

RSCDS WELLINGTON REGION NEWSLETTER



Volume 25 No. 3
September 2022

President's Column



From Ann Oliver, President

As I sit down to write, top of mind is the passing of our Queen, and Patron of the Royal Scottish Country Dance Society since 1946. While this sad event will have affected us all in different ways, it has been lovely to hear that clubs have been doing dances written for the Queen to mark this ending of an era.

Upcoming Dances

On a more positive note, the Covid Traffic Lights setting also ended this week. This signals reduced risk of Covid within the community and so we look forward to seeing a return of dancers to our clubs and dance floors. The upcoming New Dancers' Celebration is the ideal opportunity to dust off the dance shoes, as the simpler programme offers a gentle entry back to dancing. We do hope for good numbers at this event, after having had to cancel it last year. Johnsonville Club is hosting the evening on 8 October at the Knox–St Columba Church Hall in Lower Hutt. I hope to see you there.

Region Classes

The last of the Basics Classes was held on Tuesday 13 September. The second block of basics classes were less well attended than the record numbers at the Basics 1, but the smaller numbers allowed for a more relaxed class with lots of encouragement and support of one another, improving confidence and ability. Thanks to Catherine

McCutcheon and Susanna van der Gulik for taking these classes this year.

In June, the second Intermediate and Advanced classes were held with Gaye and Damon Collin ably putting the dancers through their paces. These classes were very much enjoyed by those who attended, and in particular, many commented that they appreciated the concentration on improving step work, not always possible during club nights.

In September, Doug Mills then flew over from Picton to take the Advanced Technique Class, an opportunity for dancers to really be challenged – mentally and physically.

AGM

The Region AGM will be held on 8 November in the new meeting room behind the St John's Anglican Church Hall, Johnsonville. All are welcome and we would love to have others involved in the committee to support and promote a vibrant dancing community in the Wellington Region.

As I have taken on other dancing commitments, both at Linden Club and as Summer School Organiser for a Wellington Summer School in 2024/25, I am stepping down as President at the AGM. After three years defined by the ups and downs of Covid, I feel very much that I have been President over the "Covid Years". I hope the next President will not have to deal with such complications, and I thank the current committee for all their assistance and support during my term.

Hogmanay organiser

From Michelle Miller, Region Secretary

Unfortunately we have not been able to find organisers for a Wellington Hogmanay 2022, so there will be no regional celebration on 31 December this year.

Bagpipes to farewell HM the Queen

From Lynne Scott, RSCDS NZ Branch Music Adviser

Queen Elizabeth's liking for the bagpipes is well documented. She had a personal piper – the "Piper to the Sovereign" – whose duty it was to play for 15 minutes at the start of every day. The role of the personal piper was begun by Queen Victoria in 1843, and it is reported that King Charles will continue the tradition.

So it's not surprising that the Queen's funeral arrangements featured the sound of the pipes, from start to end. The procession in which her coffin was transported to Westminster Cathedral was accompanied by the massed pipes and drums of the Scottish and Irish Regiments, Royal Navy, Gurkhas and Royal Air Force. About 200 musicians played a slow march, *The Mist Covered Mountains*.

At the end of the funeral, the Queen's personal piper, Pipe Major Paul Burns, played a solo lament: *Sleep, Dearie, Sleep*. After the funeral, as the procession approached Windsor Castle, pipe bands played *The Skye Boat Song*.

At St George's Chapel, Windsor, as the Queen's coffin was lowered into the royal vault, the Piper to the Sovereign played again. As he played a final lament, *A Salute to the Royal Fendersmith*, he slowly walked down the hallway with his music fading away with him. You can watch this poignant moment on [youtube.com/watch?v=yf-0Mt6rSZs](https://www.youtube.com/watch?v=yf-0Mt6rSZs)

For those who have not seen bagpipe music, here's *The Mist Covered Mountains*. You can play it on any instrument by leaving out the grace notes – but it sounds so much better on the pipes!



In Royal Footsteps

From the Spurtle-wielder

Charles II was crowned King at Scone in January 1651 – the last to be so – the end of an ancient tradition. After nearly two centuries (which included Oliver Cromwell's Protectorate, "the '45" with Bonnie Prince Charlie, etc.) the next monarch to visit Scotland was George IV in 1822. Sir Walter Scott was charged with organising the three weeks of fanfare and pageantry. *"He used the occasion to resuscitate the celebration of Highland dress and culture, going so far as to swathe the King in Royal Tartan and present him as a Jacobite King. Although Highland culture and its customs had been all but obliterated in the wake of the 1745 Jacobite Rising, enough time had passed that a distinctively Scottish identity could be cultivated and incorporated into a broader understanding of British national identity."* *
... The start of the Scottish tourist and tartan industry?

Next was George's brother William IV, succeeded in 1837 by his 18-year-old niece Victoria. An avid reader of Scott, in her diary (1836) she wrote: *"Oh! Walter Scott is my beau ideal of a Poet; I do so admire him both in Poetry and Prose!"* Five years later she and Prince Albert headed for Scotland; after frequent rain during the last of visits to several places [Deeside's](#) healthier climate was recommended by [Sir James Clark](#) (the Queen's doctor). In 1852 Prince Albert bought [Balmoral Castle](#) for his wife. A new 'castle' was designed (Albert had a hand in it), but it has been described as a more homely residence, resembling that of gentry rather than royalty. Victoria wrote: *"All seemed to breathe freedom and peace, and to make one forget the world and its sad turmoils"*.

The family certainly fully embraced what Scotland offered, including its dancing. The Queen records, in 1852, *"took a few minutes lesson in reel dancing with Mr. Lowe, a new most excellent dancing master"*. Probably the best dancing master of his day (one of four brothers), Joseph Lowe (from Brechin, but based in Edinburgh) was also a most excellent fiddler – used when teaching. Between 1852 and 1860 he taught the royal children (parents too sometimes) on 16 occasions (a couple at Windsor). His daughters continued the teaching for another ten years. His detailed *Journals* give fascinating glimpses behind the scenes and the two families' happy relationship: *"They all danced together for an hour. The Queen, the Princess Alice, Prince of Wales and my daughter, danced the Reel of Tulloch with great spirit, swinging each other without ceremony sometimes rather too roughly and with too much force for such a slippery floor but they all seemed to enjoy it very much."* One Lowe son emigrated to New Zealand – a later generation married Pamela Trimmer of the well-known Trimmer dancing family; through Sir Jon Trimmer and other family

members' generosity these *Journals* are now lodged in our Alexander Turnbull Library. The book *A New Most Excellent Dancing Master* **, published in 1992, includes Joseph's *Journals* and arrangement of tunes for *The Balmoral Castle Quadrille*. Lowe composed quite a number of dance tunes (the composer is often not acknowledged).

Thus the enthusiastic royal connection was firmly established and has continued. In 1944, bound volumes of the RSCDS books 1-12 were presented to Queen Elizabeth (Mother) and daughter in response to their expressions of appreciation of the Society's work; in 1946 Princess Elizabeth became the Society's Patron; in 1951 King George VI gave permission for the word *Royal* to be added to the Society's title; when he died, the new Queen graciously consented to continue as Patron – so began her 76 years in that role.

In Edinburgh Mrs Florence Lesslie (RSCDS Chairman 1955-58) taught the young Princesses Elizabeth and Margaret Rose when residing in Holyrood House. Princess Elizabeth told her, *"It is so much better to dance with real people rather than practising with six chairs"*. As an adult she commented she enjoyed SCD, where in one dance she met seven other people not just one partner!

Mrs Lesslie and Allie Anderson devised *The Duke and Duchess of Edinburgh* to celebrate their wedding in 1948; they visited the city soon afterwards where of course it was performed. In 1964 Mrs Lesslie moved to Te Awamutu, NZ. She was given special dispensation to be a sole examiner for the Teaching Certificate (previously Miss Milligan was the only one to do this – usually two examiners); she was very determined that the high standard demanded would be maintained here – maybe was even more strict!

When Her Majesty and Prince Philip visited HQ at 12 Coates Crescent to watch a dance demonstration, the Duke led **Miss Milligan** to the seat prepared for the **Queen** ('throne?'). The Queen sat on her right and the Duke on a stool to her left – needless to say, an oft-recounted story! The Duke's teasing was enjoyed, but the Queen's knowledge of SCD made a big impression.

For long the royal title was "King" or "Queen of Scots" (e.g. Mary Queen of Scots); they did not rule a 'land' but were *leaders* of the people. Photographs show Her Majesty's obvious delight when dancing at many balls – she absolutely captures the joyous spirit of the dance – her beautiful smile says it all. Long may her memory lead us all!

* Dr Adam Grener, VUW Scottish Interest Group, June 2022.

** *A New Most Excellent Dancing Master*, Edit. Allan Thomas NZ, Pendragon Press. Info from Jean Milligan's

biography *Dance with Your Soul* by Alastair MacFadyen and Florence Adams.

Special issue of *Dance Scottish Together*

The RSCDS published a special issue on its website to mark the passing of its Patron, HM Queen Elizabeth II.

It can be accessed [here](#).

Kelburn Club's Final Annual Dance

From Désirée Patterson

On Sunday afternoon, 19 June, Kelburn Club held its very last Annual Dance. Sadly, the Club has closed because of dwindling membership. The dance was very well attended – seven sets of dancers, plus a good number of spectators, mostly former dancers, who came to say farewell and enjoy the music. Music provided by Aileen Logie's band sounded terrific, and the programme was varied and enjoyable.

The highlight of the afternoon was the presentation of a Region Award to John Gregory, who has not only been a Kelburn Club mainstay over many years and its President for the last five years, but has also served the Region in so many ways, lending his considerable skills in building backdrops for many clubs' special dances.

In the citation, Wellington Region President Ann Oliver said that:

John has organised many Hogmanays for the Region, but his greatest contribution has been in the design, manufacture and construction of a huge array of decorations. These were not only for his own Kelburn Club but also of other clubs in the Region. He had many requests to consider. He willingly committed his time, his tools, his paint brushes and his machinery to creating such diverse articles as a huge Cairngorm stone brooches to adorn the walls of a hall, [...] he even made the blade of Father Time's scythe light up! Who could forget the huge beehive that hung at the back of the Wellington Boys' College Hall for the Summer School, and the creative lighting for Maureen Robson's tribute dance organised by the Tawa Club.

One of his works that particularly impressed was the enormous flashing 60th Anniversary backdrop for the Lower Hutt Club's dance – and John would have only danced at the club for a handful of times in his long dancing career – another example of his generous spirit. This wonderful creation was used by other local clubs too. This citation recognises, in part, the generosity of this great man, our very own After Supper Sweeper!

The latter comment acknowledges that John is always there to help clear the halls after the dances have been held, and it refers to [The After Supper Sweeper](#), a dance that John devised.

John was totally surprised by the award. He shouldn't be, because it was so well deserved.



Region President Ann Oliver presents John with his award
(photo: Loralee Hyde)

2022 Summer School in St Andrews – a musician's perspective

From Aileen Logie

I had booked to go on the *Playing for Classes* music course in 2020 – this was of course cancelled due to that wee bug going about. However, both my Summer School booking and my flight were carried forward to this year and I was, at last, able to make the trip this year – primarily to see my family after three long years, but dovetailing nicely with Summer School.

The *Playing for Classes* course is very different from the general musicians' course. The numbers are capped at four or five, and the course is very much tailored to what each individual would find most valuable – each morning is a daily 'masterclass' with various top Scottish SCD players, for different classes.

First morning for me was with Frank Thomson – we were playing for the Certificated Class, i.e. a bunch of SCD tutors, most very experienced and knowledgeable about all things dancing. This was a lot of fun and I picked up heaps from all the discussions. Whether I played or not

each morning rather depended on whether music was used (2 yes, 3 no). Frank played from memory, so not knowing all the tunes or what was coming next became an exercise in memorising, rather than playing. This looked to the tutor as if I wasn't doing much, so I was soon co-opted onto the floor to make up a set, and found myself dancing instead of playing. As the dances were quite tricky, I had to split my brain between remembering dance formations and identifying tunes. Not expecting this, I hadn't even brought my dancing pumps with me! The pattern was set – if I wasn't actually playing, I was up on the floor dancing in my bare feet – no sitting about listening here!

Someone was playing Bach on the organ in the church on the other side of the door, which was a bit of déjà vu for me, as I was married in that church, coming down the aisle to Bach, many moons ago.

Afternoons were spent with Luke Brady, the RSCDS Music Director, dissecting the morning's experiences and playing. He also set up discussions for me with candidate examiners, so I could learn what was required and expected of the musician for Units 2, 3, and 5. This was really valuable. I was also placed as a stooge dancer for some candidates actually sitting their exams, so I could see/hear George Meikle playing for them (yes, I did borrow pumps and a skirt for that!).

I spent two mornings with Luke, one in the Younger Hall, and was delighted to see, as he set up his gear for a dance there that night, that he used the same PA set up I do (the tower speaker and midi'd accordion with bass/treble expander). Playing with Luke was very interesting, as you hadn't a clue what was coming next, and he really mixed things up in a very creative and exciting way. The hall has wonderful acoustics with that high, domed ceiling. I told him that the last time I'd been in that hall, it was as a 16-year-old at a Pink Floyd concert, being happily deafened and impressed!

On the last afternoon, we discussed music organising and keeping dance sets manageable (so many dances, so many good tunes ...). This was solid gold and culminated in looking at some of Luke's sets, including his favourites. Very generously, he sent us a book of his compositions and some CDs.

Did I enjoy the week – definitely yes. Was it as I expected – definitely no. I took copious notes, pics and recordings and it's taken a while to work through these – and also to recognise that learning by listening osmosis really sticks. It was so good to feel 'at home' among the music and catch up with so many people again. And, um...I brought home a wee present. Watch this space!

Ngaio SCD Club

From Fiona Jones

Ngaio Club held a successful dinner dance in June. This was the first dinner dance run by the club in three years and was held in the Presbyterian Church Hall in Khandallah. There was a good turnout of people from the Tawa and Johnsonville Clubs who had been invited to join us. The dinner, which had been catered by the ladies of Save the Children as a fundraiser, was delicious. The tables looked beautiful with crisp white tablecloths, runners and paper 'snowflakes', and some sparkly decorations. Melva's husband Pat was there to dispense (non-alcoholic) punch before dinner, and there were a couple of bottles of sparkling grape juice on each table. Lovely small sponge-sandwiches, fruit salad and mini Christmas mice pies for dessert completed an excellent meal. Dinner provided a perfect opportunity for people to chat. Dancing began after dinner, with live music provided by Aileen Logie and Hilary Ferral.



Dinner at Ngaio (photo: John Patterson)

In August, we held a fun night to which friends and families were invited. The aim of the evening was to give people a chance to have a go. There was a very good turnout. Simple dances were attempted by all. There were prizes and a lot of laughter, and the evening concluded with a light supper. Seven of the people who came to the fun night have continued to come to the club.

This month, the club was asked to participate in Northland Primary School's multicultural day. Melva Waite and eight club members helped children dance *The Kingston Flyer*. The children happily participated and said that it was their favourite activity of the morning.

Grandchildren's Night at Lower Hutt

From Gaye Collin

At the beginning of the year, Judith, one of our newest committee members, asked if we could run a grandchildren's night in the school holidays. The committee agreed, so as teachers we said we would look up some suitable dances for younger members who perhaps hadn't danced

before, and that perhaps club members hadn't done for a while. When the idea was brought up during the club notices, members chipped in with questions – "*Can I bring my neighbours' kids?*", and "*How about other family members or friends?*" Of course, the answer was "*YES, bring them along*", and so the first Monday in the July school holidays became Grandchildren, Family and Friends night.

Who turned up? Judith brought along her five grandchildren and her daughter as well. Maxine arrived with two nephews and her husband Andrew, who watched from the sideline. Penelope brought along a family friend from Myanmar, her son, and his friend. Damon and I encouraged our two grandchildren and daughter to make an appearance, and the whole van der Gulik family arrived, including Robert (nearly 18 months). Robert participated in the warm-up, which was very cute, with his Dad Michael moving his ankles, knees, etc. to the waltz music, and afterwards Robert retired to the seats on a knee to watch. Andrea sorted name tags for our new, excited dancers and 15 new recruits took the floor.

Covid times have been hard for dancing clubs everywhere – Lower Hutt averages three sets each night at present, four on special occasions. So, to have four five-couple sets on the floor for the first dance was magic – a little chaotic, but magic nevertheless.

The first dance was [*The Flowers of Dunbeg*](#), which works very well with newbies. Then on to a Strathspey. We started with a little step practice (not everyone's cup of tea normally), but with new clients on the floor it was a hoot, and my goodness, they were quick on the pickup. So, we formed four-couple sets and walked through *Balmoral Castle*. It has the same formations as *Balmoral Strathspey*, but the dance fits together better and great progress was made.

The next dance was [*A Trip to Crinan*](#). They had mastered the *Allemande* in *Balmoral Castle*. This dance offered the formation in quick time, but with their geography all sorted, it proved very easy, with just a little traffic control needed, and another dance was performed with lots of laughs and pretty good dancing.

At Lower Hutt each night, at about this time, one of our teachers takes our newer dancers out the back to introduce them to a new formation and dance. It's done at their speed; they have time to ask questions and repeat things if necessary. This week, Diane Bradshaw took the new dancers and all the kids and hangers-on to the supper room for their challenge. While Diane taught *The Islay Strathspey* out the back with *corner/partner* as the main focus, the rest of the club danced *The Aviator* and *Mr William Brown's Reel*. Then our visitors returned, and we danced *The Islay Strathspey*. Our last dance for the

evening, [Liam Thomas](#), was taught, then cool down, and on to tea and supper.

In Covid times socialising with new people can be a worry for some of our dancers, so we thank all our club members who were there to make this evening memorable, fun, and more importantly, welcoming and a happy learning experience for our visitors. These evenings take a bit more organisation and support, so many thanks to Judith who came up with the idea, and to the committee members who were so helpful on the night. This idea looks like one to repeat for next year, or maybe sooner.

Capital City Club

From Jeanette Watson

Capital City's midwinter social afternoon dance went off with a bang on 7 August at Newtown School Hall, with more than four sets of dancers. The club started the biannual events to welcome tutor Jeanette's night school students into the dancing community, at the end of each course (May-July and October-December).

But the dances have become so popular with the less experienced dancers of the Wellington Region that the club has continued to hold them, even if no night class goes ahead. That was the case this half-year, with newer dancers and those keen for some Sunday afternoon fun having a great time, dancing to the music of Lynne Scott, Anne Goodbehere and Sam Berkahn.

As well as ceilidh favourites like *Dashing White Sergeant* and *Virginia Reel*, the dancers also attempted some 'old-time' dances – *St Bernard's Waltz* (who knew you could do that as a threesome?!) and the *Oslo Waltz*, SCD favourites and newer fun ceilidh dances (*The Sausage Machine* was a particular hit).



It's a welcoming and easy environment for newer dancers to be introduced into the wider dance community than just their own club, and to be able to dance to live music. Watch out for the flyer advertising the December dance.

Johnsonville Club – things are looking up

From Kristin Downey

This year we have not suffered the many Covid cancellations of 2020 and 2021. However, the first few months of the dancing year were definitely Covid-impacted, both personally and at club level for many of us.

At Johnsonville we ran the year as usual, starting with beginners' classes in February, normal club nights from March with a [St Patricks' Day celebration](#) thrown in, and Tartan Nights in [April](#) and [June](#) – with lower attendance than in pre-Covid times, but lots of good music and good spirit.

With Covid continuing to be a concern, our mid-year social dinner and dancing was pushed on from May to July, and we went with potluck rather than caterers – much easier to cancel if needs be!

July seemed to be a turning point. By the time our [Mid-Winter Summer Social](#) came around, more people were returning to dancing, and were ready for a midwinter gathering. Despite beach towels decorating the walls, and bright summery costuming, the traditional cup of mulled wine put us in fine fettle for a good evening.



The Midwinter Summer Social (photo: Loralee Hyde)

Then it was time to get ready for our annual dance. After two years of Covid-cancelled annual dances in 2020 and 2021, I found it hard to believe it would actually happen. But it did.

Three years of planning finally came to fruition when the combined [Johnsonville-Capital City Annual Dance](#) took place at Newtown School Hall on 20 August. What a relief, and what a good night it was for the first annual dance we'd held since Covid entered our lives.

Thanks to everyone who contributed to making it such a fantastic celebration, tutors and members of both clubs, *Strings Attached* for their fine music, and dancers from other clubs who came in support.

As we approach the end of the dancing year, things are looking up. We are even seeing new dancers join the Scottish country dancing community. Johnsonville has

welcomed four new people, and I know other clubs have also welcomed beginners.



A beautifully decorated stage at the Annual Dance (photo: Loralee Hyde)

Johnsonville Club is hosting the [2022 New Dancers' Celebration](#), on Saturday 8 October. After last year's cancellation, it's very special to have the opportunity to celebrate with all the Region's new dancers from the last three years. We're looking forward to a fantastic turnout of dancers from across the region, as we welcome new dancers to the Scottish country dancing community. You can find the programme elsewhere in the newsletter.

Linden SCD Club

From Vicky Ryan

The second half of the year has been largely unaffected by Covid, with no breaks in classes and all events taking place as planned. We have had a regular attendance at our club nights, with members enjoying the social aspect of dancing. The Linden Club Annual Dance was a great success, with a fantastic programme complemented by live music by *Strings Attached*.

We also had another theme night, this time "*Mask Up and Dance*" – a fun evening with a great programme and dazzling array of masks. The prize for 'Best Mask in the Hall' was won by Fiona Liley for her beautiful mask,



created as a touching tribute to Her Majesty Queen Elizabeth II, who passed away the week before our theme night. Our thanks to Ann for all the organisation and preparation that went into the evening.

We are grateful again to our club tutors, Ann and Philippa, for their enthusiasm and dedication to teaching. As a club, we are sad to be losing Philippa, who is retiring at the end of this year. We wish Philippa all the best and thank her for all she has contributed to Linden SCD Club over the years.

Many of our club members have been able to travel overseas and within New Zealand to be reunited with friends and family this year as Covid restrictions have slowly lifted. We are hopeful that we will see more of our members return to dancing next year as restrictions continue to ease.

Tawa SCD Club

From Désirée Patterson

Tawa Club's winter celebration was a *Dessert and Dance* night. We started at 7pm, with everyone bringing in their plates of dessert-type goodies, which were set out on two tables in the lovely new room at the back of the St John's Church Hall. The tables were laid with the club's beautiful tablecloths and tartan runners (made by Catherine), and were positively groaning with food.

We spent a convivial hour chatting and eating, before moving into the hall, where Mary McDonald, Jason Morris and Ann Goodbehere, looking very smart in their Saltire colours, had set up to play us through the rest of the evening.



The Scottish Saltire Band - Ann, Mary and Jason (photo: John Patterson)

On 17 September, we had our Annual Dance in Ngaio Town Hall. The stage was beautifully decorated with contributions from members' gardens. Red and green balloons decorated the walls. The pièce de résistance was the magnificent stage drapes that Catherine had made for our dance last year, which unfortunately had to be

cancelled thanks to a certain lurgy going around. So this was their first airing.

It was a great night with six sets on the floor, an excellent programme of mostly well-known dances, and wonderful music from Aileen Logie, Hilary Ferral and Jason Morris.



Catherine and the stage drapes she made
(photo: John Patterson)

Final Nights

We are fast galloping towards the end of the year. It will be Christmas before we know it – aargh! These clubs have listed their final club night for the year:

Capital City	Thursday 3 November
Ngaio	Thursday 3 November
Linden	Monday 7 November
Levin	Monday 7 November
Tawa	Thursday 10 November
Lower Hutt	Monday 21 November
Johnsonville	Monday 28 November

2022 Final Night
@
Capital City Scottish Country Dancing

Date/Time: 7:30 Thursday 3 November 2022
Where: Newtown School Hall
Mein Street, Newtown, Wellington
\$5 per person, \$2 juniors
Live music by Lynne, Sharlene and Sam

Please join us for our final night dancing in 2022.
Plenty of parking in the school grounds

VUW Scottish Interest Group

Thursday 28 Oct – Hamish Campbell: *A slice of time with Murchison: the Scottish origins of the geological timescale.*

Lower Hutt Scottish Country Dance Club Final Night


We invite you to come and dance to the Saltire Band on Monday 21st November at Epuni Community Hall 7.30pm

Easy Peasy Rights and Lefts J
The Captain's House R
The Flowering Heather S
The First Rain of Spring J
Fire Hose Reel R
The Braes of Tulliemet S
The Lincoln Imp J
Culla Bay S
Scott Meikle R

Supper



A collection will be taken for a local charity TBA




Carterton Scottish Country Dance Club

Saturday 5 November 2022, 7.30 pm

Carterton School Hall, Holloway Street, Carterton

Music by Aileen Logie, Hilary Ferral and Jason Morris

RSCDS Members \$10, Non-members \$12, Spectators & JAM's \$5



Programme

The Happy Meeting	Jig
Catch the Wind	Reel
The Haar on Skye	Strathspey
Andrew & Gordon's Jig	Jig
On the Quarterdeck	Reel
The Water of Leith	Strathspey
Pelorus Jack	Jig
The Sailor	Reel
The Halfway House	Strathspey
St Andrew's Fair	Jig
Scott Meikle	Reel
Jean Martin of Aberdeen	Strathspey
Lonely Sunday	Jig
City of Belfast	Strathspey
Bill Clement MBE	Jig
The Reel of the Royal Scots	Reel

Supper



Dance Scottish Wellington New Dancers' Celebration

7.30pm Saturday 8 October 2022

Knox Church Hall, 574 High St, Lower Hutt

Music by Aileen Logie, Hilary Ferral, Jason Morris

The Kingston Flyer	(R) N O'Connor – Happy to Meet
Border Meeting	(J) R Goldring – 24 Social
Sean Truibhas Willichan	(S) 27/9
Mr Michael Bear's Reel	(R) S Phillips – Graded 2
Lady Home's Jig	(J) Miscellany
Saint Martin's Strathspey	(S) R Goldring – 24 Social
Violyne	(R) R Downey – A Touch of Gold
Delvine Side	(S) 2/9
The Den O' Mains	(J) D Henderson – Henderson Coll
The Reel of the 51st	(R) 13/10
	Supper
Come What May	(J) R Butterfield – 51/11
Shiftin' Bobbins	(R) R Clowes – Ormskirk
Monymusk	(S) 11/2
Mrs MacLeod	(R) 6/11
St Andrew's Fair	(J) 5 for 82
The Minister on the Loch	(S) 4 for 2008
Blue Bonnets	(J) 3/5
The De'il Amang the Tailors	(R) 14/7

Adult \$16, RSCDS \$13. With a small plate of finger food

New Dancer \$10. Junior/Spectator \$5.00

www.wellingtonscd.org.nz