



# 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. 80

AUGUST—SEPTEMBER, 1964

## MEMBERS' DANCES

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

12th SEPTEMBER, 1964

Bob Duncan and his Band

S.C.D.  
BOOK

1. Gates of Edinburgh ... 15- 5
2. Lord Rosslyn's Fancy ... 15- 6
3. Glasgow Highlanders ... 2- 3
4. Miss Nancy Frowns ... 14- 5
5. Corn Rigs ... 4-12
6. Duke & Duchess of Edinburgh
7. She's Ower Young to Marry  
Yet ... 14- 8
8. Buchan Eightsome Reel ... 21- 8
9. Foursome Reel & Reel of  
Tulloch
10. The Duke of Atholl's Reel ... 16- 3
11. Mairi's Wedding
12. The River Cree ... 8- 5
13. Dalkeith's Strathspey ... 9- 6
14. Hamilton House ... 7-10
15. Tartan Plaidie ... 7- 8
16. Duke of Perth ... 1- 8

24th OCTOBER, 1964

Stan Watts Band

S.C.D.  
BOOK

1. Machine Without Horses ... 12-12
2. Meg Merrilees ... 1- 5
3. Monymusk ... 11- 2
4. Reel of the 51st Division ... 13-10
5. Lamb Skinnit ... 14-12
6. Peggy's Love ... 8- 2
7. Miss Mary Douglas ... 10-11
8. Sixteensome Reel ... 6-12
9. Foursome Reel & Reel of  
Tulloch
10. The Duran Ranger ... 13- 1
11. Strathglass House ... 13- 9
12. General Stuart's Reel ... 10- 3
13. Teviot Bridge ... 5- 1
14. New Park ... 19-11
15. Speed the Plough ... 2- 4
16. The New Rigged Ship ... 9- 7

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 DANCING YEAR 1964/65

The Members' Dances, with Bands, arranged for 1964/65 in the Royal Scottish Corporation Hall are as follows:

Saturday, 12th September, 1964

BOB DUNCAN AND HIS BAND

Saturday, 24th October, 1964

STAN WATTS' BAND

Thursday, 26th November, 1964

MCBAIN'S BAND

Wednesday, 30th December, 1964

MCBAIN'S BAND

Saturday, 23rd January, 1965

BOB DUNCAN AND HIS BAND

Friday, 19th February, 1965

STAN WATTS' BAND

Saturday, 24th April, 1965

BOB DUNCAN AND HIS BAND

Saturday, 22nd May, 1965

STAN WATTS' BAND

Guest Dances are:

Porchester Hall, W.2.

Friday, 8th January, 1965

MCBAIN'S BAND

Porchester Hall, W.2.

Friday, 26th March, 1965

Jim MacLeod & his Scottish Dance Band  
(by kind permission of Hotel Dunblane,  
Perthshire)

ASCOT PRIORY HOSPITAL  
Entirely dependent upon voluntary  
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Seventh Annual Dance  
to raise funds for improvements  
SCOTTISH COUNTRY DANCING

MCBAIN'S BAND

Saturday, 17th October, 1964

7 p.m. — midnight

St. George's Hill Lawn Tennis Club  
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Highland or Evening Dress  
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Programme

The Dashing White Sergeant  
Jimmy's Fancy  
The Machine Without Horses  
Cadgers in the Canongate  
The Glasgow Highlanders  
Bonnie Anne  
Eightsome, Sixteensome or  
Thirtytwosome Reels  
The Axum Reel  
A Paul Jones  
Lady Auckland's Reel  
The Laird of Milton's Daughter  
Ellwyn's Fairy Glen  
The New Scotland Strathspey  
The New-rigged Ship  
Mairi's Wedding  
Cauld Kail in Aberdeen

Double tickets: forty-five shillings

Single: twenty-five shillings  
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Closing date Monday, 12th October

Cheques should be made payable to:

'Ascot Priory Charity Account'  
and crossed  
'Barclay's Bank, Shepperton'

## THE ROYAL SCOTTISH COUNTRY DANCE SOCIETY

Patron—H.M. The Queen

### LONDON BRANCH

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### 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.

## CORRESPONDENCE

201 Barnsole Road,  
Gillingham, Kent.  
24th May, 1964

The Editor,  
The Reel.  
Dear Mr. Editor,

May I be afforded space to put on record once again my appreciation of the Society, its teachers and its pianists? Yesterday no fewer than 234 students registered for the Kent Association of Scottish Societies' 6th One Day School of Scottish Country Dancing, held as usual in the Medway Towns. It is the highlight of our Kent Dancing Year and so popular has it become that not only are promises made by distant students to "meet you again at next year's School" but among our attenders are groups from the London Area, from Surrey, Sussex, Middlesex and Essex. Last year we had one Welsh student who arranged a May holiday in Surrey that she might attend the One Day School in Kent. This year, another, an S.C.D. teacher on holiday from Aberdeen, enrolled; next year we anticipate that even a member of the Helsinki S.C.D. Society or the Cincinnati S.C.D. group may drop in!

As before, our teachers were Bill Ireland (Principal of the School), Mary Stoker and Bill Hamilton with their pianists Ivy Hayes, Phyllis Draper and James Cooper. Students were loud in their praise of the clarity of exposition and the verve and patience of their instructors and were far from unaware—as can happen—of the contribution pianist makes to teacher and dancer.

Altogether it was an extremely profitable, cheerful and friendly day; students overcame all obstacles to attend—if even for a little—a misfortune that befell Canterbury dancers when anticipated Mod-and-Rocker trouble temporarily cancelled all Police leave. It was a day when no one spared himself, teacher, pianist or dancer; everyone wanted to go on; instructors had untapped reserves to teach, pianists an inexhaustible repertoire of heart-stirring tunes and dancers a potential of vitality not strained even by 10 p.m., after three and a half hours' dancing to lively music provided by another Branch member, Bob Duncan, whose Scottish Country Dance Band is well known not only at all Scottish Gatherings in Kent but at Members' Dances and at the London Parks' S.C. Dances.

For the unqualified pleasure that Society, teachers and musicians gave 234 students at their 6th One Day School.

Believe me,

Very gratefully yours,  
COLIN STEPHENSON,  
*Organiser of K.A.S.S. One Day Schools*

## ALL ACCESSORIES FOR SCOTTISH COUNTRY DANCING

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To Editor,  
The Reel.  
Dear Sir,

I have attended several dances and have been puzzled by the tunes played by the various bands.

In our club, we usually play Jimmy Shand or Jimmy Blair's records. We look forward to having live music and the band strikes up for our favourite dance with a completely different tune, then we hear one of our favourite tunes and we get up to do a dance we usually do to this tune and lo and behold, half of the set are doing one dance and half the other. I know in the dance books it sometimes says any traditional reel can be played for some of the dances. This is true but how much easier if the reel is phrased to fit the various formations. One band I have danced to, the drum beats out the tune but the big beat always comes in the middle of reel of 3. Then just as we are waiting for the music to swing us into a new formation we found no lifting ??? Can any readers explain this. Are we wrong in expecting this fillip from the band?

Yours sincerely,  
SUSAN HALLIDAY.

### EXTRACT FROM A BOOK OF GHOSTLY HAPPENINGS

Another reputed haunted church in Scotland is the Auld Kirk of Tulloch, long in ruins.

It is associated with the following ghostly traditional happenings: early in the eighteenth century, on a very stormy Sunday, the people of the village of Tulloch gathered together at the Church, as the manner was, in good time; but the Minister in his somewhat distant manse, thinking that no one would come out on such a day, resolved to stay at home.

The waiting people began to be very cold, and proceeded to clap their hands, and stamp their feet, in order to get some heat. By and by, they thought that they would be better for some refreshment, and Ale was procured.

Soon, the Ale began to do its work, and what with its influence, and the foot stamping, and hand clapping, they be-thought themselves that they might have a dance, and ere the day was done, the Church was a wild scene of revelry and unholy mirth.

The story goes on to tell how in twelve months every one who took part in the dance was dead, and that on the anniversary of the dance their ghosts dance in the Old Kirk of Tulloch, clapping their bony hands, stamping fleshless feet, and shrieking with laughter, to the terror of all who heard them.

The dance became known as the Reel of Tulloch, and was performed for many years. Maybe it is still danced.

AUTUMN SCHOOL AND A.G.M.  
IN GLASGOW  
Saturday, 7th November, 1964

### MORE NEW DANCES . . .

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## K.A.S.S. COLUMN

May is always a busy month for the members of the Kent Association of Scottish Societies as it is then that the Annual Ball and the One Day School of Scottish Country Dancing are held. In addition some of the Societies also hold their own "End of Season" dances.

The Annual Ball was held at the Royal Star Hotel Maidstone on Friday, 1st May, 1964, and the band was the Blue Bonnets Scottish Country Dance Band. The evening was a great success both socially and financially with a total of 408 people present. This was the highest attendance for several years and one of the chief difficulties in future years will be finding a hall large enough to accommodate all those who wish to attend. As far as the finances are concerned, the Ball showed a profit of £69 19 0d.

The One Day School of Scottish Country Dancing was held on Saturday 23rd May, 1964 at the Girls Grammar School, Chatham. 236 people booked into the school from 22 of the member societies and from five neighbouring counties. This again was very successful financially and made a profit of £42 7 10d. The three instructors and their pianists were all from the London Branch of the R.S.C.D.S.

On Saturday, 6th June the Association held an informal family day. This consisted of various sporting events for all age groups with a picnic tea and dancing in the late afternoon. Unfortunately the weather was bad, but in spite of this all the children's races were run and the five-a-side football played, with only two breaks for rain. The day was cut short at tea time as the rain set in more steadily but the general impression was that the 100 or so people who braved the weather enjoyed it very much. The competition cup was won by the North Kent Scottish Association and Mrs. J. W. W. Stephenson, the K.A.S.S. Chairman, presented the prizes.

A British party, of which the main component was a Scottish group of 45 people, left for Germany on 1st July. The party was organised by the Charing Eight Scottish Country Dance Group who have been to the Continent before to demonstrate S.C.D. The Scottish group consisted of two S.C.D. teams (including five qualified S.C.D. instructors), four Highland Dancers, a piper of the London Scottish, and the Deal and District Pipe Band. The remainder of the party was made up of English, Welsh and Irish folk singers and dancers, totalling 82 people. The party was competing at the Kassel Festival and touring the Rhineland giving displays at various German towns. The party was conveying greetings from many authorities in Kent and a special plaque from the Mayor and Corporation of Bexley. The organisers are currently negotiating a similar future tour in Scandinavia and for another Kent International Festival.

## RECORD REVIEW

### Jim McLeod and his Band

1. Legend of Scotland, Roxburgh Castle, Ladies Fancy, Mairi's Wedding GEP 8897 (45)
2. Happy Whistler, March of the Penny Whistler 7N 35187 (45)
3. Dashing White Sargeant, Strathspey, Reel & Tulloch (4+4+4), Strip the Willow, Eightsome, Argyle's Fancy, 51st, Gay Gordons, Waltzes and Marches. NPL 380110 (33)
4. Duke and Duchess of Edinburgh, Duke of Atholl's Reel, Shiehallion, Waltz, Deil Among the Tailors, Circassion Circle, Holyrood House, Gay Gordons, Macdonald of Sleat, Waltz, Duke of Perth. NPL 38012 (33)

### Lindsay Ross and his Band

5. Earl of Errol's Reel, Strathspey, Reel and Tulloch (2+2+4), Montgomerie's Rant, Lochiel's Rant. GGEP 8906 (46)

### Johnny Hastings and his Caledonian Dance Band

6. Heart of Midlothian, Deuks Dang ower my Daddie, Robertson's Rant, Waltz. ELP 134 (45)

### Ian Holmes Scottish Dance Band

7. Let's have a Party, Old-Time dances and a Paul Jones ZLP 2026 (33) (or stereo)

### Stan Hamilton and the Clansmen

8. Jessie's Hornpipe, Reel of Meg, Cauld Kail, Kingussie Flower, Mairi's Wedding, Hoopers Jig, MacPhersons of Edinburgh, Gates of Edinburgh. (see footnote)

### Peter White's Scottish Dance Band

9. College Hornpipe, Marchioness of Blandford's Reel SNB 7101 (45)

### Jimmy Blair and his Band

10. Last of the Lairds, La Tempete, Hamilton Rant. TE 17410 (45)

### Various Instrumentalists

11. Belfast Duck, Magpies Waltz. 7P 346 (45)
12. Scottische, Hornpipe 7P 348 (45)
13. English Morris and Sword Dances. 7EG 8846 (45)
14. Welsh Dances 7EG 8853 (45)
15. E.F.D.S. Community Dances. 7EG 8859 (45)

This pile of records ranges from very dull to most exciting; I will not particularize the former in detail. A quick mention for the last five which are not the main purpose of a review of Scottish records but may interest some readers. Of special interest is the virtuoso Dr. Kemworthy Schofield on No. 13, a one man band on pipe and tabor (a little drum), but the musical value for just listening is rather low.

The rest are Scottish, and more and more are giving full length dances, even Strathspeys. An ordinary 45 at 5s. to 6s., however, is just not long enough even for 8x32 bars of reel time, so we usually get 6x32. So choose L.P's or E.P's for dances, as distinct from classes.

Jim McLeod is well known now in London and his playing is satisfying in every way, to dancer and listener alike, but No. 2 is for listening only. Next in the poll, perhaps even top of it, must come No. 9. The Hornpipe is a stormer. Peter White wrote the music for Hugh Foss's dances.

Then we see a widespread variety of talent. Many little bands are getting their chance on B.B.C. and on record, but in one or two cases one finds the records much less satisfactory than the band in the flesh. There is something very depressing even eerie about a recording studio, or rather in the thought that one's actions are being preserved for ever. No band gets a record made unless it gives satisfaction on the dance floor, but in several instances the record would never sell the band. But the titles offered should sell the records to dancers hungry for variety. Stan Hamilton (No. 8) seems to be the leading band in Canada, and no wonder. He would put a number of Scottish bands in the shade, though his strathspeys are a trifle leaden-footed. (This is probably a worse fault than the commoner one of playing strathspeys too fast and too jerkily—especially in Perthshire, it seems. At least this gets more notes on the disc, and is lively and dancy rather than depressing even if it is not what we believe to be traditional.)

No. 7 has no country dances on it except Dashing White Sargeant, but could be very useful in a club collection, or for the Cally social where not everybody wants to country dance all the evening.

Note: No. 8 can be exported from Canada for about 25s. but we do not know about duty and P. Tax. Enquiries sent to *The Reel* will be forwarded.

## TEACHER'S CERTIFICATES

The London Branch once again had the pleasure of greeting Miss Jean Milligan when she adjudicated at the examination of 17 candidates for the Preliminary Certificate and 4 for the Full Certificate on the 5th and 8th June.

The Branch Committee thanks all members who were in any way connected with the examination, especially those members who were good enough to give their services as students, and congratulates the following on gaining their certificates:

### Full Certificate:

Misses B. A. R. Blomfield and B. Rudall; Mr. W. A. Southon.

### Preliminary Certificate

Mrs. M. Rowe; Misses C. Brabin, P. Bullen, P. Burton, J. M. Shillinglaw and E. West; Messrs. I. J. Irvine, P. H. Lockwood, A. McPhillips, F. P. Reid, G. L. Robertson and M. Thomas.



## BOOKSTALL

Postage 4d. for a booklet, 6d. for other publications. Apply to Alex Westwood, 31 Belsize Park Gardens, N.W.3, and mark your envelope "Bookstall" in the top left hand corner.

Cheques or P.O.s payable to R.S.C.D.S. (London Branch).

**Won't You Join the Dance?** by Jean C. Milligan, 7/6 (paper covers). Postage 7½d.

A manual of Scottish country dancing by the co-founder of the Society.

**101 Scottish Country Dances** by Jean C. Milligan, 5/-. Postage 7½d. A pocket-sized, illustrated handbook, including 23 hitherto unpublished dances.

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**R.S.C.D.S. Books 1-22**, with music, 1-21, 3/6 each, 22 4/6.

**Book of Graded Scottish Country Dances**, with music, 3/6—arranged for children and beginners.

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**R.S.C.D.S. Booklets**, without music, 3/- each. Each booklet covers three books, viz.: 1-3, 4-6, 7-9, 10-12, 13-15, 16-18, 19-21.

**Index** to Books 1-21 and Border Book, pocket size, 9d.

**Four Set Dances**, with music, 2/6. The first series of dances collected in Canada. It includes Hebridean Weaving Lilt, Macdonald of Sleat, Rouken Glen and The Shepherd's Crook.

**Four Traditional Scottish Dances**, 2nd set, without music, 2/6. Comprising Bonnie Anne, Over the Dee and over the Don, Brig o' Doon, and MacLaine of Lochbuie. No music is printed, but easily-found tunes are suggested, many of which are in Kerr's Caledonian Collection.

**Three Traditional Scottish Dances**, 3rd set, with music, 2/6. Comprising the Duke of Gordon's Welcome to Aberdeen, The Earl of Errol's Reel, and Jeannie o' the Witchin' E'e.

**Three Traditional Scottish Dances**, 4th set, with music, 2/6. MacLeod of Dunvegan, Laird o' Dochert's Reel, Lamont of Inveryne.

**Four Traditional Scottish Dances**, 5th set with music, 2/6. Comprising Braes of Balquhider, St. Andrew's Cross, The Black Mill, St. Andrew's Nicht.

**Three Traditional Scottish Dances**, 6th set, with music, 2/6. Because He was a Bonnie Lad, The Royal Salute, Kelvingrove.

**Three Traditional Scottish Dances**, 7th set, with music, 2/6. MacLeod of Harris, Rothesay at the Fair, Loch-anside.

**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, 2/6.

**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. Duchie. 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 Balquhider, 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).

**The Robertson Rant**, dance with music, 2/6.

**Prince Charles of Edinburgh**, dance with music 2/6.

**12 Scottish Country Dances** by J. Cosh. Booklet—without music, 2/-.

**Waverley Fugues. Twelve Scottish Country Dances** (diagrams and instructions) by Hugh Foss, 5/-.

## BLACK BARONY — WHITSUN

A two-pronged "attack" just after dawn on Whit Saturday—viewed with interest by Highland cattle from each side of the ¼ mile long drive from the road—and the hotel awoke to find that the advance parties from the London Branch had arrived.

Our hosts, Mr. and Mrs. Robinson, and their staff supplied early morning tea and breakfast with typical Scottish hospitality, which they continued to do in abundance throughout the week. By lunch time the party had practically all assembled, and Marie had marshalled her forces: the week's activities had started.

In spite of many having lost a complete night's sleep, everyone was dancing in the ballroom after dinner that evening, augmented by several friends of the members. A late stroll after the dance down the long drive in the black of night was made memorable when, on turning back, we found the drive lit and the hotel bathed in soft flood-lighting.

The weather, except for giving us all an extra bath while visiting the Grey Mare's Tail at St. Mary's Loch, was kind; the rain being viewed with great delight if not great success by the fishermen in the party. The visits to Edinburgh Crystal Glass Works and Andrew Stewart's Mill at Galashiels provided an interesting diversion.

The ballroom was filled on the Wednesday evening when an invitation was extended to a Scottish Country Dance party that was meeting in a hotel nearby and to R.S.C.D.S. members from the Peebles and Edinburgh branches. With Roy Dick and his Strathedin Band from Edinburgh, the evening was a highlight of the holiday.

"Guests of the Week" were Norman and Christine, old friends from the Demonstration Class now living in Edinburgh, and Irene Stewart who stayed one night.

Events during the week consisted of dancing every evening with the exception of Sunday when we viewed a selection of members' holiday films and during the day varied between billiards, walking, fishing, putting and sunbathing in the lovely hotel grounds. One must not forget the local sights, the bathroom in the tower! From the bath one had a perfect view of the hotel gardens, the bridge over the gorge through the grounds and the windows of a private residence, all to be seen through the three uncurtained windows. One need hardly say that the reverse was also the case!

Our thanks go to Marie for all the hard work put in to making this a most enjoyable holiday, particularly as the very poor response by the Society members to the holiday almost caused its cancellation.

## BANDS

MIKE MacNEIL AND HIS HIGHLAND DANCE BAND—69 Mount View Road, N.4 (MOU 1348).

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THE CRUSADERS SCOTTISH COUNTRY DANCE BAND—David L. Thomas, Berryhill, Taplow, Bucks.

BOB DUNCAN AND HIS SCOTTISH COUNTRY DANCE BAND. Enquiries: 41 Carton Close, Rochester, Kent (Tel. Chatham 45354).

STAN WATTS' SCOTTISH COUNTRY DANCE BAND. Enquiries: 27 Field View Road, Potters Bar, Middx. (Tel. Potters Bar 52131).

GEORGE MILES (Accordianist) AND THE GAY GORDONS, Scottish Country Dances, Dinners and Modern Dances. Enquiries to: 55 Penton Drive, Cheshunt, Herts. Tel. Waltham Cross 25754.

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## WEEK-END SCHOOL

A week-end school of Scottish Country Dancing will be held at Bisham Abbey, Nr. Marlow, Bucks. on 20-22 November, 1964.

Full details will appear in  
Reel No. 81.

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### 10. The tune: content

Music written purely to be heard can run the whole gamut of the emotions, from wildest joy to deepest sorrow, from courageous optimism to desperate pessimism, from gnawing unease to quiet content. It can, to descend to mechanical terms, keep varying the speed and the volume. It can modulate from key to key or even dispense with key altogether. It can call on any one of several solo instruments, or whole orchestras and choirs.

Scottish dance music is more limited. There are virtually only two speeds, which must remain constant throughout the dance, only three suitable instruments for the melody (or should this be two?), only simple modulations inside each tune, such as from minor to major or tonic to dominant, and the variation in volume, if any, must not be such as to make the music inaudible over ballroom conversation.

There is a similar limitation to the range of emotions it can evoke. A ballroom seems to call only for one—sociable gaiety. Music like Tchaikovsky's Pathetic Symphony would be out of place. Still, some dancers may sometimes wonder whether among all the gaiety it might not be pleasant sometimes to include a dance expressing, say, religious fervour or philosophic doubt. No special figures would be needed. Our present movements could take on the emotional significance given by the tune. Advance and retire, for instance, can symbolise showing off, flirtation—or twin souls sundered by cruel fate.

Can one then say that Scottish dance music must be gaily sociable and leave it at that, implying that since the mood should always be the same any dance will go equally well with any tune? Definitely no. A popular dance owes some of its popularity not only to having a good tune, but to having a good tune that fits the dance, a tune that "tells you what to do."

In my last article I dealt with structural fitting. The fitting of content, or mood, may be even more important. Even though the general mood may not vary the tune will have its peaks of excitement, its pressures and releases, its holdings in and sendings out.

Perhaps these abstract terms will be made clearer by a few concrete examples. In turning with one hand the moment of greatest tension, when one's biceps need most stimulus, is on the first beat of the second step. The ideal music for turn corners therefore would give peaks of excitement at the beginning of the 2nd, 4th and 6th steps. I use the word step instead of bar because I am leading up to the turn corners in Duke of Perth, where there are two steps to the bar. On the turn of first corner the tune works up to a high note (G) at the moment of greatest tension. For the more violent (once and a quarter) turn of partner the tune starts on that high note (G) and goes even higher (to A) for the high tension. The music for turning second corner is the same as for first and then there is relaxation for the final turn of partner, only three-quarters round.

This is, of course, a very crude example. Going up to a high note is not the only way of providing a peak of excitement. If bar 1 is sufficiently urgent it will carry the dancers through a one-handed turn even when there is relaxation on bar 2. Still, if a choreographer has 8 bars of a tune with peaks at the beginning of bars 2, 4 and 6, the figure, turn corners, is worth considering.

Another figure which welcomes the same peaks is the pousette, since the "turn" is more exciting than the "away". Even if the "away" is emphasised and the "turn" regarded merely as a preparation for the "up or down", there must still be excitement on the "big turn" on bar 6.

Another possible is set to corners and partner, if you consider the physical effort of "goodbye" requires more of a boost than the social effort of "hullo".

Any musical phrase, whatever its length, begins with pressure and ends with release, but the strength and length of the pressure varies. Some phrases increase the pressure as they go on; others maintain it steadily until almost the end; others start with a boost that suffices to carry them through to the end.

In bars 1-8 of The New Rigged Ship there is steady pressure for bars 1-6, with a slight relaxation at the end of bar 4. For bars 7-8 the pressure is relaxed. The music and dance here match exceptionally well. The tune urges the dancers round and half way back. Then, if they are listening to the music, they will release their partners on bar 7 as they return to their own sides.

In bars 1-4 of Hamilton House the boost on the high note at the beginning gives enough pressure to carry through to the end of the phrase. Again the music and dance match. 1st woman makes for 3rd man and turns him, setting politely to 2nd man on the way. If she set to 2nd man with a view to turning him, didn't like the look of him, turned 3rd man instead, she would need music with a boost on bar 3.

The Duke of Atholl's Reel, with its first tune in particular, shows an excellent match of the moods of the tune and the dance. The tune urges the dancers on for the energetic bars 1-16, then relaxes and lets them jog happily through the carefree bars 17-32.

Pressure and relaxation is not always the same as reining in and sending out. The tune Rachael Rae seems to me to begin with both pressure and sending out. So, to a lesser extent does Mrs. MacLeod. Sending-out music suggests travelling, preferably with an increase of speed.

I have only mentioned the crudest and most obvious points: peaks of excitement, pressure and release, reining in and sending out. A choreographer needs to listen to all the tunes possible, both while dancing and undistractedly on his own, until he evolves a theory or, better, acquires an instinct as to what sort of movement suits what sort of music.

HUGH FOSS.

Next article: 10. Petronella.

## THE REEL

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## ENGAGEMENTS DIARY

### September

#### 26th—Saturday

WHITE HEATHER CLUB WAL-  
THAMSTOW—13th Anniversary Dance  
at St. Stephen's Hall, Copeland Road,  
E.17. 7-10.30 p.m. Mike McNeil's High-  
land Band. Tickets 4/6d. Enquiries to:  
A. R. Geddes, 121 St. John's Road, E.17.

### October

#### 10th—Saturday

THE HAMPSTEAD AND DISTRICT  
SCOTS ASSOCIATION—First dance of  
the Season at St. Alban's Church Hall  
(opposite Golders Green Hippodrome).  
7.30-11 p.m. Mike McNeil's Highland  
Band. Pipe Major James Caution.  
Admission 4/6d. including refreshments.  
All are welcome.

#### 24th—Saturday

CAMBERLEY REEL CLUB—one-day  
school followed by a dance in the even-  
ing. Full details from Hon. Sec. Mr. D.  
Evans, Dundavoch, Paddocks Close,  
Camberley. Tel. 4365.

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**BARNES SCOTTISH COUNTRY DANCE GROUP.** East Sheen Primary School, Upper Richmond Road, S.W.14. Tuesday evenings 8-10 p.m. Sept. to May. Visitors welcome. Details: apply Hon. Secretary, Mrs. J. McKenzie, 18, Wallerton Gdns., East Sheen, S.W.14.

**BIRMINGHAM BRANCH R.S.C.D.S.**—Chairman: Dr. E. J. Forbes, 12 Ampton Road, Edgbaston, Birmingham, 15. Secretary: Peter J. Smith 34 Wroxall Road, Solihull, Warwicks. (SO1 4118).

**BOSTALL PARK SCOTTISH COUNTRY DANCING GROUP** (Affil. to R.S.C.D.S.)—Hon. Sec.: J. A. Matson, 2 Marley 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 37094).

**BOURNEMOUTH SCOTTISH COUNTRY DANCE CLUB**—Meets every Friday, 7.30 to 10.30 p.m. Hon. Sec.: Mrs. A. Timings, 24 Bury Road, Branksome Park, Poole, Dorset. Tel. Canford Cliffs 78272.

**BRIGHTON AND HOVE SCOTTISH COUNTRY DANCE CLUB**—Meets every Tuesday, 7.30 p.m. Arnold House Hotel, Brighton. Hon. Sec.: Mrs. S. Halliday, Ellerslie, Falmer Avenue, Salden, Sussex.

**CAMBERLEY REEL CLUB**—Dancing every Tuesday, 8 p.m., at Hawley Hotel, Blackwater. Beginners welcome. Sec.: Mr. D. Evans, Dundarroch, Paddock Close, Camberley. Tel. 4365.

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**EAST SURREY, WEST KENT BRANCH R.S.C.D.S.** Hon. Sec.: Miss J. M. Beale, 67 Bennetts Way, Shirley, Croydon. Classes in Croydon, Beckenham, New Malden, Norwood, Reigate, Sanderstead and West Wickham.

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**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 BOREHAMWOOD REEL CLUB**—Classes every Thursday at Summerswood School, Furzehill Road, Borehamwood. Beginners 7-8 p.m., Advanced 8-9.30 p.m. Childrens class at the Community Centre Hall on Thursdays 5.30-6.30 p.m. Hon. Sec.: Mrs. Peneligion, 5 Conway House, Manor Way, Borehamwood. Tel. Elstree 1583.

**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.: Ian W. Mackintosh, 5a Hawthorne Place, Epsom (Epsom 2877).

**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.: Mai. W. J. Dewey, 22 Fernhill Road, Farnborough, Hants. Tel. Farnborough, Hants 1995.

**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. Hon. Sec.: Miss C. Roberts, 121 Park Road, N.W.9. Tel. AMB 5338.

**HERTFORDSHIRE HIGHLAND GAMES SOCIETY**—Chairman: Dr. C. Gillies, 43 Valley Road, Welwyn Garden City, Herts, (WN5 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**—Public Dances every Tuesday from 7.30 to 10.30 p.m. at Queen Alexandra's House (near Royal Albert Hall), entrance in Jay Mews. Each dance walked through. Admission 3/-. Club membership is open to undergraduates and young graduates. Details from Hon. Sec., I.V.C., 49 High Street, S.W.1.

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

**THE RADLETT SCOTTISH REEL CLUB.** Classes held weekly on Thursdays at Radlett Christchurch Hall, 8 p.m.—10 p.m. Starting September 19th, 1963. DANCES every second Saturday of the month, 8 p.m. Alternately at Radlett Congregational Hall and Furzehill School, Boreham Wood, commencing September 14th, 1963.

**RICHMOND CALEDONIAN SOCIETY**—Hon. Sec.: Miss J. R. Anderson, 3 Melvin Court, High Park Avenue, Kew Gardens (PROspect 6030). Dancing and instruction at Presbyterian Church Hall, Quadrant Road, Richmond, alternate Mondays at 8 p.m., commencing September 23rd, 1963. Beginners class 7.30-8 p.m.

**ROMFORD SCOTTISH ASSOCIATION**—Hon. Sec.: J. M. Wallace, 118 Saunton Road, Hornchurch, Essex. Club meets every Tuesday from 17th September at 7.30 p.m. at Heath Park Secondary School, Heath Park Road, Romford, Essex.

**SALTIRE SOCIETY (LONDON BRANCH)**—Hon. Sec.: Miss J. Purves, 36 Langbourne Mansions, Highgate, N.6. Meetings at Royal Scottish Corporation, Fetter Lane, on first Friday in the month, October-May. Also country dancing on Monday evenings in Chelsea.

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Day	Standard	Place	Teacher	Pianist	Times
Monday	Beginners	Central Y.W.C.A.	Mrs. Jones	Miss Wilson	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.	Mrs. Stoker	Mrs. Draper	7.15 to 9.15 p.m.
Wednesday	Elementary	Central Y.W.C.A.	Mrs. Summers	Miss Stewart	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.

Applications and enrolment fees to Miss Stella Shank, 541 Upper Brentwood Road, Gidea Park, Romford, Essex.

#### CHELSEA—WESTMINSTER INSTITUTE

Day	Standard	Place	Teacher	Pianist	Times
Monday	Advanced	Marlborough School	Mr. Hamilton	Mr. Cooper	7.00 to 9.00 p.m.
Wednesday	Beginners	Marlborough School	Mr. Ireland	Mrs. Draper	7.00 to 9.00 p.m.
	Advanced	Marlborough School	Miss Gilbertson	Mr. Watts	7.00 to 9.00 p.m.

Marlborough School is in Sloane Avenue, off Kings Road, S.W.3 and near Sloane Square and South Kensington Stations. Application and enrolment fees to Miss Airlie Ogilvie, 22a Herne Hill, S.E.24.

#### MARYLEBONE INSTITUTE

Day	Standard	Place	Teacher	Pianist	Times
Monday	Elementary	Rutherford School	Mrs. Haugh	Miss Samet	7.00 to 9.00 p.m.
Tuesday	Certificate	Rutherford School	Miss Stamp	Mrs. Langstone	7.00 to 9.00 p.m.
	Demonstration	Rutherford School	Mr. Ireland	Mrs. Hayes	7.00 to 9.00 p.m.
	Advanced	Quinton School	Miss Jamieson	Mr. Cooper	7.15 to 9.15 p.m.
Wednesday	Intermediate	Rutherford School	Mr. Summerhays	Miss Wilson	7.00 to 9.00 p.m.

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

Applications and enrolment fees to Mr. E. B. Power, 208b Adelaide Road, N.W.3.

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Other Classes: £2 15. 0. per session; or £1 7. 6. per term and 15s. for the Summer term if the two previous terms have been paid.

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<b>Beginners</b>	For those who have little or no knowledge of Scottish Country Dancing.
<b>Elementary</b>	For those who have attended a beginners class and have acquired sufficient knowledge of basic steps and formations to progress.
<b>Intermediate</b>	A good knowledge of steps and formations is required.
<b>Advanced</b>	For experienced dancers.

#### ENROLMENTS

Application should be made in writing by the 11th September. Please give a second choice of class as it may not be possible for everyone to be allocated to the class of their first choice. The classes will be formed immediately after the 11th September and no acknowledgment will be sent if a place is reserved in the first choice of class.

An enrolment party will be held on the 14th September at the Central Y.W.C.A. from 6.30 p.m. and admission is free. Members of the committee will also be in attendance in the evening at Marlborough School on the 21st September and Rutherford School on the 24th September. Fees will be accepted at these three centres, together with enquiries from new members.

General Enquiries should be sent to Mr. John Appleton, 24 Brushwood Drive, Chorleywood, Herts.

Membership Subscriptions should be sent to Mr. H. E. Shank, 541 Upper Brentwood Road, Gidea Park, Romford, Essex.

Note: Cheques or P.O.'s should be made payable to R.S.C.D.S. (London Branch).