. Full details will be in the next issue of *The Reel*.

Judy Snook

Mothercare

I'm worried stiff about my son,
A quiet and pleasant lad,
I'm **sure** he has a secret life,
I hope it's nothing bad.

He knows a girl called Bonnie Anne
And another one Alison Rose.
He says one's fast, the other's slow,
And **I** wonder how he knows!

He stands in strange positions
With a knife stuck down his sock.
He wears a skirt, with a handbag thing!
It gave me a dreadful shock.

He has a book of funny signs,
He studies night and day,
I **can't** think it's Black Magic,
But the thought won't go away.

I heard him on the telephone,
"It's tea-pots and a knot".
Are you surprised I'm anxious?
He's the only son I've got.

"Turn right and cross to corner and
That happens at Bar Six".
Now can this be a rendezvous
Where he can get a fix?

I know I'll have to save him
From this cult he finds entrancing,
He needs some **healthy** exercise,
Like Scottish country dancing!

Pat Batt



Paul Plummer and Christina Hood. See also photo on page 11

SOUTH EAST DANCE DIARY

The diary is available on the Branch website at www.rscdslondon.org.uk/html/s_e_dance_diary.html and is regularly updated. If you don't have internet access and would like a hard copy of the latest version please send a SAE to Caroline Hamilton, 31 Boundary Road, Pinner, Middlesex HA5 1PW.

All societies in the South East are invited to submit their functions for inclusion in the diary by emailing Caroline Hamilton at diary@rscdslondon.org.uk or by post to the above address.

Rampant Symbolism

Visit Scotland and post a card or letter back to friends saying how special it is and you will surely look upon the Lion Rampant, for it appears on first class stamps. Meanwhile, the people's flag, the Saltire, appears on the second class stamp in Scotland. The Lion Rampant (a heraldic term) shows a lion standing upright on a hind leg with the other three legs extended with head in profile.



Why two flags in Scotland? The Lion Rampant is a royal coat of arms, believed to date back to at least the 12th century and the reign of King William I of Scotland, who was, it is said, known as 'William the Lion', with the legend suggesting that he kept a lion at both Edinburgh and Stirling Castles, the latter containing a section known as 'the lion's den'.

Historically, it was the banner used by the Kings of Scotland as the Royal Standard, with it being suggested that it was King Malcolm III in 1061 who first devised it. Its use, however, is controlled by The Act of the Parliament of Scotland 1672 and administered by the Lyon Court. Under the Act, as the personal banner to the monarch, its use is restricted mainly to royal usage.

Today, its use seems to be widespread, with it being seen at events and places as diverse as football matches and Scottish country dancing, at the seaside, cities and tourist locations, all in contravention of the act and therefore illegal! But no prosecutions by offenders have been recorded by the Lyon Court for unofficially flying the Royal Standard. Such inaction is both generous and sensible as the use of the Lion Rampant in this way promotes Scottish traditions, tourism and crown loyalty and as such can only be seen as a stamp of approval!

Stephen Webb

Footnote: Court of the Lord Lyon states that the stamp image, whilst being the Lion Rampant, without the double tressure with fleur de lys enclosure, is merely indicative of a Scottish beast.

Ed: The Lion Rampant has inspired a number of dances, four listed on the Strathspey Server SCD Database, including The Lion Rampant, by Barry Skelton, published in the Lion Rampant Book.

Dancers in Chiswick dance under Lion Rampant flag hanging decorations



Charlie Galloway

22 December 1927 to 13 February 2013

Charles Galloway, known to everyone as Charlie, was born in Shipley, Yorkshire, the son of a Credit Draper from Kircudbrightshire, Scotland, and a teacher from Dewsbury, Yorkshire. On his parents' separation when he was aged nine, Charlie went to live in Scotland with his aunt and uncle, first in Kircudbrightshire, then in Rutherglen, near Glasgow. Here he attended the Academy, and joined the scouts, where he learnt the pipes in a band re-formed after WW2. He also learnt the piano for two years, and found himself a member of a jazz band whilst at architectural college in Scotland.

Having nearly drowned whilst in the scouts, he hated water, never learned to swim, and rarely went near it. When he did, he had a tendency to fall in – on one occasion getting off a ship he fell in whilst carrying two suitcases and had to be hauled out by the ship's officer. In spite of this, when his architectural studies were interrupted by National Service, he served in the Royal Navy. Fortunately he never left Portsmouth Harbour.

Charlie first met his cousin Elizabeth when they were 10, and used to visit her, first in Pinner, and subsequently in Rutherglen. In 1952 he qualified as an architect, moved down to London for work, and he and Betty got married. His work started in a small private practice, Duke & Simpson, and he went on to work with a number of small private firms, as well as the Home Office and NHS. He finally retired aged 63.

His piping became a second career. He found a pipe band by chance when shopping in Harrow in 1954, but in order to join the 57th Middlesex he had to join the Territorial Army. This also led to him playing for Highland dancing, and introducing his daughter Lesley to dancing. Initially reluctant, she finally accepted her fate and went on to enjoy many years of dancing. They participated in a large number of engagements together.

Charlie was much in demand as a piper, playing in the Pride of Murray Pipe Band, for the London Branch, and with the Caledonian Highlanders and Argyll Dancers. The last group was run by Bob and Alice Murphy, for whom he acted as a right hand man. He participated in hundreds of engagements over the years with them, including a summer season at the London Palladium in 1973, a month-long visit to Japan in 1980 to participate in a British Fair, as well as military tattoos. He visited numerous other countries, including a trip to Herzogenaurach in Germany that led to a great friendship with the leader of the local band and his family.

He played for the Branch dem team for over 30 years, and could be relied on to provide suitable music for everything they were doing (not always from the Scottish repertoire!). He always enjoyed interacting with the audience, and would cajole unsuspecting members of the public into attempting a *Highland Fling*, or persuade children to march up and down as a band, blowing up balloons. His contribution was recognised in a Branch Award in 2008.

He was proud of a photo of his meeting Queen Elizabeth the Queen Mother at the Barbican in 1988, and he also danced with Princess Margaret at Cecil Sharp House, though he had to admit there were six other dancers in the set as well. He was a very respectable dancer, though not up to the level of his piping, having started later in life, with Betty. It did contribute to his great understanding of playing for dancing. He wrote the tune *Oor Mary* for Mary Stoker, to accompany the dance *Mary Stoker of Pinner*.

Charlie made many great friends over the years, all of whom deeply valued his friendship and support. He was dedicated and gave his wholehearted enthusiasm and effort to everything he participated in, serving as a great role model. He and Betty celebrated their 60th Wedding Anniversary in 2012, and he was a concerned and caring husband, particularly during recent illnesses.

His memory will live on in everyone he knew, and we send our best wishes to Betty, his children and grandchildren.

Jeremy Hill

(based on comments provided by his daughter Lesley Colcutt)



Next Train to Minsk

In February, rather than stay home in the warm, I headed for Belarus to dance with the SCD clubs there. Sunday 3 February 2013 therefore found me on the overnight Amsterdam to Warsaw train, and its connection to Brest, the first town in Belarus, where I would spend Monday evening. With a two hour time difference it was suddenly later as we stopped on the outskirts. Passengers for Brest alighted and, illuminated by eerie orange overhead lights, we had to climb down with our luggage and cross the tracks to a waiting bus to take us to the station. Why? The coach bogies had to be changed before reaching the station to accommodate the wider Russian gauge.

A Tuesday morning train took me on to the Belarusian capital, Minsk, where I was to teach the Minsk Scottish Dance Club in the evening. I decoded the Cyrillic letters of my train's ultimate destination – 'Novosibirsk' in Siberia – where the train would terminate on Friday morning! My 344 km journey to Minsk paled into insignificance against this 4397 km marathon. This was not a train on which to fall asleep and miss your stop.

Minsk displays Soviet planning on a grand scale as the Russians were given a blank slate after the destruction caused by WWII. However, there is the contrast of the remains of the Old Town with its cathedral and other churches.

Natalia Titovich and Pavel Sokolov, the teachers of the Minsk Scottish Dance Club, met me and took me to the dance venue. The Club started three years ago following the Festival of National Dances in Saint Petersburg in 2010, when some Belarusian dancers (who had been doing historical dances before), including Natalia and Pavel, became acquainted with Scottish country dances at Malcolm Brown's classes.

Much was done to develop the Club by Guy Lawrence: Guy is an ambassador for dancing in the CIS (ex USSR) countries, once running his own group in Lviv, Ukraine. Wherever you go one is asked "Do you know Guy Lawrence?" Thanks to Guy, the Club became an RSCDS Affiliated Group in 2011. The Club hosted Scottish Dance Weekends in 2011 and 2012, with Daphne Scobie and Fiona Grant teaching. Now the Club annually takes part in the Festival of National Dances in Saint Petersburg, and attends Scottish balls and workshops.



Jim instructing young dancers in Minsk

I planned straightforward dances for a mixed ability group, with a selection of formations from *A Reel for Jeannie* through to *Joie de Vivre*, *Flowers of Edinburgh* and *The Silver Tassie*. Our one set had an equal number of men and ladies and the assembly was exclusively young. If only it was like this in London.

Wednesday found me the guest of the Club for dinner at a typical Belarusian restaurant. How nice to have a rest from having to translate menus in the Cyrillic alphabet on my own.

The enthusiastic Minsk dancers dance additionally on Thursdays when I taught them again. With six couples present, having prepared dances for different sized sets for flexibility, I featured three couple dances *Gardener's Fantasia* and *Jig to the Music*, and the two couple dance *Red House*, culminating in the fun *Fire in the Rye*, their first experience of a six couple dance.

Friday saw me on the 06.22 train to Vitebsk, 296 km further east. I found myself alone in a compartment with a sleeping berth and a seat. The pravodnitsa (lady carriage attendant) asked if I wanted to sit or sleep as there were still several hours of darkness ahead, and did I want a cup of tea from the ubiquitous samovar at the end of the coach? (This conversation was in sign language I hasten to add). After passing Orscha, the single line towards Moscow diverged to the right. I mused that if they build the projected rail link

traversing the Bering Strait then this would become the main line from London to New York. With Saturday to spare, I went on to Polatsk, a riverside town boasting a Cathedral, monastery, churches and museums, before returning to Vitebsk. Vitebsk has a rich history, but after WWII the Soviet legacy took care of the town's 30 churches. Visiting what is left of the old town with its cobbled streets, churches and old town hall hints as to what must have been the greater magnificence of past days. Vitebsk was also the birthplace of the artist Marc Chagall in 1887.

On Sunday I met some of the Vitebsk dancers, the club's teachers, Nikita Chekalenko and Olga Elenskaya, and also Katerina Kovalevskaya (my prime translator) and Tanya Lysukha. Katerina explained that the Vitebsk Scottish country dance group is based on the historical dance club 'Vargentorn'. They started training in 2007, mostly focusing on Irish dances. Today, the group is a member of the World Irish Dance Association. Their first experience of Scottish country dance was in 2008, at a workshop of the Moscow Scottish Dance School 'Shady Glen', headed by Maria Zotko. Since then the Club has taken part in workshops led by teachers from Russia (Shady Glen) and the UK (Guy Lawrence and now Jim Cook). In 2011 the Club started learning Highland dances. In 2012 they ran a workshop in Smolensk (Russia) and the group performs in the city and for private concerts.

Over a cup of green tea laced with honey, we talked of the forthcoming Tuesday class that I was to teach. As many of the members also dance historical dances, a theme of dancing traditional dances from the RSCDS canon evolved.

That Tuesday Nikita firstly took the assembly through two dances which the club were learning, *The Happy Meeting* and *The Reel Of The Royal Scots*. I then taught dances from the 18th and 19th centuries including *The Triumph*, *Monymusk* and *The Machine without Horses*, finishing with something modern for comparison, *Best Set in the Hall*. Dances were quickly learned and their performance of *The Highland Fling* during an interlude was excellent.

With the class over, I caught the overnight service back to Brest to visit the ruins of the historic Brest Fortress on my way home. As I lay in my sleeper berth, I mused on the SCD clubs listed in Celtic Circle (see www.celtic-circle.de) and the dance group in Irkutsk close to Lake Baikal in particular. After all, had I stayed on my original train to Novosibirsk, a change there would have got me to Irkutsk a mere day and a half later. What are long train journeys for, if not to dream...

Jim Cook



CREDITS

Many thanks to the following for providing the photos in this edition:

• Graham Berry: p1 (AY)

• Michael Nolan: p1 (MJ/KS), p10 (12), p15 (Chiswick young dancers)

• Stephen Webb: p5, p6, p9 (2, 3, 5 & 7), p10 (8, 9 & 11), p12, p13, p20

• Concerto Caledonia: p8

• Samantha Schad: p9 (4)

• Bruce Gordon-Smith: p9 (6)

• Michael Perrin (Editor/Photographer, *County Star - Girl Guiding*): p10 (10) and p15 (Hayes)

Thanks also to Stephen Webb for additional reporting and co-ordination around the clubs.

Meet Concerto Caledonia

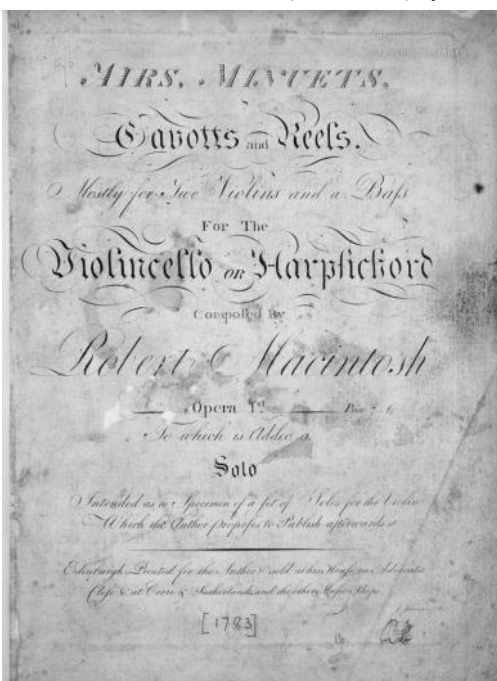
The group Concerto Caledonia was established to bring life to the classical and traditional music of Scotland's history, when 'crossover' had not been invented, and the boundaries between different styles of music were much less clear than we might imagine today. The group's ten CD recordings include Robert Burns songs in their original versions, classical symphonies from Fife, early Scots fiddle music, and the unique sound of 18th century Scottish-Italian crossover, as well as contemporary recordings. I caught up with David McGuinness, founder and keyboard player, to find out about their latest recording, of music by Robert 'Red Rob' Mackintosh. I asked him first how he became interested in the fiddle traditions:

I played piano in a Scottish dance band when I was young, and became aware of the some of the history and the old publications, which I've since had the opportunity to explore in more detail. When more widespread and cost-effective publishing became available in the late 18th century, it was relatively easy for a fiddler-composer to build a subscriber list and prepare a book of his tunes for the press. The fiddle tradition has almost always been literate as well as oral (or aural), with fiddlers keeping tune notebooks from very early on, so writing tunes down wasn't as alien as some people might suggest. In fact there were so many different printed books by 1800 that one of Nathaniel Gow's aims in his *Complete Repository* was actually to standardise the tunes so that everyone would play them the same: that seems a bizarre notion to us now.

Some of these old books give a good idea of how the 'band' of the day would have sounded, with a combination of fiddles, usually just one or two, and a bass fiddle (cello). The cello part provides a rhythmic underpinning, generally a regular four beats in the bar. On this recording we focused on Robert Mackintosh's *Airs, Minuets, Gavotts and Reels* of 1783, which like many other books includes reels and strathspeys alongside what we'd now consider more courtly or 'art' dances. One of the big influences from outside Scotland on violin and fiddle playing at the time was the Opus 5 collection *Sonata a violino e violone o cimbalò* (Rome, 1700) by Arcangelo Corelli: even Niel Gow owned a copy and had a favourite jig from it. As the title suggests,



Concerto Caledonia (from left): David McGuinness, Alison McGillivray, David Greenberg, Greg Lawson



The front page of Mackintosh's publication of 1783 (though he only adopted the 'k' in the spelling of his name from his second publication).

accompaniment was provided either by the cello or the harpsichord, but not usually both together. Mackintosh's energetic cello parts for the reels are all over the instrument and really don't make sense on the harpsichord, but in most of the rest of the music the bass-lines will work on either. On the recording we've included tracks showing a variety of approaches in addition to the fiddle and cello standard: for example two fiddles with harpsichord as a continuo instrument, and fiddle accompanying piano. The piano was introduced widely to Edinburgh music shops the year after Mackintosh's book was published (most likely smaller, square pianos at first) and it proved very popular, so we've included some tracks with an Edinburgh-built square piano, including one set of variations from his 1793 follow-up book. By 1799 the piano had very much taken over from harpsichord as the instrument of choice for the drawing room.

The music in the book reflects a range of musical activities: the same players would show up to play in a concert orchestra, a theatre pit orchestra or a dance band, and indeed the audiences might well have been the same people too. The exact set-up for a band of the day is a bit hazy, but a combination of two fiddles and a cello might provide the music for a medium-sized dance, for which they would be seated on an elevated stage, or perhaps just a large table. In the Edinburgh Assembly Rooms the fiddlers' fees were increased to 10 shillings (and the size of the band probably was too) when there were more than 150 dancers.

It's noticeable that the tunes are almost entirely named after young ladies of society, a way for Mackintosh to hang on to whatever patronage he'd managed to attract. The characterisation of tunes as reels or strathspeys still wasn't quite settled at this time, with the term 'reel' used for a tune which could be played as either. We took a pragmatic approach and gave our fiddler David Greenberg freedom of interpretation depending on how he felt the tune came out. So we have some driving reels and others that seemed to lend themselves to a more relaxed feel. David was also able to determine a sense of style partly from the way that the music is notated, with Mackintosh using slurs to indicate both Scottish and Italian bowing styles.

It would be very interesting to try these out with some historically-aware dancers, but we've also included some of Mackintosh's music that clearly wasn't intended for dancing,

such as his three movement Solo which gave David a chance to demonstrate the virtuosic side of the violin. At the turn of the 20th century, Scott Skinner was quite scathing about the players of the earlier era, whilst at the same time promoting his own brand of virtuosity. Perhaps if he had known some of these pieces, and Mackintosh's lost violin concerto, he might have taken a different view.

David McGuinness

David McGuinness is a musician and Lecturer in Music at the University of Glasgow. He directs the ensemble Concerto Caledonia and, as a keyboard player specialising in historical instruments, collaborates with musicians working in early and traditional music. He also occasionally produces music for television drama. His research into the role of the bass in Scottish musical traditions can be found at bassculture.info. David was talking to Jeremy Hill. See also review on facing page.

NEW RECORDINGS

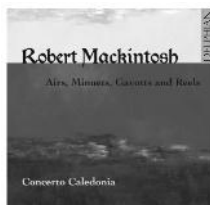
Oxford Connections – The Craigellachie Trio (CBCD10). To obtain the book of dances and the CD contact Trisha Rawlings on 01869 340830 (see also advert in *The Reel* 283)

A smaller than usual Craigellachie Band, namely the Craigellachie Trio, have issued this new CD. The Trio may be smaller, but there is nothing ‘small’ about their music, which is of the highest standard. There is perfect blending of Ian Muir’s accordion and Micah Thompson’s fiddle, ably backed by Judith Muir on piano, with Ian also supplying second accordion. There is a beautiful, mellow feel to the music which, frankly, I cannot find enough superlatives to define.

There are nine dances, devised by people with an Oxford connection, eight of them newly published, with original tunes composed by Ian, plus *Radcliffe Square*. There are a further eight tracks including waltzes, Gay Gordons and a Two-step, and a fine fiddle solo by Micah. One of my favourite tracks is a set of 8x32 reels not related to a particular dance: it has two traditional tunes sandwiched between two by Scottish accordionist Gordon Pattullo. The CD finishes with *Auld Lang Syne* and *We’re noo awa’ tae bide awa’* – useful at a dance when no band is playing.



Robert Mackintosh: Airs, Minuets, Gavotts and Reels – Concerto Caledonia (Delphian DCD34128) available via www.concal.org/albums, or for download from www.emusic.com or <https://itunes.apple.com/gb/album/robert-mackintosh-air-minuets/id609052950>



Robert Mackintosh (1745 – 1807) was born in Tulliemet, Perthshire. Between 1783 and 1803 he published four collections of music containing 357 tunes. Many of his tunes are still played for Scottish country dancing, including several originals in RSCDS books, e.g. the tunes for *Adieu Mon Ami*, *Round Reel of Eight* and the *Balquidder Strathspey*. He also composed airs, minuets and gavotts (sic), and a selection of these, together with some reels, are on this CD, lovingly

played by Concerto Caledonia. We hear David Greenberg and Greg Lawson on violin, Alison McGillivray on cello and David McGuinness on harpsichord and, on some tracks, square piano.

The photos in the CD booklet tell me they are a very happy looking quartet, and the joy comes through in the playing which is, in a word, beautiful. One of the reels played here dancers may know in fact as a strathspey – the original for *Mrs Grant’s Strathspey* in Book 9. Mackintosh also referred to all his jigs as reels – I believe it was the custom in those days to call all country dances reels.

As readers may have guessed, this CD is for listening and not for dancing, but teachers may find some useful music for warming up purposes.

John Laurie

See also interview with David McGuinness on the facing page

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Entries will be assessed and judged by a panel of well-known dance music professionals and highly experienced dance teachers. For the short-listed entries, the competition will culminate in a grand live final in Perth, Scotland in November 2013. As well as receiving a recording contract, the winner will be given the honour of becoming the Society’s first ‘adopted band’.

Further details are available on www.rscds.org

Closing date for entries: 14 June 2013

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THE DANCING WORLD



1

1. Dem class photo: just after completing the evening's entertainment at Lincoln's Inn; left to right is Elaine Wilde, Alison Raisin, Jan Rudge, Paul Plummer, Margret Plummer and Natalie Maude.



2



3



4

2. Berkhamsted Strathspey and Reel Club 61st Highland Ball, 9 February: Robert Bateson dancing his dance *Our Friend Robert*.

3. Richmond Caledonian Society Valentine Ball, 16 February: three couple promenade in *EH3 7AF*.

4. Oxford and Cambridge Highland Ball, 23 February: Oxford dancers demonstrate *The Perth Assembly*.



5

5. Aston Clinton Sunday Afternoon Charity Tea Dance, 3 March: The movers and shakers that made the Mexico Aid Charity Tea Dance the success it was.

6. Richmond Caledonian Society's Valentine Ball, 16 February: first dance of the evening - *The Lochalsh Reel*.

7. Wembley and District Scottish Association 80th Anniversary Ball, 23 February: President Jessie Kempson with Caroline Hamilton, MC for the evening, and The Craigellachie Band – Graham Hamilton, Micah Thompson, Judith and Ian Muir looking on.



6



7



8

Watford and West Herts Scottish Society Caledonian Ball, 16 March:
8. Corners advance and meet in *Bonnie Stronshiray*.

9. Pat Wilson and German visitor, Ditmar Sorgenlos having great fun dancing the allemande in *The Deil amang the Tailors*.



10

10. Hayes & District Scottish Association's teaching demonstration at a Trefoil Guild event, 9 March.



9

11. SERTA workshop, Hemel Hempstead, 17 March: Paul Plummer advises Sue Last from Colchester. Christina Hood fiddler behind.



11



12

12. Chiswick Scottish Country Dance Club Ball to celebrate 90 years of the RSCDS, 24 March: in the background, the Glencraig Scottish Dance Band with Jerry and Danielle Reinstein. In front, Kenneth Beattie, Ruth Beattie (past chairman of RSCDS), Ken and Bar Martlew (MCs and teachers at the club), and Chiswick Scottish Chairman Nick Haimendorf.

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LETTERS TO THE EDITOR

The Society and New Dances

Dear Jeremy,

I read with interest the letter from John Carswell in *The Reel* 283. John asks if the Society can justify the resources for looking at 333 new dances submitted for books 47 and 48. Indeed we can: the evaluation of these dances by our branches is one of the most inclusive moves made by the Society in recent years. It gives branches a real chance to directly influence what we publish and shows that we listen to what our members say. The fact that we have over 101 branches wishing to participate speaks volumes for the popularity of this initiative.

I should state that the intention was to publish just one book of dances to commemorate the 90th Anniversary of the Society. The response was, however, so overwhelming and the general standard of submissions of a high enough quality that it is allowing us to publish/have published Books 47 and 48, in addition to the Diamond Jubilee collection published in 2012.

There is also an economic value in publishing new books of dances – put simply they provide a considerable, and much needed, income stream to the Society. The projected contribution after overheads for Book 47 and the accompanying CD is approximately £15,000. This equates to nearly 1,000 adult HQ subscriptions and helps to balance out the loss in subscription fees from the 1,000 reduction in members mentioned by John.

I also wish to point out the popularity of branches' own publications, as witnessed in my immediate area, of the Scottish Central Belt, where three branches are about to publish their own books within the next 12 months. Clearly there is an appetite for new books of dances.

There is an additional, broader question as to the role of the Society: are we simply museum keepers dedicated to curating existing dances, or are we a living, breathing organisation that wishes to encourage the continued development of new dances, including new formations and musical styles, to ensure that Scottish country dancing remains a vital part of our culture for many years to come? Clearly the enthusiasm shown by many young musicians to the "Dance Music for the Future" competition, which is due to culminate in the grand final at the AGM in November (see box page 9), suggests that the answer may be affirmative to the second half of my question.

In response to John's comments that the Society must look after all types of Scottish country dancing and dances of the likes of Cosh, Foss et al, I can reassure him that we are doing this: we are in discussions with the copyright holders such as ISTD to bring some of these dances into the RSCDS canon. It is the case, however, that the negotiations for this sort of thing take a long time.

Regards

Philip Whitley

Convenor, Membership Services Committee

Book 47 and its accompanying CD are due to be available at Summer School 2013.

Errata: *The Reel* 283 p 14 St Andrew's Ball Report. To avoid any misunderstanding please omit the words "fail to" from the 3rd paragraph.

Stephen Webb

How Risky is SCD?

Dear Jeremy,

When we go to a Scottish country dance several essential qualities must be present for the evening to be a success. We would all agree that the main ones would be to have a good band, varied programme, nice food, a welcoming and friendly gathering and last but not by any means least, a *good* floor to dance on!

From as far back as I can remember slippery dance floors have been the bane of precise dancing. Dancing with the certainty that the floor will provide support to give an equal and opposite resistance to propel the dancer in the required direction not only gives confidence but provides dancing control. Most dance steps are helped to be performed correctly with a *good* floor; none more so than the skip change of step which depends on flight as a key element to travel.

We have all been to the hall with a floor so worn that the hard wood of knots is left protruding, causing a real hazard. Then there is the misguided caretaker especially polishing it for the guests knowing the event was a dance. Other floors have splinters, protective sticky tape and unevenness for dancers to contend with. So often these days at the outset a safety announcement is made as to what to do in the event of a fire – I presume the hall owner's insurers require this as part of a risk assessment. Announcements concerning the floor are rarely given, yet a dancer slipping could receive a bad injury!

Some dancing shoes are manufactured with a non-slip sole; that is, one made of a composite material with a fine pattern and these can help. Alternatively, I have seen sole wetting, a dusting of soap powder being used (hopefully not together), rosin and more commonly a fine non-slip powder sprinkled in small quantities in the offending area, to minimise slipping. When photographs are taken at dances at which the floor is dusty and/or where a non-slip powder is necessary, these look as though a veritable snow storm exists in the hall as the flash bounces off these minute suspended particles, which are kept recirculating in the air by the dancing (*see photo above*). To the naked eye the dust is not seen but with the high energy nature of our dancing it is surely being inhaled. These days we are all acutely aware of health hazards – could such powders being used thus, be dangerous too, to our health?

Have you ever wondered what the different ingredients of this dust are and whether it has been fully tested for safe human inhalation? SCD is often trumpeted as a healthy pursuit as it provides fitness with social fun without the boredom and loneliness often associated with cross-country running, swimming or the gymnasium. In this age of hazard identification and risk assessments has the time come to be sure, that we are all as safe as can be on the dance floor?

Stephen Webb



A veritable snow storm: slip stop obscures the dancing

Traditional dances and dance programmes

Dear Jeremy,

My earlier letter to you querying the concept of tradition in Scottish dancing seems to have stimulated considerable discussion. Stephen Webb's contributions in particular have been wide-ranging and pertinent. May I comment further?

There are clearly several ways to define 'traditional' SCD. Personally, I don't care how the term is defined, but I dislike terms like 'traditional' or 'modern' being used to bias the selection of dances for a SCD programme. Rather, I feel we should select dances based on content, and the balance of the content within an entire programme, taking into account the abilities and familiarity of the target dancing community.

When I go to dances outside my area (not as much as in the past), I am mentally prepared to be faced with different or less familiar dances. I don't mind that. But I do mind when a large number of successive dances in the programme all contain seemingly arbitrary dance sequences full of two-bar movements, because these are much harder to learn. As Scottish dancers get older, this sort of complexity is a deterrent.

Many modern dances have become complex by the conscious or unconscious choice of their devisors to distinguish their figures slightly from those of other dances. For example, simple figures of eight danced on each side of the dance become that tiny bit more complex if the working couple need to cross over in the last two bars. A dance that piles up several such minor adjustments becomes quite taxing, especially for those not familiar with it. If you look at any recent publication, you will find quite a few dances that are individually danceable but which are not especially memorable because of such complexity.

The compilers of dance programmes need to be sensitive to this complexity issue. A dance programme should not contain too many 'bitty' dances, and any that are chosen need to be well-spaced among other dances that have simpler eight- or four-bar figures.

It is in this sense that I think some of the earlier dances of the RSCDS are worth review. These offer a fine collection of dances from the days when dances featured mainly eight-bar figures. Inserting just a few of these in a dance programme can relieve the mental effort required for the evening – especially important both for older dancers and for the less experienced ones.

Adrian Conrad

Mairi's Wedding and the Society

Dear Jeremy,

Stephen Webb's letter in *The Reel* 283 alluded to the question of *Mairi's Wedding* and why the RSCDS never adopted it: my understanding is that Miss Milligan very much wanted this. However, James Cosh would not release copyright since he had already published it in a compact booklet of his own dances, all the sale proceeds from which (in its many editions over the years) went to charity.

That booklet remains a goldmine of classic SCD, since apart from *Mairi's Wedding* it includes *The Irish Rover*, *The Winding Road*, *The Garry Strathspey*, *The White Heather Jig* and *The Waggle o' the Kilt*.

A little later, James Cosh did contribute one dance to the RSCDS – *The Swilcan*, published in Book 23. This seems only to be danced rarely nowadays, and deserves to be better known, but it demands some discipline and technique.

Adrian Conrad

Helping beginners

Dear Jeremy,

Marjory Reid's letter on page 12 of *The Reel* 282 states that 'hectoring' or 'browbeating' dancers to join dances they want to sit out "happens all the time at Pont Street". That is completely contrary to my own experience. I have danced at Pont Street for many years with a number of different groups and I have never observed any hectoring or browbeating.

It does sometimes happen that "dances go all wrong and novices end up confused/put off/shouted at" – and not only the novices are put off. Usually, in my experience, the novices have voluntarily and under no pressure decided to try a dance which they do not know well enough. At Summer Tuesdays, for example, there are no recaps or walk-throughs of most dances, so beginners need to learn dances in advance before attempting them. At the beginning of last summer a number of novices were wrecking dances they clearly did not know, but, by the end of the summer, dances on Tuesdays were running smoothly, so the novices must have got the message and were either learning the dances in advance or staying away.

It would help everyone, particularly beginners, if organisers of dances made it clear in advance publicity which dances were to be walked through, which orally recapped, and which danced without any instruction or reminder. This would enable dancers of all standards to decide if the dance was suitable for them and what preparation was necessary. For example, the announcement in *The Reel* for the RSCDS dance of 15 September specified as ever the number of the book in which each dance appeared and its number within the book, but did not state for which dances this information was unnecessary because they were to be walked through. So some people may not have gone to the dance because the programme appeared too difficult and others may have spent time unnecessarily learning dances beforehand.

Yours sincerely
Daniel Capron

South East Region Teachers' Association

The South East Region Teachers' Association (SERTA) organises workshops for Scottish dance teachers. The next workshop on Sunday 29 September 2013 in Croydon will be led by Andrew Kellett, with Ian Muir providing music. Further details will be provided in the next issue of *The Reel*.

SERTA is open to anyone who leads an SCD group, whether qualified or not, those with a dance teaching qualification and those taking teaching courses or interested in doing so. If you wish to join the mailing list or have any queries, please contact Mike Johnson at 4 Gatehampton Cottages, Gatehampton Road, Goring, Reading RG8 9LX, mikejohnson@waitrose.com or on 01491 873026.

COMPARING DANCING: Vancouver and London

I have had family living in London for several years and taken the opportunity during visits to avoid dancing withdrawal symptoms by attending classes and dances with London Branch. There are many similarities as would be expected since we are all part of the RSCDS family but some differences too.

Jeni Rutherford's Wednesday afternoon class at Pont Street was delightful. Although there is a core group of dancers it is also the most likely to have drop-ins 'frae a' the airts'. She had no idea how many would turn up or their level of competency but had an amazing selection of interesting two couple dances so that nobody would have to sit out. The London dancers were most welcoming, afternoon tea was served and I felt completely at home. Our Vancouver dancers would be very friendly too and would enthusiastically welcome dancers from other parts, although we don't have an afternoon class and no tea.

Dances at Pont Street do have a different flavour, though the dance programme consists of familiar favourites with possibly a few unknowns of special interest to London Branch. There are differences in music (tempo and instruments); briefing of dances; length of programme including encores.

London Branch is able to have live music played by excellent Scottish dance bands, previously just a name on a CD for me (Frank Reid, Gordon Shand, Craiggellachie, Glencraig, etc). Quite a treat – but then we have our own local musicians in Vancouver such as The Vancouver Fiddle Orchestra and The Tartan Players featuring other instruments (fiddles, guitar, flute, and double bass). This gives a very different sound from the more traditional accordion. I think the music is played faster in the UK with great verve, but the musicians seem to have little interaction with the dancers. Our Vancouver musicians and dancers inspire each other and there is more spontaneous appreciation of shared delight in the whole process of music making and dancing.

Generally, dances in London are briefed but not walked through. I was at the Branch dance in September, which, unusually, allowed 'walking through' to help some of the newer dancers, perhaps since classes had not yet started and so there had been no opportunity to practise ahead of time. In comparison, there was no briefing or walking through at all for the last dance of the 'Summer Tuesdays' series. As a result we completed some 17 dances in 3 hours (with a break) and time for a few encores, unheard of in Vancouver where briefing and walking through all dances is expected, with a slower pace to the whole evening. Newer and less experienced dancers are encouraged to participate in social events if they are able to walk through the dance first. However, it was quite exhilarating to get up and just dance your heart out without prior knowledge of the programme or a chance to review the notes – a real stretch for the feet and the mind.

The main difference is the lack of formality in London, with all kinds of extra fun and nonsense with your partner, but still within the confines of the formations of the dance: e.g. extra twirls, lady under her partner's arm, waltz hold for turns and of course lots of birls. Since I grew up in Scotland I am very familiar with the joys of birling – anytime, anywhere and the faster the better. Dancing in Vancouver tends to be very correct (Miss Milligan style) and so somewhat restrained. You need to know the dance well to be able to take liberties with it, but a little bit of London style in Vancouver could be a good thing.

So whether you are in Vancouver or London there is great opportunity to participate in the Scottish country dance world – all you need are slippers and a passion for dance – and I have both!

Kay Sutherland
Vancouver Branch



Scottish at Sidmouth Festival!

Dear Jeremy,

Pam French, in her letter in the last edition of *The Reel*, seems disappointed by the absence of Scottish dancing at the Sidmouth Folk Week last year, but the good news is that, that was last year, because Scottish dancing returns to Sidmouth this summer. (The dates are 2 to 9 August). I have been invited by the organisers to run some classes/workshops, and there will also be a Celtic Night (Scottish and Irish). I plan to teach several sessions of Scottish dancing, and will also be doing English dancing there.

Also, apart from Summer Tuesdays in London, which most dancers know about, Brian Wood, in another letter, mentions summer dancing in Herefordshire, so with Sidmouth also on this year's calendar there is an even greater choice for summer dancing.

Regards
Frances Richardson

MEMBERSHIP

Membership rates for the RSCDS and London Branch are £21.00 per annum for UK based members (£21.50 for Europe; £24.00 elsewhere). There are discounts of £7.50 for members aged 12–17, £3.00 aged 18–25 and £3.00 for each of two members living at the same address. Members of other Branches can join London Branch for £6.00 per annum if they live in the UK (£6.50 in Europe and £9.00 elsewhere). These rates are applicable to 30 June 2013. **Membership rates from 1 July are due to be discussed at the AGM on 14 June (see details on page 3).**

London Branch membership brings benefits including reduced rates are Branch events and *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, Woking GU21 3QB, 01483 721989 or membership@rscdslondon.org.uk

Membership forms can also be downloaded from the Branch website.

NEWS FROM CLUBS

Oxford and Cambridge Highland Ball

The Oxford and Cambridge Highland Ball might be seen as the Scottish dancing equivalent of the Varsity Match or the Boat Race. The home team invites dancers from the 'other' university, devises a programme of challenging dances, and puts on demonstrations to show their own prowess. In fact, relations between the dark blues and the light blues are good, especially as quite a few Oxford student dancers have moved to Cambridge in recent years, and dancers from both universities mix as part of the 'young crowd' at Summer School. This year it was Oxford's turn to host, on 23 February (carefully timed to avoid the Inter-Varsity Folk Dance Festival).

This was a ball on a budget, to make it affordable for students (there was a special student rate). So, a cheap hall (outside the city centre, but modern and spacious with a lovely floor) and economy food (courtesy of Jean Drummond, catering queen, who produced an amazing feast, more-or-less single-handedly, complete with mouth-watering dessert buffet). But no expense was spared on the band: Keith Smith and Muriel Johnstone. Dancers came from far and wide (the furthest from St Andrews), and the event was a sell-out. The programme was compiled largely from Keith and Muriel's CDs, with a few less well-known dances thrown in (such as *Giradet House* and *The Silver Penny Farthing*).

The band also played for the country dancing demonstration, a medley of dances showing unusual and interesting figures and patterns. The Highland dancing demonstration was accompanied on the pipes by Iain Farrell, himself a former president of the Oxford University Scottish Dance Society. *The Perth Assembly* is danced by eight dancers over eight swords, and the young people danced it with great energy.

Next year it's Cambridge's turn. We're looking forward to it already!

Samantha Schad

See photo p10

WE CAN HELP YOU AFFORD IT

The RSCDS and the London Branch continue to see the importance of supporting the teachers, musicians and dancers of the future. As such, funds are earmarked for scholarships, for young people (up to 25 years) to attend RSCDS Residential Schools as a dancer or as a musician; and for any member attending 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, Andrew Kellett, via secretary@rscdslondon.org.uk

A Valentine Ball to Remember

A couple of years ago we were looking for a suitable venue for a ball to celebrate 75 years of Richmond Caledonian Society. We were delighted to find Hampton School, a boys' independent school in west London. The school has an elegant wood panelled hall and a dining hall that can accommodate more than 100 people and has plenty of parking in its extensive grounds. As luck would have it, the school was keen to let out its facilities outside school hours and had, in addition, Collette Mackin, an excellent professional events manager. We fixed a date, booked the band and, after months of preparation, we were ready to welcome our dancing friends to the school. We had a wonderful evening, with some guests commenting that it was the best ball they had ever attended.

Buoyed up by the success of our Anniversary Ball (historically Richmond has only put on a ball every five years), we booked the school again for this year. As the date was close to 14 February we decided to call it a Valentine Ball and set about sourcing heart-shaped decorations. The *pièce de résistance* was a revolving heart suspended from the balcony at the back of the hall. We reckoned it could be the Valentine equivalent of mistletoe at Christmas, should anyone feel so inclined!

The day before the ball, we arrived at the school to set up. We transformed the boys' dining hall into an elegant area with white tablecloths, tartan ribbons and red napkins. The stage of the school hall was decorated with a string of paper hearts, heart shaped helium balloons and red floral decorations. As we worked, we wondered whether we could repeat the success of last year's ball. We needn't have worried. Thanks to the hard work of Collette and her team, the evening ran very smoothly. Shortly before 7.00pm the band, Craigievar, started playing a waltz and then Marshall Christie, the MC for the first half of the evening, invited dancers to take their partners for the first dance of the evening, *The Lochalsh Reel*. At half time we repaired to the dining hall, where we were treated to a magnificent cold buffet supper. The hum of conversation grew, the wine flowed and it was almost an effort to head back to the hall to resume dancing.

Jim Cook was our MC for the second half of the evening and he steered us through the programme genially and efficiently so that we finished at the agreed 'witching hour' of 11pm. It only remained for our Chairman, Frances Campbell-Colquhoun, to thank the band for their wonderful music and all our dancing friends for coming. All in all, it was another successful evening and we have many photographs to prove it – see www.richmondcaledonian.co.uk We have already booked again for next year and look forward to welcoming you back to Hampton School.

Jane Hansell

See photo p10

A Corker of a night

Watford and West Herts Scottish Society hosted Sandy Nixon and his Band for their annual ball this year. The venue was the Allum Hall in Elstree, which is now the regular venue for this event. 120 dancers were in attendance, and fitted easily into this splendid venue. The sound from the band was enhanced by a guest appearance from Ian Robertson on fiddle, and by the band's amazing new sound equipment, which meant the sound filled the large hall completely.

It was a good opportunity to have the dance *Berkhamsted Castle* (from the Berkhamsted Diamond Collection) on the programme, as the tune was written by Sandy Nixon himself, and the dance devised by Stephen Webb.

The energy from the band built steadily throughout the night, and in response the dancing became increasingly vigorous. The band and the MCs (Rose Kreloff and Andy Wiener) were treated to a great display of synchronised formations and excellent covering. There was very positive feedback from the guests as they headed home, and Sandy Nixon told us "Last night was superb – we all really enjoyed the ball – what we would describe as a corker of a tune!"

Next year Watford are hosting The Ian Muir Sound from Ayrshire, and we hope to see you there.

Andy Wiener

See photos p10

Berkhamsted Strathspey & Reel Club 61st Highland Ball

Any concerns that our 61st Highland Ball in February might be something of an anti-climax, after the excitement and success of our Diamond Jubilee Ball in 2012, were swiftly allayed as Ashlyns School hall buzzed with anticipation of the dancing to come, while dancers from far and wide were welcomed with a glass of sparkling wine. The oak-panelled hall was resplendent with the crests of the club's past presidents flanked by swags of tartan and soon reverberated to the superb music of Ian Robertson's Band.

Some 130 dancers were ably led through a varied programme by our MCs, Jane Rose and Robert Baker-Glenn. The programme included two dances from The Berkhamsted Diamond Collection – *Our Friend Robert* and *The Other Left* – the dancing of which was made all the more interesting by the presence of both their devisers, Stephen Webb and Maureen Ainsworth respectively. The 'Robert' in question, Robert Bateson, was also present along with his brothers Fergus and George and George's wife Alison, prime movers all in the founding of our club; as is becoming a tradition three rousing cheers were given to these our founding members. As well as visitors from clubs all over the South East, we were also delighted to welcome Ruth Beattie, the immediate past Chairman of the RSCDS, together with her friend Meg Barrowman who had both travelled down from Glasgow to be with us.

A gentle waltz re-warmed our muscles for the second half of the programme and the fine meal we had just had enjoyed in no way dampened anyone's enthusiasm for requesting repeats. All too soon it was *Auld Lang Syne*, a Polka and carriages at midnight. And next year's ball is already in the making; we look forward to seeing you there.

Gerard Elliott

See photo p10

Charity Tea Dance supports Mexico Project

On 3 March 2013 a charity tea dance was held in Aston Clinton in Bucks to support the Rebuild Mexico project. At Easter 2014 I will be one of a group of ten young people and two leaders from Aston Clinton Baptist Church who will travel to Mexico for 11 days to take part in a charity-run project. It is great to have a band in the family: my Dad (Ian Robertson), aunt and uncle (Judith and Ian Muir) and brother (Tom Robertson) pulled out all the stops to give the 80-plus dances who came from a wide area a great afternoon of dancing. Jane Rose MC'd the dance programme with good humour. There was a raffle, and tea with delicious cakes made by members of the group were available all afternoon.

The charity, Urban Saints, has been running the Rebuild Mexico project for over 30 years in partnership with Amor Ministries. While in Mexico, we will work in the scorching heat to construct a house from scratch for a family living in extreme poverty. In 2005, the World Bank defined extreme poverty as living on less than £1 a day. Each house is built by 20 people alongside the family and instructed by an experienced builder. During the trip, the team will live with the basics too, with a bucket of water a day to wash, and we will learn how to cook traditional Mexican meals. We will also have the chance to meet and get to know the family whose house we will be building, so we will be able to see and experience for ourselves the huge difference we will make to their lives.

Our fundraising target is £1,300 each, which adds up to over £15,000 in total. These funds include the costs of building materials for the house. So far we have raised almost a third of the total amount, and the incredible £800 raised from the Tea Dance was a huge step towards our goal. Everyone left for home hoping that this great afternoon of dancing will be repeated before too long. Dad says "watch this space"! Thanks go to everyone who attended for their generosity and support!

Jenny Robertson

See photo p10



Chiswick Foursome at Manchester's Spring Fling

Matthew Rolls, Helen Kinghorn, Oliver Phillips and Caroline Hall, from Chiswick Scottish Country Dancing Club, headed to Manchester in April to enjoy the RSCDS Spring Fling, the annual weekend of classes and dancing organised by a local group of young people, for young people (age 16 – 35), with the support of the local branch and the RSCDS Youth Services Committee.

"I've been to Spring Fling before" says Oliver, "what's good about it is that you can enjoy dancing with other young dancers and often catch up with friends and those you've not seen for a while. I can definitely recommend it."

Next year the first ever Spring Fling event outside the UK will be in Lyon, France from Friday 18 to Sunday 20 April 2014 (Easter Weekend).

Michael Nolan

Pictures below (from left): Matthew Rolls, Helen Kinghorn, Oliver Phillips and Caroline Hall



Hayes Club guides the Guides on Trefoil Day

Following on from our evening with the Greenford Brownies (see *The Reel* 283), Hayes & District Scottish Association members were invited to the Middlesex South West Trefoil Guild Day on 9 March 2013, with over 100 young, adult and Trefoil leaders in attendance. There were leaders from six districts including Brentford/Chiswick, Cranford/Hounslow/Heston, Feltham, Greenford, Isleworth and Hanwell. Word of our successful Greenford visit had spread and the leaders had expressed an interest in learning a little about Scottish country dancing so as to share the fun and be able to teach their own groups.

Our team of eight started off with a demonstration of *James Gray*, and then we paired up with the leaders to teach them three easier jigs and reels. We have supplied them with cribs and music, so that they have everything they need to teach the dances to their local groups.

Some were a little shy at first, but soon they were slip-stepping up and down the hall with great enthusiasm. We discovered that one of the organisers had learnt Scottish dancing at Heston when she was younger, and another had connections with the Greenford club. It is always good to reconnect with people who have drifted away from dancing and to pass on details of other clubs.

We have been asked if some more days could be set up for other regions and will be passing on contact information to enable this to be set up. We hope that we have introduced more people to the joy of Scottish dancing and music, and Hayes & District Scottish Association certainly intend to continue encouraging young people to have a go. There is even talk of a setting up a youth group...

Mary Barry



*Members of the Hayes & District Scottish Association with the Trefoil Guild leaders
See also photo on page 11*

FORTHCOMING EVENTS

RSCDS CAMBRIDGE AND DISTRICT BRANCH

Tea Dance

Saturday 11 May 2013
2.00 – 5.00pm

Chesterton Community College, Cambridge
CB4 3NY

Ken Martlew

Tickets: £8.00 (Students £6.00) incl. cream tea

Open Air Dance

Saturday 8 June 2013
2.00 – 5.00pm

Anglesey Abbey, Quy Road, Cambridge
CB25 9EJ

Subject to good weather

Annual Dance

Saturday 26 October 2013
7.30 – 11.30pm

Impington Village College, Cambridge
CB24 9LX

Keith Smith and Muriel Johnstone

Programme: The Jubilee Jig, Sleepy Maggie, Balquidder Strathspey, Antarctica Bound, Swiss Lassie, Sands of Morar, Ladies' Fancy, Culla Bay, The Peat Fire Flame, Kendall's Hornpipe, Peggy's Love, Broadford Bay, EH3 7AF, Cape Town Wedding, Da Rain Dancin', The Minister on the Loch, Napier's Index, The Reel of The Royal Scots

Tickets £13.00 (Students £9.00)

Contact Lindsey Ibbotson, 07977 905291 or
lindsey.ibbotson@gmail.com

SOUTH EAST HERTS SCDS Summer Dance

Friday 14 June 2013
7.45 – 10.45pm

Riverside Hall, Priory Street, Ware SG12 0DE
Dancing to recorded music
Contact Martin Hirst 01992 421833

MacLENNAN SCOTTISH GROUP

32nd International Folkdance and Music Festival

Friday 24 – Monday 27 May 2013

The Priory School, Tintagel Road, Orpington,
Kent BR5 4LG

Saturday 25 May 2013

7.30 – 11.00pm

International Folkdance with our international and local guests including Estonian, Austrian, Morris and Scottish
Tickets Adults £7.50, Conc. £6.00 and Children £3.00

Sunday 26 May 2013

2.00 – 5.30pm approx.

International Folk Dance Concert
Tickets Adults £7.50, Conc. £6.00 and Children £3.00

Licensed bar, refreshments and stalls
Family and weekend discounts available
Contact Jean Webb 020 8300 0621,
festival@msg.org.uk or www.msg.org.uk

THISTLE CLUB

Day School, Musicians' Workshop & Dance

Saturday 7 September 2013

Wing Village Hall, LU7 0NN

Teacher: Eric Finley

Tickets: £13.00

Musicians' tutor: Sandy Nixon

Tickets: £16.00

Evening Dance

7.30 – 10.30pm

Sandy and the workshop musicians

Tickets: £8.00

Contact Jan, 07877 153259 or
jange@verybusy.co.uk
www.thistleclub.co.uk

CAMBRIDGE SCOTTISH SOCIETY

Annual Ball

Saturday 4 May 2013

7.30 – 11.30pm

New Venue: Impington Village College,
Cambridge CB24 9LX

Danelaw Band

Programme: Hooper's Jig, The Lochalsh Reel, Margaret Parker's Strathspey, The Ship in Full Sail, The Sound of Harris, Mrs Milne of Kinneff, Immigrant Lass, The Fireworks Reel, Return to Shieldaig, Father Connelly's Jig, High Society, Foxhill Court, Postie's Jig, The Recumbent Stone, MacDonald of the Isles, Equilibrium, Nottingham Lace, The Minister on the Loch, Miss Johnstone of Ardrossan, Major Ian Stewart

Tickets £14.00

Shared refreshments, details on

www.camscotsoc.org.uk

Contact Donald Wilson, 01954 210683

BERKHAMSTED STRATHSPEY & REEL CLUB



Spring Dance

Saturday 11 May 2013

7.30 – 11.30

Boxmoor Playhouse,
Hemel Hempstead HP1 1NP

George Meikle & The Lothian Band

Day School

Saturday 21 September 2013

Classes for all levels of dancers

Teachers: David Queen, Alice Stainer and
Marjory Beaumont

Musicians: Barbara Manning, Ken Martlew
and Ian Cutts

Contact Janet Aylward, 01442 832061 or
dayschool@berkhamstedreelclub.org

For full details of these and other events see
www.berkhamstedreelclub.org

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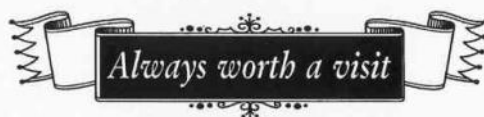


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LONDON HIGHLAND CLUB

Forthcoming attractions to be held at St. Columba's Church Hall, Pont Street, London SW1X 0BD



Saturdays: Lower Hall 7.00 – 10.30pm unless otherwise stated

Saturday 11 May: **Ian Robertson**
Saturday 1 June: Summer Ball **Sandy Nixon**
Saturday 7 September: **Kafoozalum**
Saturday 5 October: 90th Anniversary Ball
Nicol McLaren

Summer Ball

Saturday 1 June 2013
7.00 – 11.00pm

Sandy Nixon and his Scottish Dance Band

Programme: Cumberland Reel, Happy Returns, The Corian Strathspey, Airie Bannan, Anniversary Reel, The Duchess Tree, Argyll's Fancy, The Cuckoo Clock, The Wind on Loch Fyne, The Wee Cooper o' Fife, Lady Sophia Lindsay, The Pines of Pitlochry, S-Locomotion, The Plantation Reel, Postie's Jig, The Silver Tassie, Nottingham Lace, The Wild Geese, MacDonald of the Isles, The Reel of the 51st Division

* Advance booking price is only available on orders received by midnight 29 May

90th Anniversary Ball

Saturday 5 October 2013
7.00 – 11.00pm

Nicol McLaren and the Glenraig Scottish Dance Band

Programme: The Irish Rover, The Winding Road, The Luckenbooth Brooch, Clutha, Monymusk, Bonnie Anne, Duke of Perth, The Flower o' the Quern, Spiffin', The Buchan Eightsome Reel, The White Heather Jig, The Black Mountain Reel, Neidpath Castle, The Machine without Horses, Angus MacLeod, The Duchess Tree, MacLeod's Fancy, The Sailor, Autumn in Appin, Mairi's Wedding

* Advance booking price is only available on orders received by midnight 2 October

Ball Tickets:

(Including finger buffet refreshments)

* LHC Members in advance £14.00

* Non Members in advance £16.00

All classes on the door £18.00

If you have highland dress, you are invited to wear it

Cribs are now available on our website:
www.londonhighlandclub.co.uk

For further details contact: Frank Bennett on 020 8715 3564 or fb.lhc@blueyonder.co.uk, or Roger Waterson on 020 8660 5017. Everyone is welcome at all our functions, so please come along and join us for an enjoyable evening.

HAYES & DISTRICT SCOTTISH ASSOCIATION

Annual Ball

Saturday 9 November 2013

George Meikle and the Lothian Band

Full details in the next issue

Contact Margaret Wallace, 02085 606160,
margaret@ianwallace.fsnet.co.uk or
www.hayesscottish.org.uk

GERRARDS CROSS SCOTTISH COUNTRY DANCING CLUB

Tea Dance

Sunday 9 June 2013
2.15 – 6.00pm

Gerrards Cross Memorial Centre, East Common,
Gerrards Cross, Bucks SL9 7AD

Ken Martlew and Barbara Manning

Programme: The Machine without Horses, Corn Rigs, Miss Gibson's Strathspey, Napier's Index, The Piper and the Penguin, The Byron Strathspey, The White Heather Jig, Kendall's Hornpipe, The Reel of The Royal Scots, The Dream Catcher, A Trip to Bavaria, The Wind on Loch Fyne, Miss Johnstone of Ardrrossan, The Deil among the Tailors

Tickets £8.50

Bring and Share refreshments – tea, coffee and squash provided

Contact Anne Ratcliffe, 01923 771535,
anne.ratcliffe@hotmail.co.uk or
www.gxscottish.org.uk

Tea Dance Practice

Saturday 8 June 2013, 9.45 – 12.45pm
Garden Room, Memorial Centre – £4.50

CHISWICK SCOTTISH COUNTRY DANCING CLUB



Midsummer Magic Open Air Picnic Dance

Sunday 30 June 2013

5.30 pm – Dusk (c.9.00pm)

Chiswick House Grounds, London W4 2RP

The Frank Reid Scottish Dance Band

Tickets in advance only

Before 10 June 2013:

Members £10.00, non-members £12.00,
Students £6.00

After 10 June 2013:

Members £13.00, non-members £15.00
Students £8.00

Bring your own Picnic and water

In bad weather, dancing will be moved to
The Catholic Centre, 2 Dukes Avenue, W4 2AE

Three practice sessions

9, 16 and 23 June

6.30 – 9.30pm

The Catholic Centre

Cheques payable to Chiswick SCD Club to
CSCDC, 16 Woodstock Road, London W4 2AE

Programme & crib available at

www.chiswickscottish.org.uk

tickets@chiswickscottish.org.uk



Scottish Dance Week in Prague, Czech Republic

August 23 - September 1, 2013

Dear dancing friends,

Again in 2013, you are cordially invited to our Scottish Dance Week. For more than 20 years, we have been organizing regular summer dance courses.

The participants will surely be thrilled to learn that the teacher will be again **Ron Wallace**, with **Muriel Zobel** (Johnstone) on the piano. They can hardly wish for any better tandem. We dance on the wooden floor!

Apart from dance classes we prepared nice afternoon and evenings trips and programs. **The Highland Games** in the park of the Sychrov chateau have already become a tradition and are, arguably, the biggest annual event on the continent of Europe, outside Scotland.

All the details and registration on our web site:
<http://www.dvorana.cz/>

RSCDS BERKS/HANTS/ SURREY BORDER BRANCH



Branch Ball

Saturday 18 May 2013

Emmbrook School, Wokingham RG41 1JP

Ian Muir and the Craiggellachie Band

Programme: Miss Allie Anderson, The Lochalsh Reel, Mist o'er the Loch, Pelorus Jack, Glen Alva, The Gentleman, Best Set in the Hall, Clutha, Gang the Same Gate, James Gray, Quarries' Jig, James Senior of St Andrews, Milton's Welcome, The Dancing Master, The Lammermuir Hills, Swiss Lassie, Light and Airy, The Wind on Loch Fyne, Mairi's Wedding

Contact Gordon Anderson, 0118 961 7813

Summer Dancing

Wednesdays from 12 June to 21 August 2013

8.00 – 10.00pm

Our Lady Queen of Heaven Church Hall,
Frimley GU26 6EL

(Note: 8 May at St Paul's Church Hall,
Camberley GU15 2AD)

Contact Shirley Ferguson, 01276 501952

90th Anniversary Tea Party

Sunday 30 June 2013

2.00 – 5.00pm

Normandy Village Hall, Glazier's Lane,
Normandy GU3 2DD

Ian and Judith Muir

Come and help us celebrate the
90th Anniversary of the RSCDS

Contact Deborah Draffin, 01344 776831

Visit our website on www.rscds-bhs.org.uk

RSCDS OXFORDSHIRE BRANCH

Afternoon Summer Dance

Saturday 24 August 2013

Recorded music

Davenport House Lawn, Headington School,
Oxford OX3 0BN

Indoors if bad weather

Annual Ball

Saturday 26 October 2013

Headington School, Oxford OX3 7TD

Ample free parking and on the London to Oxford
bus route (bus stops right outside the school)

Ian Muir and the Craiggellachie Band

Full details in next issue or from

www.rscdoxfordshire.org.uk

Contact Trisha Rawlings, 01869 340830 or
trish@rawlings50cc.plus.com

IAN & VAL MCFARLANE

Scottish/English Dance

Sunday 7 July 2013

4.15 – 8.00pm

The Beaconsfield School, HP9 1SJ

Superb music supplied by

Mollie Koenigsberger & friend(s)

Contact Ian & Val McFarlane, 01494 672782 or
www.mcf107.com

CERTIFICATE COURSE

I am proposing to run a course for Units 2, 3 and 5, also with tuition for Unit 4, commencing September 2013. To be held in the Bournemouth area.

Anyone who is interested, please contact
Marilyn Watson, 01425 28071 or
marilynscd@sky.com

SUBSCRIBE TO *THE REEL*

If you are not a member of the London Branch, you can order copies of *The Reel* from Wilson Nicol, 14 Great Woodcote Park, Purley, Surrey CR8 3QS or reelsubscriptions@rscdslondon.org.uk

Unfortunately the increased cost of postage has led to increased overseas subscription prices. The annual cost for individual subscribers is now £6.00 if resident in the UK, £12.00 for other European residents and £15.00 if resident elsewhere. There are special rates for bulk orders. Remittances in sterling please, payable to RSCDS (London Branch).

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OTHER SCOTTISH COUNTRY DANCE ORGANISATIONS

ABINGDON SCOTTISH COUNTRY DANCE CLUB. Dancing most Mondays, 8–10.15pm, Sept to June at Northcourt Centre, Abingdon, nr Oxford. All welcome. Details: Morag Liddell, 38 The Holt, Abingdon OX14 2DR moragian@sky.com or www.abingdonscdc.wordpress.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: Monica Johnson, 01276 472756 or www.addlestonescottish.org.uk

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

BERKS/HANTS/SURREY BORDER BRANCH RSCDS. Advanced Class, alternate Mondays, starting on Monday 10 September 2012. 8–10pm Finchampstead Memorial Hall RG40 4JU. Details: Shirley Ferguson, 01276 501952. General Class, every Wednesday, starting on Wednesday 12 September 2012, 8–10pm, Our Lady Queen of Heaven Church Hall, Frimley GU16 7AA. Teacher: Mervyn Short. Details: May Sloan, 01428 604868

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

BRIGHTON BRANCH RSCDS. Classes for beginners, intermediate and advanced, country and Highland, adults and children. Details: Rod Burrows, 01908 783053 or chair@rscds-brighton.org.uk or www.rscds-brighton.org.uk

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

CAMBERLEY REEL CLUB. Dancing every Tuesday 8pm at St. Paul's Church Hall, Church Hill, Camberley. Details: Janette Walton, 32 Moulsham Lane, Yateley, Hants GU46 7QY, 01252 875511

CAMBRIDGE & DISTRICT BRANCH RSCDS. Classes for all grades. Details: Lindsey Ibbotson, 07977905291 or lindsey.ibbotson@gmail.com

CAMBRIDGE SCOTTISH SOCIETY Scottish country dancing and other events. Dance Circle meets every Thursday 8pm from Sept to June. Details: Rachel Schicker, 01223 364557 or www.camscotsoc.org.uk

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 7.30–10pm 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, 01242 528220 or mbsteale45@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: Esther Wilkinson, 01206 240132 or ewilkin@gmail.com or 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, Chiswick W4 1TX (right turn out of Turnham Green tube station, 100yds). Sundays from 16 Sep 2012 till 23 June 2013 with Xmas and Easter breaks. Midsummer Magic open air picnic dance in Chiswick House grounds 30 June 2013. Beginners' class 6–7.10; Social Dancing 7.15–9.20. Details: 07990 573671 or www.chiswickscottish.org.uk

CRAWLEY SCOTTISH COUNTRY DANCING CLUB meets Thursdays 8–10pm 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, 01293 882173

CROYDON & DISTRICT BRANCH. Branch classes in Coulsdon: General, incl Beginners with technique (Fri); Advanced & Improvers (Wed). Details: Sue Hassanein, 01737 358401 or suehassanein@tiscali.co.uk or 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: Angela Ross, 020 8504 3376 or angelaross87@hotmail.com or www.efsa.org.uk

EPSOM & DISTRICT CALEDONIAN ASSOCIATION holds weekly adult dance classes for beginners and intermediate/advanced levels (September to March), including informal dances. Details: Dorothy Pearson, 366 Chipstead Valley Road, Coulsdon CR5 3BF, 01737 551724 or pearson2902@tiscali.co.uk

FARNHAM SCOTTISH COUNTRY DANCING CLUB. Dancing every Tuesday at 8pm, September to May at the Memorial Hall, West Street, Farnham, Surrey. Details: Mrs Annette Owen, 19 Park Prewett Road, Basingstoke, Hants RG24 9RG,

01256 959097 or www.fscdc.co.uk or annetteowen@hotmail.co.uk

FELTHAM & DISTRICT SCOTTISH ASSOCIATION meets Tuesdays 8pm, September to mid-July at the White House Community Centre, The Avenue, Hampton. Details: Ann or Paul Brown, 01784 462456 or 07801 160643, or 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. Details: Michael Ferguson, 01276 501952

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: Celia Stuart-Lee, 01753 884217 or info@gxscottish.org.uk or www.gxscottish.org.uk

GREENFORD AND DISTRICT CALEDONIAN ASSOC. meet at the British Legion Hall, Oldfield Lane, Greenford. Visitors welcome. Tuesdays 8–10.30 p.m. Details: Mrs P. Crisp, 19 Compton Place, Watford, Herts WD19 5HF, 0203 078 0018

GUILDFORD SCDC meets at Onslow Village Hall, Wilderness Rd, Guildford GU2 7QR most Mondays at 8pm from September to June. Details: 01483 456091 or www.gsdc.org.uk

HAMPSTEAD & DISTRICT SCOTS' ASSOCIATION. Dancing on Tuesdays Sept–June from 8–10pm 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 8pm at Lourdes Hall, Southdown Road, Harpenden. Classes on Thursdays from 8pm. Details: Val Owens, 29 Palfrey Close, St. Albans, Herts AL3 5RE, 01727 863870

HARROW & DISTRICT CALEDONIAN SOCIETY. Classes Wednesdays 8.15–10.15pm, St. Albans Church Hall, Norwood Drive (off The Ridgeway), North Harrow. Details: Jane Forbes, 7 Buckland Rise, Pinner HA5 3QR, 020 8428 6055 or 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, 020 8560 6160

OTHER SCOTTISH COUNTRY DANCE ORGANISATIONS (continued from previous page)

- HEREFORDSHIRE BRANCH RSCDS.** Dancing in this beautiful holiday area every week of the year. Visitors always welcome. Details: Brian, 01568 615470 or brianraasay@btinternet.com
- HERTSMERE REEL CLUB.** Monthly dances on third Saturday (exc. Aug & Sept) 7.30–11pm, Tilbury Hall (URC), Darkes Lane, Potters Bar. Details: Mary Fouracre, 171 Dunraven Drive, Enfield EN2 8LN, 020 8367 4201
- 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 7–8pm. General 8–10pm. Details: Mrs Linda McRitchie, 60 Bradstow Way, Broadstairs, Kent, 01843 869284
- JERSEY CALEDONIA SCD GROUP.** Details: Joy Carry, Les Arbres, Rue des Cateaux, Trinity, Jersey JE3 5HB, 01534 862205 or chanjoy@jerseymail.co.uk; Alan Nicolle, 01534 484375 or alan.nicolle88@googlemail.com; or Brenda Gale, 01534 862357 or 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*, Frank Bennett, 12 Lingfield Road, Worcester Park, Surrey KT4 8TG, 020 8715 3564 or www.londonhighlandclub.co.uk. Dial-a-programme service: 020 8763 8096
- LUCY CLARK SCD CLUB** meets Thursdays 8pm, Oldhams Hall, Great Missenden. Details: Dick Field, Stonefield House, Clappins Lane, Naphill, Bucks HP14 4SL, 01494 562231
- MAIDENHEAD SCOTTISH DANCING CLUB** meets every Tuesday 8pm 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 or maidenheadscottishdancing.org.uk
- MAIDSTONE (COBTREE) SCD GROUP** meets every Wednesday 7.30–10pm at The Grove Green Community Hall, Maidstone. Details: Dick Barford, 55 Northumberland Road, Maidstone ME25 7JG, 01622 685984
- MEDWAY AND DISTRICT CALEDONIAN ASSOCIATION.** Dancing Thursdays 8–10.15pm 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, 01474 822919
- MEOPHAM SCD CLUB** meets every Monday evening from September – June at 8.15–10.15pm at the Village Hall Meopham. Details: Mrs Jane Whittington, 5 Coldharbour Rd., Northfleet, Kent DA11 8AE, 01474 359018
- MILTON KEYNES BRANCH RSCDS.** Mixed ability class Mondays 8–10pm. Bradwell Village Hall, Milton Keynes. Details: Jan Jones, 52 Aintree Close, Bletchley, Milton Keynes MK3 5LP, 01908 378730 or 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. Informal Saturday dances. Details: Mrs Jennifer Warburton, 17 Victoria Road, Shefford, Beds SG17 5AL or 01462 812691
- NORTH KENT SCOTTISH ASSOCIATION.** Dancing 7.45–10pm. most Wednesdays at Barnehurst Golf Club. Beginners welcome. Details: Nigel Hewitt, 227 Knights Rd, Hoo, Rochester, Kent ME3 9JN, 01634 254451
- ORPINGTON & DISTRICT CALEDONIAN SOCIETY.** Dancing every Thursday 8–10.15pm at Petts Wood Memorial Hall. Beginners/Improvers Class every Monday 8–10.15pm at St. Pauls, Crofton Road, Orpington. Details: Hadyn Davies, 0208 658 9188 or hadyndavies@gmail.com
- OXFORDSHIRE BRANCH RSCDS.** Dancing on Thursdays throughout the year in Oxford. Details: Patricia Rawlings, 29 Frances Road, Middle Barton, Chipping Norton, Oxon OX7 7ET, 01869 340830
- READING ST. ANDREW'S SCOTTISH DANCING SOCIETY.** Dancing at St. Andrew's URC, London Road, Reading from 8–10pm, September to May, Tuesdays (elementary) and Wednesdays (general). Details: Sara Ribbins, 157 Upper Woodcote Road, Caversham, Reading RG4 7JR, 0118 947 3207 or sara@ribbins.co.uk or www.scottishdancingreading.org
- REIGATE SCOTTISH COUNTRY DANCE CLUB** meets most Mondays 8.15–10.15pm, September to May at the Redhill Methodist Church Hall, Gloucester Road, Redhill, Surrey RH1 1BP. Details: Wendy Mitton, 01737 766244 or wmitton517@btinternet.com
- RICHMOND CALEDONIAN SOCIETY** meets at the Oddfellows Hall, Parkshot, Richmond, every Wednesday evening at 8pm from mid Sept. to end of May. Details: 020 8943 3773 or www.richmondcaledonian.co.uk
- SANDERSTEAD URC SCOTTISH DANCE GROUP.** Dancing Tues 8pm at Sanderstead URC Hall, Sanderstead Hill, S. Croydon. Details: Graeme Wood, 01883 627797 or gwood@gna.cc
- 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. Details: Denise Haugh, 020 8392 2920 or dhaugh200@btinternet.com
- ST JOHN'S'S SDC WOKINGHAM** meet every Thurs 8–10.15pm Sept to June at St. Sebastian's Hall, Nine Mile Ride, Wokingham. All standards welcome. Details: Sue Davis 2 Larkwood Dr, Crowthorne, 01344 774344 or alan.suedavis@gmail.com. Also Children's Class Sats 9.30–11am at the Parish Hall, Crowthorne. Details: Deborah Draffin, 01344 776831
- ST NINIAN'S SCOTTISH DANCERS,** Luton, meet every Wednesday, September to June 8–10pm at St. Ninian's UR Church, Villa Road, Luton, Beds. Details: Sarah Kelsall-Patel, 01296 681968 or Ted Andrews, 01582 508580 or www.saintniniansluton.org.uk
- 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 OBD. Details: Maggie Westley, 020 8647 9899 or 07956 937157, or westley.maggie14@rmh.nhs.uk
- SEVENOAKS REEL CLUB** meets every Tuesday from September to May, 8–10pm at Kippington Church Centre, Kippington Rd, Sevenoaks. Details: Philip Howey, 53 Asher Reeds, Langton Green, Tunbridge Wells, Kent TN3 0AR, 01892 862094 or philip.howey3@virginmedia.com
- SHENE SCOTTISH COUNTRY DANCE GROUP** meets every Wednesday from September to May, 8.15–10.15 pm, in Barnes. Details: Fiona Jack, 07780 671021 or jack_fiona@hotmail.com
- SIDCUP & DISTRICT CALEDONIAN ASSOCIATION.** Dancing on Wednesdays from 8–10.15pm throughout the year at Hurst Community Centre, Hurst Road, Sidcup, Kent. Details: Pauline Cameron, 7 Wayne Close, Orpington, Kent BR6 9TS, 01689 838395
- SOUTH DORSET CALEDONIAN SOCIETY.** Dancing at St. Edmund's Church Hall, Lanehouse Rocks Road, Weymouth, Dorset, Wednesday, 7.30–10pm. Details: Miss Valerie Scriven, 13 Fenway Close, Dorchester Dorset DT1 1PQ, 01305 265177
- SOUTH EAST ESSEX SCOTTISH SOCIETY.** Dancing Fridays, 7.30–10.30pm, St. Peter's Church Hall, Eastbourne Grove, Southend (near hospital). Tuition 7.30–9pm. Details: Mrs Edna Carroll, 01702 428974
- SOUTH EAST HERTS SCDS.** Classes in Hertford, Sept to May: Inter/Adv Tues 7.45pm, Hollybush School, Hertford; Beginners Thurs 8pm, Guide Hut, West Street, Hertford; Demonstration 2nd Mons 8pm, St. John's Hall, Hertford. Details: Jack Ginn, 01438 861754
- SOUTHWICK SCD CLUB** meets Thursdays 8–10.15pm at Southwick Community Centre, Southwick, W Sussex. Details: Julie Howell, 63 Mile Oak Rd, Portslade, Brighton, East Sussex BN41 2PJ, 01283 415778 or Julie@howell.name
- SURBITON & DISTRICT CALEDONIAN SOCIETY.** Dancing every Thursday at 8pm from September to June at St. Mark's Church Hall, Church Hill Road, Surbiton. Details: David Horwill, 32 Wolsey Road, Sunbury-on-Thames, Middx TW16 7TY or 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, 01892 534512 or www.rscdstunbridgewells.org.uk
- WATFORD & WEST HERTS SCOTTISH SOCIETY.** General and Beginners/Improvers Classes at Bushey Community Centre, High Street, Bushey WD23 1TT. Thursdays from 8–10pm. Details: Stuart Krelloff, 60 Tunnel Wood Road, Watford WD17 4GE, 01923 492475 or reel@WatfordScottish.org.uk
- WELWYN GARDEN CITY SCOTTISH COUNTRY DANCE CLUB** meets Wednesdays 8–10 pm September to June at Lemsford Hall, Lemsford Village, Welwyn Garden City. All welcome. Details: Douglas Wood, 01582 469928 or welwyn.scdc@uwclub.net
- WEMBLEY & DISTRICT SCOTTISH ASSOCIATION.** Dance Class Mondays 8pm. The Church of the Ascension, The Avenue, Wembley, Middx. Details: Mrs Pam Crisp, 19 Compton Place, Watford WD19 5HF, 020 3078 0018
- WIMBLEDON.** St Andrew Society (London): Wimbledon and District Scots' Association. Dancing Tuesdays 8pm at Holy Trinity Church, 234 The Broadway, Wimbledon SW19 1SB. Details: Miss Alison Raffan, 2 Erridge Road, Merton Park, London SW19 3JB, 020 8540 1755 or araffan@googlemail.com or www.standrewsoclondon.netne.net
- WINCHESTER BRANCH RSCDS.** Classes Tuesdays 8–10pm. Club nights 1st and 3rd Wednesdays 8–10pm. Both evenings at St. Peter's School, Oliver's Battery Rd North, Winchester. Details: Wendy Mumford (teacher), 20 Blendon Drive, Andover SP10 3NQ, 01264 363293 or wendy@mumford.com
- WITHAM & DISTRICT CALEDONIAN SOCIETY.** Dancing every Wednesday 8–10pm. The Centre, UR Church, Witham, Essex. Details: Beryl Munro, 01621 850838 or beryl.munro@btinternet.com



Above: London Branch Winter Wednesday dance, 20 February: Ian and Jeni Rutherford on the bookstall
Below: London Branch Family Day, 23 March





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