



the reel

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

Editorial Address: 6 King's Grove, S.E.15. Price 4d. (Free to members of the Branch)

No. 71

FEBRUARY—MARCH, 1963

MEMBERS' DANCE

The Royal Scottish Corporation Hall,
Fetter Lane, E.C.4

SATURDAY, 27th APRIL

STAN WATTS BAND

	S.C.D.
	Book
1. Roxburgh Castle	6- 1
2. Miss Mary Douglas	10-11
3. Braes of Busby	9- 8
4. Gates of Edinburgh	15- 5
5. Todlen Hame	16- 6
6. Over the Dee, Over the Don	
7. Lochiel's Rant	19- 2
8. Eightsome Reel	
9. Foursome Reel and Reel of Tulloch	
10. Isle of Skye	10- 7
11. Muirland Willie	21- 9
12. My Only Jo and Dearie, O' ...	21- 2
13. Mairi's Wedding	
14. Waverley	15-12
15. Mrs. Stewart's Strathspey ...	13- 3
16. Highland Reel	13- 5

Admittance to these dances is restricted to members of the London Branch and subscribing Readers of "The Reel". To avoid overcrowding, the number of dancers will be limited to 140 and for this reason application for tickets for Members' Dances must always be accompanied by members' names where more than one ticket is required.

Remittances, with a stamped, addressed envelope should be sent to Ian G. Anderson, 41, Banstead Road South, Sutton, Surrey.

Only postal applications for one dance at a time will be accepted, and then not more than two weeks ahead of the date of the dance. Telephone enquiries will not be accepted. Cheques should be made payable to The Royal Scottish Country Dance Society (London Branch).

Tickets 5/-, including refreshments. Time: 7 to 10.30 p.m. Place: The Royal Scottish Corporation Hall, Fleur-de-Lis Court, Fetter Lane, E.C.4.

THE ROYAL SCOTTISH COUNTRY DANCE SOCIETY (London Branch)

Annual Ball

The Hyde Park Hotel, S.W.1

FRIDAY, 24th MAY, 1963

8.30 p.m. to 2.00 a.m.

PROGRAMME

McBAIN'S BAND

Pipe-Major Peter Quinn

1. Scottish Reform
2. Back of Benachie
3. Monymusk
4. The Duke of Atholl's Reel
5. The Montgomeries' Rant
6. Cauld Kail
7. The Eight/Sixteensome Reel
8. Strathspey and Reel of Tulloch
9. The Reel of the 51st Division
10. Camp of Pleasure
11. White Heather Jig
12. Duke and Duchess of Edinburgh
13. The New Rigged Ship
14. General Stuart's Reel
15. The Braes of Breadalbane
16. Cadgers in the Canongate
17. Machine without Horses
18. The Perth Medley
19. The Buchan Eightsome Reel
20. New Scotland Strathspey
21. Mairi's Wedding
22. Robertson Rant
23. Haymakers
24. Duke of Perth

M.C.: JOHN ARMSTRONG

Tickets £2 (inc. Buffet Supper) from James G. B. Anderson, 6 Chesham St., S.W.1.

Please enclose a stamped addressed label and mark the envelope "Ball".

GUEST DANCE

Porchester Hall, W.2

FRIDAY, 22nd MARCH, 1963, 7-11 p.m.

JIM MacLEOD and his Scottish Dance Band

	S.C.D.
	Book
1. Glasgow Highlanders	2- 3
2. Hamilton House	7-10
3. Duke of Perth	1- 8
4. Monymusk	11- 2
5. Montgomeries' Rant	10- 1
6. Waltz	
7. Off She Goes in the North ...	18- 8
8. Jimmy's Fancy	14-11
9. Cadgers in the Canongate ...	9-10
10. Two and Two	19-10
11. Haughs O' Cromdale	4-10
12. Scots Bonnet	10- 9
13. Eightsome Reel	
14. Dalkeith's Strathspey	9- 6
15. Fly Not Yet	13- 8
16. Lady Susan Stewart's Reel ...	5- 9
17. Waltz	
18. The Golden Pheasant	16- 9
19. Strathglass House	13- 9
20. Dashing White Sergeant	3- 2

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AT

Northbrook School, Lee Green, S.E.

Saturday, 30th March

7.30—11.30 p.m.

MIKE MacNEIL'S BAND

Tickets 4s. 6d. including refreshments obtainable at door

PROGRAMME

Scottish Waltz, Hamilton House, Ship of Grace, White Heather Jig, Ladies of Dingwall, Dalkeith's Strathspey, Mairi's Wedding, Robertson's Rant, Eightsome Reel.

INTERVAL

Duke of Perth, Glasgow Highlanders, Solo item, General Stuart's Reel, The Deuks dang ow'er my Daddy, Craigellachie Bridge, Bonnie Anne, Cauld Kail, New Scotland Strathspey, Montgomerie's Rant.

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THE ROYAL SCOTTISH COUNTRY DANCE SOCIETY

Patron—H.M. The Queen

OBJECTS:

To preserve and further the practice of traditional Scottish country dances.

To promote and encourage the formation of branches.

To provide, or assist in providing, special education or instruction in the practice of Scottish country dances.

To publish, or cause to be published, descriptions of Scottish country dances, with music and diagrams, in simple form and at a moderate price.

To collect books, manuscripts and illustrations relating to Scottish country dances.

Generally to do such things as are considered by the Society to be incidental or conducive to the attainment of the objects above stated or any of them.

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R.S.C.D.S. Books 1-20, with music, 3/6 each.

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Three Traditional Scottish Dances, 3rd set, with music, 2/6.

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Three Traditional Scottish Dances, 4th set, with music, 2/6.

MacLeod of Dunvegan, Laird o' Dochert's Reel, Lamont of Inverynie.

Four Traditional Scottish Dances, 5th set, with music, 2/6.

Comprising Braes of Balquidder, St. Andrew's Cross, The Black Mill, St. Andrew's Nicht.

Three Traditional Scottish Dances, 6th set, with music, 2/6.

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Three Traditional Scottish Dances, 7th set, with music, 2/6.

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The Border Dance Book of Scottish country dances, with music, 3/9.

A collection of twenty-three dances (including La Russe), most of which are not published elsewhere.

The Duke and Duchess of Edinburgh, dance with music, 2/-.

Old Scottish Music, by Annie Shand, 3/- . This useful collection contains an alternative tune for each of the dances in S.C.D. Books 1-7.

Six Scottish Country Dances, by James B. Cosh, with music and instructions, 3/- . (Includes Mairi's Wedding, Betty's Wedding, Bonnie Glenshee, etc.).

The Kendoon Set of Dances (The Kendoon Strathspey, The Clachan, The Garple Burn) by Hugh Foss, with music and instructions, 2/6.

Eight Scottish Country Dances devised by John M. Duthie. Price 3/6 (this is a new book, and includes Ellwyns Fairy Glen, Back O' Bennachie, Gala Water, etc.).

S.C.D.'s of the 18th Century by Jack McConachie. Price 10/- (36 dances including Caberfei, Braes of Balquidder, Cock-a-Bendie, etc.).

The Speyside Collection of Scottish Country Dance Music, Books 1 and 2. Price 5/- each (18 selected tunes in each book for S.C.D.'s of the 18th century).

And due to several recent requests the bookstall has been re-stocked with:—
The Robertson Rant, dance with music 2/-.
Prince Charles of Edinburgh, dance with music 2/-.

THE DANCING YEAR 1962/63

The Members' Dances, with bands, arranged for 1962/63 in The Royal Scottish Corporation Hall are as follows:

Friday, 15th February, 1963

McBain's Band

Wednesday, 27th April, 1963

Stan Watts Band

Saturday, 25th May, 1963

Bob Duncan and his Band

Guest Dance:

Porchester Hall, W.2—22nd March, 1963

Jim MacLeod and his Scottish Dance Band

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THE REEL

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Limited quantities of back numbers may be obtained at 4d per copy, plus 3d. for postage.

Terms for advertising in "The Reel" may be obtained from Miss M. Jamieson. The circulation is about 1,500 and this bulletin is believed to be the only publication (apart from the R.S.C.D.S. Annual Bulletin) through which advertisers can focus on Scottish country dancers.

Please mention "The Reel" when replying to advertisers.



EASTER WEEK-END

Have you forgotten to write about the Easter Week-end of Scottish Country Dancing at Lodge Hill, Pullborough?

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BISHAM ABBEY

23rd-25th November, 1962

Once again members of the R.S.C.D.S. descended upon Bisham Abbey to be met and welcomed by Jim Lewis and Jean and were later introduced to the new Domestic Bursars. These good ladies not only supplied excellent food but did much to foster the friendly atmosphere which prevailed throughout the week-end.

Excellent tuition was provided throughout by Mary Stoker and Innes Russell who coped extremely well in a ballroom crowded to capacity.

Once again the usual remark was made while folks were saying goodbye — Best Bisham ever.

F.G.

RENEWAL OF SUBSCRIPTIONS

Subscriptions for 1962/63 were due on 1st July, 1962, and should be sent to Mr. H. E. Shank, 541 Upper Brentwood Road, Gidea Park, Romford, Essex. Receipts will not be issued unless specially requested.

The 1962-63 Subscription issue will be a new booklet covering books 19-20-21 and will be sent to paid up members as soon as available. Where there is more than one member in a family an alternative choice will be allowed, subject to availability.

ANNUAL SUBSCRIPTION ...	5/0
LIFE MEMBERSHIP	£3/3/0

ENGAGEMENTS DIARY

FEBRUARY
15th Friday

ST. ANDREW (SOCIETY)—Third Annual Ball at Wimbledon Town Hall, S.W.19. Reg. Flower's Band. 7.30 p.m. to 11.30 p.m. Tickets (7/6) available from The Hon. Treasurer, Mr. W. S. Johnstone, 32, Oakdene Drive, Tolworth, Surbiton, Surrey. Tel. No. DER 7600.

MARCH
15th Friday

FARNHAM SCOTTISH COUNTRY DANCING CLUB. Spring Dance at Bourne Club, Frensham Road, Farnham. McBain's Band. 8 p.m. Enquiries to Hon. Sec., 78 Lynch Road, Farnham, Surrey. Phone: 5520.

MAY
3rd Friday

CAMBERLEY REEL CLUB. End-of-Season Dance, Agincourt Hall, Camberley. Fraser's Band. Details from Hon. Secs., Park View, Hawley, Nr. Camberley (Tel: Camberley 4667).

THE ENGAGEMENTS DIARY provides Hon. Secretaries of Scottish country dance organisations with a means of informing their members of their own and other fixtures with no trouble and at little expense. The cost is 2/6 per insertion. We should like to make it as complete as possible and hope that Hon. Secretaries will send details of their arrangements, preferably set out in the manner shown above, to Miss M. JAMIESON, 12, HOWITT CLOSE, POWITT ROAD, N.W.3.

DANCING THIRTY YEARS AGO

In 1930, Scottish Country Dancing along S.C.D.S. lines was just starting in British Columbia. One major concern of the Provincial Executive of those days was with uniform and accurate interpretation of the dances. They wrote "We find in Vancouver that absolute adherence to the published instructions avoids disputes on the part of our older members, many of whom have been taught . . . variations which may have been peculiar to their part of Scotland". They also decided that only Scottish dances as published by the parent society should be danced at their regular meetings. This, of course, disappointed those older members who like the Quadrille—Lancer—Eightsome reel—Waltz—Polka type of programme, for of these dances only the Eightsome was an S.C.D.S. dance. The Executive therefore wrote to the S.C.D.S. to "request that the Edinburgh quadrille, the Lancers, and the Waltz be authorised as standard dances and inserted in future publications of the Society and . . . request explicit dance instructions for our use to be forwarded by the Secretary in Scotland covering these dances as soon as possible" (9th December, 1932). I can find no trace of any reply to this suggestion, but the Quadrilles continued to be danced (in January 1934, for example, the Executive modified their version of the fourth figure) and even today the Quadrilles and Lancers are still to be danced along with country dances, though less frequently than they used to be. Two resolutions on style (January 1933) were as follows. "That in the foursome, eightsome, threesome, ninesome, and sixteensome reels all the men hold their hands above their heads and the ladies hold their skirts while setting or reeling, and this is to be a recommendation to all the branches" and "that swinging in the foursome, eightsome, sixteensome and ninesome reels as now done be continued and recommended to all branches, as otherwise the highland character of the dance will be lost, and that the pivot be used in the swing".

The Executive's "Dance committee" studied the various dances as they were published by the S.C.D.S., selected interesting ones, discussed the interpretation of the written instructions and, when they were satisfied, recommended them to the branches. They also standardised sequences of highland steps in the Oxtan reel and the Foursome reel and reel of Tulloch. They introduced one non-S.C.D.S. dance: Barley Bree, which was sent them in manuscript by its collector, Ion C. B. Jamieson, in 1939. (It was later to be published in Book 13).

One dance which gave trouble was the waltz country dance. The older dancers crossed over "originally as in the old days, i.e. with a turning movement" (to quote from a query to the S.C.D.S.) until someone noticed that the instructions in Book 4 showed no turn. The turn was therefore eliminated "with regret, as all our older members, without exception, preferred the more graceful turn". However, one B.C. dancer had visited Scotland and found that the men only turned, and this agreed with information from Mrs. MacNab. The committee did not like to reintroduce the turn "to the probable accompaniment of 'I told you so'" without being quite sure: hence the letter from which I am quoting. The reply from the S.C.D.S. was: "With regard to the Waltz Country Dance, the man goes straight forward without a turn but the

lady does a waltz turn every time. This is because the man would have to take $1\frac{1}{2}$ turns to get round to face the next woman, and he has not time to do this". The reply was accompanied by a promise to bring the matter to the notice of the publications committee.

Another dance which led to queries was the eightsome reel. Here is one. "If the Grand Chain in the Eightsome Reel is altered from 8 to 16 bars, how are the 16 bars fitted into the chain?" The S.C.D.S.'s answer was "No-one can get round gracefully and easily in the chain with eight steps. If the circle is kept wide, it is quite easy to divide the distance into four equal parts and take four steps to each quarter. Lord James Stewart Murray, the President, says that this chain may be done with pas de basque". Here is another: "In the eightsome reel, what is the correct position for the men's hands when setting to partners? The usual position of 'holding the arms at the sides in a natural manner' seems out of place. The leading highland regiments here set the local ballroom fashions for the eightsome and foursome reels. The men usually place hands on hips when setting, the women holding skirts. When cutting the figure eight the arms are held above the head. When swinging, right arms are linked at elbow and passed behind partner's back, while left arms are held up similar to the reeling movement. Similarly, in the cartwheel movement, the outside man or woman holds the outside arm up. Two varieties of the step used in turning are found here: the committee favours the skip-change, but the ballroom fashion favours the pirouette. Are both permissible?" There is a comment "It is difficult to get members to change in these little things from acknowledged social custom, and an unsympathetic attitude towards such custom tends to alienate sympathy from the country dance movement". The S.C.D.S.'s reply was: "The man should slightly hold forward both hands towards the lady to whom he is setting. In the reel of three the man may put up his hands but the woman never. There is no swinging in the eightsome reel done correctly. In the wheel it is not necessary to condemn the man holding up his outside arm; it does not matter in the least. In turning, skip-change or pas de basque step is used".

A very interesting query is the following: "There are 17 dances in the seven books issued so far in which a reel of three is found. Of these, four have a footnote re dancing a reel of four across the dance when the last couple is reached. The B.C. society has followed this rule with success and thinks that it gives these dances a very attractive and characteristic closing note. In the other thirteen dances, no instructions for the closing movement are given. Does the rule apply equally to these others?"

Perhaps modern dancers will need a little explanation to clarify this. Most groups nowadays form up for dances like The Duke of Perth in four-couple sets. But traditionally, sets can range up to any size: four couples is merely a minimum. Let us consider, for example, a five-couple set. The first couple start off, and when they have danced through three times, they are in fourth place in the set. It is at this point that the new top couple start. The original top couple, however, need not stop here. They can continue to dance, but only (and here is the point) if they can successfully modify the dance so as to require only one couple below them. Often the modification is obvious

(e.g. a six-hands-round becomes a four-hands-round), and one common traditional modification is to turn reels-of-three-with-corners into reel-of-four across the dance. This is the reel of four about which the query was asked. The answer was: "Before going into the question, we would like to point out that the better and more generally used number of couples to a set is six, not four. Four we use for practice only to allow of each couple quickly reaching the top and having a turn as first couple. Some of the dances do not lend themselves to a two-couple finish, but such a finish where it can be used is always beautiful and the teacher can adapt the usual rules when it is possible to do so. E.g. set and turn corners becomes set and turn the same corner twice, and a cast off round one couple and then another as in Merry Lads of Ayr is done round and up the middle and round the same dancer again". Other questions on the same subject elicited the following answers. In deciding whether or not to introduce the modified ending, a good rule to go by is "Does the actual pattern of the dance require three couples—if it does, do not try to turn it into something perfectly different as a finish". Here is a list of dances, and a definite statement as to whether they can be finished by the two-couple method or not.

Greig's pipes	No
Marquis of Huntly	Yes
Dumbarton Drums	No
Scottish ramble	No
Lennox Love	No
Lord Macdonald's reel	Yes
Mrs. McLeod	Yes
You're welcome, Charlie Stuart	Yes
Edinburgh volunteers	No
Hamilton House	No
Princess Royal	Yes
Ye'll aye be welcome	Yes
Lady Mary Menzies	No
Braes of Tulliemet	No
Flowers of Edinburgh	Yes
Light and airy	Yes
Highland laddie	No
Falkland beauty	No
Duke of Hamilton	No
Capt. Macdonald's fancy	Yes
Fairy dance	Yes
Speed the plough	Yes

Modern dancers will, of course, want to know the answer for all the three-couple dances in the later books, but with the rule to guide them and this list to compare, most answers are fairly obvious.

Another interesting detail: "When the final leading couple in Glasgow Highlanders have reeled with couples 3 and 4, is it permissible for these couples to take their original places, men on men's side and women on women's side?" Answer: "As this is a ballroom dance, the number of times the dance is repeated depends on the orchestra. When the music stops you may give an extra chord, crossing to places on the first and bowing on the second, but generally in the ballroom partners bow to each other and lead away as they are standing".

And, finally, the query to this answer is obvious: "The setting up-and-down the dance in Speed the Plough is done only when it is part of the Perth medley. As a dance by itself with correct corners turned the setting is done across the dance. This was a mistake in one edition". (It is still a mistake in the 1952 edition — the latest I have — and moreover a diagram showing the mistaken position has been added!)

ROLL BACK THE CARPET

1. "Madrigals"

A writer, composer, painter or other creative artist with something to communicate demands mental activity from the consumers. But the only physical activity he expects is that they shall look or listen. A composer of hymns, on the other hand, demands that the consumers get together and do something. He has to remember, too, that hymns are for everyone, though he may also compose anthems "For Choir Only", and madrigals for musical societies.

Like a composer of hymns, a deviser of country dances demands action from the consumers, though he may also make up demonstration dances primarily intended to be looked at. Here are parallels to hymns and anthems. What about madrigals? There have been times in the past when it was common for small groups to meet, as they do now for bridge, and sing madrigals for their own pleasure without an audience (lucky audience?). Madrigal composers of those times had to make the consumers get together and do something.

Analogies can be useful provided they are not taken too far and any deductions made from them are carefully scrutinised, so it is worth pursuing the hymn-country dance analogy a little further. The chief difference, of course, is that hymns are for worship, however much we enjoy singing, while country dances are for enjoyment, however much we worship dancing.

In a recent number of **English Dance and Song**, the E.F.D.S.S. magazine, Douglas Kennedy wrote that in America the Square Dance was in the doldrums "because the fanatics have, as usual, demanded intricacy and ever more novelty; so the ordinary man and girl have been frozen out".

Using the hymn-dance analogy, hymns were being displaced by madrigals.

It is true that no activity can survive without recruits, and many recruits prefer broad roads to strait and narrow paths, but some people see no remedy except to return to the simple and primitive and preserve it in a deep freeze (is freezing in better than freezing out?). They would ban madrigals, not merely from church services, but altogether. They would not allow members of the congregation to join a madrigal society on the grounds that madrigal singing is too difficult for ordinary people and that anyone becoming an expert madrigal singer would despise and take no further part in hymn-singing. (To avoid misleading anyone, I add hastily that I don't believe this is the policy of Douglas Kennedy or of the E.F.D.S.S.)

Scottish Country Dancing in Britain is not in the doldrums. Thanks to the popularity of classes, "Anthems — For Choir Only", such as Macdonald of Sleat and Bonnie Anne find their way into "congregational" programmes. Demonstration experts enjoy hymn-type dances and take beginners in their stride. But is enough being done about "madrigals"? Do enough groups of eight or so roll back the drawing-room carpet and, not worrying too much what they look like, try out new ideas? Samuel Pepys used to collect his friends to sing the part songs he had composed. Are there many similar gatherings today? If drawing rooms are too small these days then "senior" as opposed to "advanced" or "demonstration" classes might serve instead.

Scottish Country Dancing has been developing and producing new ideas for several centuries and shows no sign yet of being frozen primitive (anything pre-

served so that it can't go bad is bad). More ideas are needed from each generation to keep the dancing alive and vigorous. Are there some ideas worth considering and developing even if they are not immediately acceptable to ordinary men and girls or even to demonstrators? Here is work for small groups or "senior" classes. They can experiment, rush up blind alleys and back again, formulate and discuss abstract theories about musical stimuli and mobile pattern-making, until some Samuel Pepys develops into a Bach or Beethoven and thus maintains the tradition that the deviser of country dances, even of the "hymn" type, is an artist with something to communicate and not merely a compiler of timetables.

At this point any ordinary man or girl reader, if still reading, will have become restive. They may not know much about choreography, but they know what they like.

As consumers, they are right (as always) and it will do them no harm to believe that dances grow on gooseberry bushes. It is for the providers rather than the consumers that these articles are being written.

Keats made his Grecian Urn tell its consumers, "Beauty is truth, truth beauty,—that is all Ye know on earth, and all ye need to know". It seems to me that the important word here is "Ye". Keats and the urn-maker must have needed to know a good deal more than that.

HUGH FOSS

Next article: 2. New figures from old.

This is the first of a series of articles written by Hugh Foss on the subject of constructing Scottish Country Dances and it is hoped that you will enjoy them. They are not meant to be controversial but some of them might provoke welcome letters.

Editor.

TO ARRAN

by

JOY CANDON—McNAMARA

"My heart's in the Highlands", my heart is not here,
I dream of fair islands where swift runs the deer,
Where Arran and Ailsa from dawn mists arise
That cobweb the seas and the misted pearl skies,
And music rings sweetly from hillside and glen,
A shimmer of brilliants cascade down the ben,
Where, dreaming, the waterfall flings its fine spray
On amethyst heather and blue-bells array.
The roads are white ribbons that spiral and turn
Midst cliffs drowned in opal and sparklets of burn.
The whirr of the pheasant—a flash of burnt gold,
As it rockets from earth, wings proudly unfold.
Still break the waves on that idyllic strand,
Where glint, as if brushed by an artist's hand,
The coloured stones, ranging in delicate hue
From clearest of pink to deep, indigo blue.
Rise the grey castle walls over heather and ling,
Sun-warmed where the charming azaleas cling,
A riot of pink, yet fairer than these
Are the flowering bushes that perfume the breeze,
Incredibly blossom on pebble-paved sands

Frail pink and white flower from fairy lands.

Oh Arran, my Arran, my isle of romance,
To thrilling pipe music feet twirl in the dance,

And all Scotland's magic, the poignant, the gay
Has long ago stolen my heart away.

K.A.S.S. COLUMN

The Kent Association of Scottish Societies is a non-political non-sectarian association of 21 Scottish Societies in the County. It was formed in 1951 with the objects of fostering Scottish sentiment, maintaining Scottish traditions and culture and promoting friendly relations between member societies. Six societies were represented at the first meeting.

In 1952 the first Ball was held at the Royal Star Hotel, Maidstone and proved very successful — so successful that it has become an annual event. By 1956 the membership had grown to 15 and interest had become so widespread that it was decided to hold an Autumn Ball in addition to the Spring one at Maidstone. The first one was held at Eltham and since then they have been held at Canterbury, Tunbridge Wells, Rochester and Orpington.

In 1959, Mr. Stephenson, the then Chairman, and Mrs. Stephenson, our present Chairman, organised the first one-day School of Scottish Country Dancing in Kent. This was the first of an ever increasingly successful venture which in 1962 included visitors from Sussex and Essex.

In 1960, Mr. and Mrs. Stephenson organised a Come Dancing Day, at which each society demonstrated one dance which had some feature of special interest but which was not regularly danced by other societies. The dance was then walked through and learnt by the other dancers.

Last Summer three parties visited the continent to demonstrate Scottish Country Dancing in International Festivals. One of these was organised by the Medway and District Caledonian Association and visited Valenciennes in France. The other two were organised by the Charing Eight Group and visited Mainz and Schwabenburg in Germany, the party visiting Mainz being particularly fortunate in winning the premier award.

Each year the Charing Group organises a competition for Scottish Country Dancing among the societies in South East England. This is run under R.S.C.D.S. rules and judged by certificated judges.

In 1963 there is as full a programme as ever. On the 2nd February there is a Come Dancing Day at Chatham. On the 3rd May the Annual Ball takes place at Maidstone with Bob Duncan's and Don Hills' S.C.D. Bands and piping by Pipe Major Peter Quinn. On the 18th May the One-Day School of S.C.D. with R.S.C.D.S. instructors takes place at Gillingham.

Member societies also have their own functions as follows:—

8th February—Bostall Park Spring Dance at Crayford.

1st March—Sittingbourne (of Charing Eight) Spring Dance.

15th March—Tunbridge Wells Charity Ball.

22nd March—North Kent S.C.D. Spring Dance.

5th April—Dover and East Kent Spring Dance.

For further information about any of the above functions contact:— F. M. Scott, Hon. Sec. K.A.S.S., Westmoor, Rainham, Kent. Tel: Rainham 81213.

OTHER ORGANISATIONS

THE ALLAN SCOTTISH COUNTRY DANCERS, SOUTHEND-ON-SEA (Affil. to the R.S.C.D.S.)—Hon. Sec.: Mrs. K. Jenkins, 62 Avenue Road, Westcliff-on-Sea, meet on Tuesdays at St. George's Presbyterian Church Hall, Park Terrace, 8-10 p.m.

BARNES SCOTTISH COUNTRY DANCE GROUP—Westfields Primary School off White Hart Lane, S.W.13. Tuesday evenings 8-10 p.m. Sept. to May. Visitors welcome. Details: apply Hon. Secretary, Miss Clare Williams, 73 Rosslyn Avenue, Barnes, S.W.13.

BIRMINGHAM BRANCH R.S.C.D.S.—Chairman: Mr. C. McGregor, 35 Wellington Road, Handsworth, Birmingham, 20. Secretary: Peter J. Smith, 34 Wroxall Road, Solihull, Warwicks. (SOL 4118).

BOSTALL PARK SCOTTISH COUNTRY DANCING GROUP (Affil. to R.S.C.D.S.)—Hon. Sec.: Mrs. J. H. Desmond, 31 Winchester Avenue, Bexleyheath, Kent. Group meets Thursdays 8-10.30 p.m. in The Annexe (adjacent St. Thomas More's R.C. Church), Long Lane, Bexleyheath. (For details ring Erith 36080 or Bex 0986).

BOURNEMOUTH SCOTTISH COUNTRY DANCE CLUB—Meets every Friday, 7.30 to 10.30 p.m. Hon. Sec.: Miss P. Smeed, 4 Cecil Road, Parkstone, Dorset. (Parkstone 3262).

BRIGHTON AND HOVE SCOTTISH COUNTRY DANCE CLUB—Meets every Tuesday, 7.30 p.m. Arnold House Hotel, Brighton. Hon. Sec.: Mr. Laurie Kemp, 24, Kingston Close, West Wway, Hove, 4.

CAMBERLEY REEL CLUB—Dancing every Tuesday, 8 p.m., from 11th September, 1962, at Hawley Hotel, Blackwater. beginners welcome. Joint Secretaries: Mr. & Mrs. I. M. Hunter, Park View, Hawley, nr. Camberley (Camberley 1667).

CHELtenham SCOTTISH SOCIETY—Scottish country dancing on Friday evenings at 7.30, St. Andrew's Presbyterian Church Hall. Enquiries on this and other activities to Mrs. L. B. Weaver, 28, St. Stephen's Road, Cheltenham.

EAST SURREY, WEST KENT BRANCH R.S.C.D.S. Hon. Sec.: Miss J. M. Harmer, 20 Godstone Mount, Downs Court Road, Purley, Surrey (Tel. Bywood 2638). Hon. Asst. Sec.: Miss N. Lambert, 12 Old Palace Road, Croydon, Surrey (Tel. Croydon 9136). Classes in Croydon, Beckenham, New Malden, Norwood, Reigate, Sanderstead and West Wickham.

EASTBOURNE SCOTTISH COUNTRY DANCING CLUB—Hon. Sec.: Mrs. B. M. Harbott, 2 Electricity Cottages, Churchdale Road, Eastbourne, Sussex. Dancing on Wednesdays, 7.30—10. Dickens Hall, Upperton Road.

ELIZABETHAN REEL CLUB—Scottish dancing every Tuesday afternoon 2—4. Mothers with small children welcome. Hon. Sec.: Mrs. J. A. Fuller, 65 Clonmel Road, Teddington, Middx.

ELSTREE AND BOREHAM WOOD REEL CLUB—Particulars from Mrs. Ruth Clarke, 25 Furzehill Road, Boreham Wood, Herts.

EPSOM & DISTRICT CALEDONIAN ASSOCIATION (Affiliated to the R.S.C.D.S.)—Classes in Scottish country dancing on Mondays and Wednesdays. Many other activities including informal Saturday dancing. Hon. Sec.: D. Sparks, Inverleith, 107 Higher Drive, Banstead (Ewell 1387).

FARNHAM SCOTTISH COUNTRY DANCING CLUB—Meets at The Bourne Club, Frensham Road, every Thursday 8—10.30 from third Thursday in September to last Thursday in May, classes and dances on alternate weeks. Sec.: C. Lowson, 78 Lynch Road, Farnham, Surrey (Tel. 6520).

HAMPSTEAD AND DISTRICT SCOTS ASSOCIATION—Dancing every Tuesday at 8 p.m. at St. Alban's Hall, West Heath Drive, Golders Green, N.W.11. Tuition first and third Tuesdays of the month. New members welcome.

HERTFORDSHIRE HIGHLAND GAMES SOCIETY—Chairman: Dr. C. Gillies, 43 Valley Road, Welwyn Garden City, Herts. (WNS 3343).

ILFORD SCOTTISH ASSOCIATION REEL AND SOCIAL CLUB—Hon. Sec.: Mrs. M. Taylor, 147 Mortlake Road, Ilford, Essex. Weekly Reel Club on Fridays at St. Alban's Church Hall, Albert Road, Ilford, 7.30—10 p.m.

INTER-VARSITY CLUB—Dances every Tuesday from 7.30—10.30 p.m. at Queen Alexandra's House, S.W.7 (next to Royal Albert Hall). Entrance at back in Jay Mews. Instruction given for each dance. Admission 3/-. Details from Scottish Country Dancing Organiser, 49 Hugh Street, S.W.1.

LONDON GALLOWAY ASSOCIATION—Hon. Gen. Sec.: W. K. Donnan, B.Sc., 11 Dysart Avenue, Kingston-on-Thames, Surrey (Kingston 9710).

LONDON PERTSHIRE ASSOCIATION—Hon. Gen. Sec.: Capt. J. Russell Hamilton, c/o Hamilton and Tyler, Leadenhall Buildings, 1 Leadenhall Street, London, E.C.3. Tel.: MINcing Lane 1371/Ruislip 3007.

RICHMOND CALEDONIAN SOCIETY—Hon. Sec.: Miss J. R. Anderson, 3 Melvin Court, High Park Avenue, Kew Gardens (PROspect 6030). Dancing at Presbyterian Church Hall, Quadrant Road, Richmond, alternate Mondays at 8 p.m., commencing September 17th, 1962.

ROMFORD SCOTTISH ASSOCIATION—Hon. Sec.: A. Gibson, 312 Main Road, Gidea Park, Romford, Essex. Club meets every Tuesday from 18th September at 7.30 p.m. at Heath Park Secondary School, Heath Park Road, Romford, Essex.

SEVENOAKS REEL CLUB—Hon. Sec.: Miss D. Day, Sevenoaks School, Sevenoaks. Classes on Tuesdays, Wednesdays and Thursdays, October to May.

ST. ANDREW SOCIETY (LONDON)—Convenor: Mrs. E. Stewart, 27 Keswick Avenue, Merton Park, S.W.19 (LIB 2091). Dancing every Tuesday commencing September 25th, at 8 p.m., at Community Centre, St. George's Road, Wimbledon. Instruction class alternate Tuesdays.

SWINDON, WILTSHIRE—Scottish country dance classes held alternate Mondays, 7.30 p.m. Clarence Street Schools. Enquiries to Colins, Auld Reekie, Wedmore Avenue, Chippenham (Phone: 3079).

TEDDINGTON & DISTRICT CALEDONIAN SOCIETY—Hon. Sec.: H. G. Rae, O.B.E., B.L., 11 Preston Close, Strawberry Hill, Middx. Dancing on Thursday, 8—10.30 p.m., and other social activities at Clarence Hotel, Teddington, Middx.

WATFORD & WEST HERTS SCOTTISH SOCIETY—Hon. Sec.: Mrs. E. B. Buchanan, 101 Cassiobury Park Avenue, Watford, Herts. Tel.: Watford 29696. Scottish Country dancing classes every Tuesday at 7 p.m. at St. Michael's Church Hall, Durban Road, West Watford. Admission 2/-.

WEST LONDON SCOTS at Hammersmith, meeting every Tuesday evening 7.30 to 10.00 p.m. approx. Those interested in Scottish Country dancing, and with a sincere interest in Scottish affairs generally, are invited to write for further particulars to Hon. Sec.: Mrs. D. Donnelly, 48 Heber Road, Cricklewood, London, N.W.2. (Gladstone 0754).

SUSSEX SCOTTISH CHARITIES ANNUAL CHARITY BALL

WINTER GARDENS, EASTBOURNE
Friday, 22nd March, 1963. 8 p.m.—1 a.m.
Don Hills Scottish Country Dance Band

Tickets 7/6 each available from Hon. Sec., Mrs. B. Harbott, 2 Electricity Cottages, Churchdale Road, Eastbourne.

FROM SCOTLAND

HAWTHORN SCOTTISH BROADCASTING BAND

(wearing Ancient Sutherland Tartan Jackets)

6 PIECE DANCE BAND

Enquiries to:

J. TOSH,
Hawthorn,
Coupar Angus Road,
Blairgowrie,
PERTSHIRE.

(Tel. Blairgowrie 755)

CLASSES — SESSION 1962/63

SYLLABUS

CENTRAL LONDON INSTITUTE

Day	Standard	Place	Teacher	Pianist	Times
Monday	Beginners	Central Y.W.C.A.	Miss Highstead	Mr. Watts	7.15 to 9.15 p.m.
	Certificate	Bolt Court	Miss Stamp	Mrs. Draper	6.30 to 8.30 p.m.
Tuesday	Intermediate	Central Y.W.C.A.	Miss Stamp	Mrs. Draper	7.15 to 9.15 p.m.
Wednesday	Demonstration	Central Y.W.C.A.	Mr. Ireland	Mrs. Hayes	7.15 to 9.15 p.m.
Thursday	Advanced	Central Y.W.C.A.	Mr. Quinn	Mr. Cooper	7.15 to 9.15 p.m.

Bolt Court (the class is at No. 6) is off Fleet Street, E.C.4. The Central Y.W.C.A. is in Great Russell Street, W.C.1.

Applications and enrolment fees to Mrs. Joy Richards, 78 Albany Mansions, Albert Bridge Road, S.W.11.

CHELSEA-WESTMINSTER INSTITUTE

Day	Standard	Place	Teacher	Pianist	Times
Monday	Advanced	Marlborough School	Mr. Hamilton	Mr. Cooper	7.0 to 9.0 p.m.
Wednesday	Beginners	Marlborough School	Mrs. Summers	Mrs. Draper	7.0 to 9.0 p.m.
Thursday	Intermediate	Marlborough School	Mrs. Jones	Mr. Watts	7.0 to 9.0 p.m.
	Senior	Marlborough School	Miss Gilbertson	Miss Stafford	7.0 to 9.0 p.m.

Marlborough School is in Sloane Avenue, off King's Road, S.W.3, and near Sloane Square and South Kensington Stations.

Applications and enrolment fees to Miss Airlie Ogilvy, 22a, Herne Hill, S.E.24.

MARYLEBONE INSTITUTE

Day	Standard	Place	Teacher	Pianist	Times
Monday	Intermediate	Rutherford School	Mrs. Ferguson	Mrs. Langstone	7.0 to 9.0 p.m.
Tuesday	Beginners	Rutherford School	Mr. Ireland	Mrs. Langstone	7.0 to 9.0 p.m.
	Elementary	Rutherford School	Mrs. Stoker	Miss Stewart	7.0 to 9.0 p.m.
	Advanced	Quintin School	Miss Jamieson	Mr. Cooper	7.15 to 9.15 p.m.

Rutherford School is in Penfold Street (off Bell Street), N.W.1, and near Marylebone and Edgware Road Stations. Quintin School is in Marlborough Hill, Finchley Road, N.W.8.

Applications and enrolment fees to Mr. John Appleton, 24, Brushwood Drive, Chorleywood, Herts.

Terms:

Spring — 7th January to 5th April, 1963.

Summer — 22nd April to 28th June, 1963.

Members' Fees: (inclusive of the increased L.C.C. fee)

Beginners' and Elementary classes: £2.5.0 per session; or £1.2.6 per term and 15/- for the summer term if the two previous terms have been paid.

Other classes: £2.15.0 per session; or £1.7.6 per term and 15/- for the summer term if the two previous terms have been paid.

Fees are payable at the beginning of the session or term.

General Enquiries to be sent to: Miss Stella Shank, 541, Upper Brentwood Road, Gidea Park, Romford, Essex.

NOTE: There are vacancies in the beginners' classes, particularly at Rutherford School.