

The Tartan Times

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Editors' Introduction:

Shining Lights

These past few months have given the Boston Branch SCD community a lot to celebrate.

In May, an energetic team led by co-chairs Emily Peterson and Dirk Tiede hosted our gala 75th Anniversary Highland Ball. Rather than featuring a band from afar, Susie Petrov proposed that we feature instrumentalists from the Branch, and the result was a memorable evening of music and well deserved tribute to our talented musicians.

In April in Philadelphia, several teams of our dancers, veterans and novices, took honors at the inaugural North American Scottish Dance Festival, held. Susie Petrov, who played for the teams, reports on the judges' reactions, the creative choreography, and the atmosphere of camaraderie and creativity that made the event so enjoyable for all.

Earlier in the year, one of our members, Katherine Giacoletti, became the new President of the Board of Pinewoods Camp, Inc., which owns of the campus where we host our summer Scottish Sessions and ESCape. Katherine shares her journey with SCD and love of Pinewoods.

In March, we reported that David Thompson, long-time teacher and sustainer of the Belfast Class, had won a Branch Service Award from RSCDS headquarters, and in this issue we are delighted to share a photo of David actually receiving his certificate, a presentation delayed by winter weather.

For many years, dancers in New England and beyond have enjoyed dancing to the beat of Howard Lasnik's drums, as well as benefitting from his teaching and superb briefings at balls

and dances. Howard accepted our invitation to share how he came to pursue the drums in addition to his many other interests.

Amid all these happy occasions, we also celebrate the life and enormous contributions of one of our Founding Mothers, Jeanetta McColl, who died on May 1 at the age of 94. Vickery Trinkaus-Randall and Gail Wine wrote a lovely obituary, which you can find at <https://www.legacy.com/us/obituaries/name/jeanetta-mccoll-obituary?id=61374430>.

We hope to collect personal reminiscences of Jeanetta, as a friend, teacher, Branch luminary, and (in the view of many) a force of nature! If you have a memory or anecdote you would like to share, please send it to <tartantimes@rscdsboston.org>. We will publish an edited compilation of them in a future issue. She will be missed.



Jeanetta McColl, 1932-2026

As always, please let us know what topics you'd like to read or write about for a future issue.

Happy Summer!

Linda McJannet, Co-Editor

John Crabtree, Acting Co-Editor and Circulation

The Boston Teams Do Us Proud in Philadelphia!

Susie Petrov

Editor's note: *On April 7, 2026, in Philadelphia, nineteen dancers from across the Boston Branch participated in the first North American Scottish Country Dance Festival. The North American festival is modeled on the one begun a few years ago in Newcastle, England, but with some important changes, notably the inclusion of a category for "Improvers," dancers with less than two years of SCD experience. Susie Petrov played for the group's rehearsals and their performances in Philadelphia. She has kindly provided a first-hand account and appreciation.*

(For an account of our teams' successful experiences in the 2024 Newcastle festival click [here](https://rscdsboston.org/TT/TartanTimes2025-03.pdf), then scroll to page 4 - <https://rscdsboston.org/TT/TartanTimes2025-03.pdf>)

We worked hard on our steps, phrasing, and covering to show the audience the pleasure you get from dancing with great teamwork to great music. And, we took home two trophies! Though only in its first year, the Festival attracted teams from across North America, including San Francisco, the Twin Cities, the Carolinas, Delaware Valley, Washington, DC, New York, Boston, and Toronto. Many teams danced to live music, while others used recordings: the New York team danced to show tunes associated with New York; Delaware Valley tapped into the "Rocky" theme for their display. San Francisco brought suitcases full of elaborate costumes including gowns from the Louis XIV era and costumes and music from the show "Oliver."



Improvers Team: from left: coach Beth Birdsall, Alex Streat, Willow Cheetham, Karina Davis, Lucretia Field, Gwen Peavy Hunter (with trophy), Karen Cole, Sumner Ellsworth, Lizzy Devlin

The Boston Branch teams were: High Octane in the High Impact category; the Captains in the Improvers category; a Display Team (for the original choreography category), and Heel and Toe for the category devoted to the dances of — or in the style of — Mary Isdale MacNab, a celebrated SCD choreographer. The Boston Captains won the Improvers category. Our Display team, which featured dancers from seven Branch classes, also took first place. See photo captions for the names of all our dancers!

Charles Liu coached the High Octanes, Beth Birdsall coached the Captains, and Jen Schoonover coached Heel and Toe, the McNab team. Jen also choreographed and directed “Toot Suite,” our display dance based on the concept of riding on trains. It drew on three dances: Royal Deeside Railway, S- Locomotion (including a quick-time “Fast-Commotion”), and The Flying Scotsman. Jen cleverly included Cape Breton setting steps to evoke the “chuga chuga” rhythm of a train. To represent New England, the first dance was performed to

a train-themed poem by Emily Dickinson (“I like to see it lap the miles -/And lick the Valleys up –”). I got to blow the train whistle! The day’s events ended with a wonderfully well attended social dance where our team performed our winning Display dance for all to enjoy.



The Boston Branch Display Team:

Front row, from middle of photo:

(Trophy presenter from RSCDS Austin TX), Bethany Wright, Willow Cheetham, Charles Liu, Jen Schoonover (choreographer, kneeling with trophy), Karen Gansz, Ellie Beals, Alex Streat, Karen Cole, Lizzy Devlin

Back row: Gwen Peavy Hunter, Alex Bowers, Grace Carey, Karina Davis, Dawn Hathaway, Alexander Cheetham, Filip Rozpedek, Beth Birdsall, Sumner Ellsworth, Lucretia Field, Paul Woodiel, Susie Petrov (behind Karen Cole)

At the Festival, team members were assisted by generous volunteers, including Barb Bemis, Keith Bemis, Becca Fraimow, and Merrill Henderson. Carl Mitchell was our videographer. Rehearsal musician Susie Petrov chose the tunes and Susie and Paul Woodiel played for our team’s performances. Robert McOwen and Howard and Roberta Lasnik attended our third rehearsal to watch and offer tips. I would like to commend our Boston team for their diligence and the commitment that helped them perform with élan and style! The team met on two weekends and worked hard



Paul Woodiel

in their Saturday and Sunday morning sessions. Throughout this process, Jen, Charles, and Beth set a wonderful mood of everyone striving to do their best to show off our great dances and music. Team members offered suggestions for choreography and music. One of the judge's comments about our Display dance highlighted that everyone had a role in our choreography. The judges appreciated the RSCDS dances set in different orientations with a variety of Scottish tunes. They watched with delighted anticipation for what would be coming next. The whole vibe was relaxed, pleasant, and, happily, without feelings of fraught anxiety. Watch our performance here:

<https://www.youtube.com/watch?v=aEvD3dZck1c>

This project was a superb way to bring dancers from our many classes together to craft a performance. I was thrilled to be part of the team. Next year's Festival is in Vancouver!

Susie Petrov has been a Scottish dancer since the summer of 1973 when her friends dragged her to a class in Washington DC. They had started dancing the previous semester and she thought it was the most stupid activity possible. Her mind was changed that first night by the music of pianist Stan Hamilton and a very good looking Naval midshipman!



She joined the Boston Branch in 1983 and has taught classes, tutored teacher candidates, given workshops and played piano and accordion for numerous occasions great and small in Boston and beyond. Susie has 14 CDs and 2 books to her publication credit.

This May, she had the pleasure of convening the Boston Branch Big Band for the 75th Anniversary Highland Ball, she performed at the NY Branch Pawling weekend with her original Local Hero band mates, and she is recording a fresh new RSCDS CD with Elizabeth Anderson Howe, Ben Anderson and Catherine Miller. Online: susiepetrov.com.

On the Beat

Howard Lasnik

In 1986, the first evening dance of Pinewoods Scottish Sessions included The Montgomeries' Rant. In the setting figure, I pulled the heck out of a calf muscle and couldn't dance all week. Frustrated and bored, I tried to think of what I could do if this happened again (it wasn't the first time). This question began to combine with another preoccupation: After Barbara McOwen arrived in 1979, live music for SCD in the Boston area exploded. It was wonderful! But something was missing. When I learned to dance in the 1960's, we used records for class, often the great accordion bands of Jimmy Shand and Stan Hamilton and later Don Bartlett. There was always a drummer (usually Fred Collins in all those bands--more on him later). Good SCD drumming adds lift to jigs and reels and power to strathspeys via crescendoed rolls. That's what I was missing.



*Howard drumming with Tullochgorum
at the 2019 Westchester Ball*

In high school, I had been a percussionist for the orchestra, first as general percussionist (cymbals, bass drum, triangle, wood block, etc.) and then as timpanist. The last time I had played

was at my 1963 graduation (timpani are great in a symphony orchestra but not much good for anything else). By the mid '80's, snare drum (the main percussion instrument for Scottish playing) was WAY in my past. Nonetheless, in 1987, I bought a snare drum and joined the Boston Scottish Fiddle Club under Ed Pearlman's direction.

Ed, another pioneer of live SCD music, encouraged members of the Fiddle Club to get together in small groups and form dance bands. Highland Whisky, a band formed in 1986 by Gillian Charters, Dave Arnold, Elke Baker, and later Christine Anderson, asked me to join them for an SCD gig. I wasn't sure I was ready, but I guess it went OK. I remained a member until the band retired in 2019. Over the decades, we played for dozens of parties, balls, and weekends around New England, New York, and New Jersey. Along the way, I added cymbal, wood block and bass drum to my repertoire, to add texture, variety, and power.

There were no drum teachers in New England who specialized in playing for SCD, so I sought out Gary McGrath, a pipe band drummer who had played on the Boston Hospitality recording in 1987. Drummers for SCD usually come out of the pipe band world (including the aforementioned Fred Collins). I followed the tradition by playing snare drum in the Worcester Kilties Pipe Band from 1992 to 1995. Playing for dancing differs quite a bit from pipe band playing. It's lighter and much less intricate; a written-out snare drum pipe-band "beating" looks almost like a piano score. Such complex variation would be a distraction for the dancers and the other musicians.

In 1992, Barbara McOwen invited me to join the Carfuffle Ceilidh Band to make the recording that became Muckle Carfuffle. We played for only a handful of events, but I learned a huge amount about SCD music from Barbara. Eventually, I got in

touch with Fred Collins (in my opinion the best SCD drummer there ever was). Fred graciously replied to my letters (and complimented my playing in the Muckle Carfuffle recording). We arranged to meet at TAC summer school. That was great! We spent about an hour a day talking SCD drumming and tapping out rhythms together. Late in the week, he invited me to sit in for him for some dances at the evening party.



*Howard with his custom drum cabinet
made by Michael o'Shea*

Since then, drumming has been as much a part of my life as dancing and teaching SCD. In 1996, I played with the Strathspey and Reel Society of New Hampshire when it toured Scotland and later with the Commonwealth Ceilidh Band and Three Gentleman and a Lady (led by Terry Traub, with Anne Hooper and Robert McOwen). Terry (an excellent multi-instrumentalist) and Matt Petrie (a fine piper and Cape Breton fiddler), and I also formed yet another band, the Sprig of Ivy.

Coming full circle, given the impetus for this journey, I have been on the music staff at Scottish Pinewoods six times. When there is no drummer on staff, a band leader will often ask me to join in (which I'm always happy to do). I still play fairly regularly,

though with the ravages of age and arthritis I don't have the chops I once did, so I try even harder to keep things simple and create that extra lift and power that good drumming can provide.



Howard Lasnik has been dancing since 1967 and has been playing for dancing for over 40 years. He has been the drummer in several SCD bands and for the Worcester Kilties Pipe Band. He received his Full Teacher's Certificate in 1995, and from 2001 to 2007, he was the teacher of the Boston Branch Demo Team. Until his 2023 retirement, he taught linguistics at the University of Maryland, where he held the titles Distinguished University Professor and Distinguished Scholar Teacher--and taught the university's SCD club.

The Boston Branch's 75th Anniversary Highland Ball

Susie Petrov

Editor's note: *Founded in 1950, the Boston Branch is now in its 76th year. Since our Ball was canceled during the pandemic in 2020, Susie Petrov suggested we celebrate our 75th Ball –and the longevity of the Branch itself--this year. She proposed that we feature the many excellent musicians who are Branch members, and she, the Teaching and Music Committee, Tom Pixton, and the Ball chairs, turned her proposal into a glorious celebration of Scottish music and dance. The following account was written by Susie Petrov and edited by Linda McJannet.*

On May 8-10, 2026, the Boston Branch celebrated its 75th Highland Ball Weekend. At Friday's welcome dance, a full hall enjoyed music by Terry Traub, piano; his daughter, Malke Traub-Pomerantz, fiddle; Sammy Wetstein, cello; and their friends. Charles Liu created and MC'd the program. On Sunday, we enjoyed a brunch in the garden at the home of Emily Russell and Dale Winter. Dancing was led by Susie Long with music led by Dirk Teide.

At the Ball itself, we had a memory wall of photos, Ball Booklets from the past, and printed reminiscences. Cake and champagne followed a heartfelt toast to our Founding Mothers composed by Linda McJannet. In honor of our Diamond Anniversary, sparkles were the theme of the night!

The floor was full of happy dancers right up to the last note. The Buchan Eightsome and Highland Schottische took us back

to Ball programs from the 1950s. Many of the dances and their tunes, were written by or honored the teachers and musicians who helped to build our community. MCs Beth Birdsall, Lois New, and Kat Dutton briefed the dances clearly and easily using positional/directional terms. During the intermission, dancers from seven different Boston Branch classes performed “Toot Suite,” Jen Schoonover’s charming and ingenious piece created for the North American Scottish Dance Festival in Philadelphia (and described elsewhere in this issue).

To power all of those feet doing all of those steps, Susie and Tom invited our talented branch musicians to form the Boston



75th Anniversary cake, flanked by awards from the recent North American Festival

Branch 75th Anniversary Big Band. Eighteen musicians who play for our weekly classes, monthly social dances, summer schools (including Pinewoods), and other events nationally and internationally, answered the call.

A quartet led by Tom Pixton on accordion played for the first set of dances. Susie Petrov on piano brought in three more fiddlers,



*Musicians for the first segment:
Elizabeth Anderson Howe and Catherine Miller (fiddles)
Tom Pixton (accordion) Beth Murray (piano)*

cello, and bagpipes for the second set. (In the words of a young dancer, “It’s not a ball if you don’t dance to bagpipes!”) The final set welcomed everyone to the stage, adding more fiddles, flute, concertina, guitar, and bass. (See photos and captions for the full roster of musicians.)

When they weren’t playing, the musicians were on the floor dancing, which is not surprising: most SCD musicians in North



*Musicians for the second segment:
Ben Anderson (cello), Debbie Jarvis, Johanna Szarkowski,
Clara Stefanov-Wagner, Anne Hooper (fiddles),
Susie Petrov (piano), Stephen Thomforde (pipes)*

America who play at a professional standard discovered the music by first finding a dance group. At the end of this year's ball, there were 10 sets of dancers on the floor and 2 more playing in the band on stage! In large part owing to the influence of Barbara and Robert McOwen, twenty years ago the Branch and especially the Cambridge Class, committed to developing SCD musicians as well as dancers and teachers. As the late Ed Rawson observed, "It's more fun to turn and clap to your friends on stage rather than to a machine!"

Many thanks to the hard work of Ball Chairs Emily Peterson and Dirk Tiede and the many volunteers who helped them. Thanks



Musicians for the Big Band finale:

Front Row: Susie Petrov (accordion) Sue Chari, Debbie Jarvis, Johanna Szarkowski, Anne Hooper, Catherine Miller (fiddles)

Tom Pixton (accordion) Beth Murray (piano)

Back Row: Ben Anderson (cello) Charles Liu (fiddle) Emily Peterson (concertina) Alex Bowers (flute) Jeremy Thorpe (guitar)

Howard Lasnik (drums) Dirk Tiede (bass)

also to everyone who came, especially newer members and those from distant places, such as Chicago, IL, Albany, NY, Fairlee, VT, Nashua, NH, and Belfast, ME. Here's to the next 75 years of dancing with the Boston Branch!

Hello from the President of Pinewoods Camp, Inc.

Katherine Giacoletti

I started going to Pinewoods Camp in 1993. I was still in college and had taken Scottish Country Dance classes (and dabbled in highland & step) for just a couple of years. I was already hooked on SCD, but attending Pinewoods was magical, and I knew I wanted to keep going back over and over again for as long as I could. Back then I could never have imagined that I'd someday be asked to serve on the Pinewoods Camp, Inc. Board of Directors, stepping on as President. Indeed, up to the time I was asked the thought never entered my mind. I doubt that I'm the first RSCDS member to serve as board president, but I think I am the first in recent memory whose primary Camp sessions are Scottish.



Clockwise from L: Katherine Giacoletti (President), Sonya Kaufman (Secretary), Gillian Stewart (Vice President), Corey Walters (former Treasurer) ... the executive committee should always all go out on the pond in a boat together, yes?

That seems strange to me now, since my sense of connection to Pinewoods grew very deep over those years, yet with a life and career in Philadelphia, volunteering in person regularly was not really feasible. While being president of the board would clearly be challenging with my still intense career, it seemed possible and a good fit to my skill set, and clearly a way to contribute. And indeed I think it's fair to say it has been all of those things!

My daughter Elena was on kitchen crew for three summers. Seeing the ways in which that experience deepened her sense of community and her leadership skills is intensely gratifying. It's also fun to see how our lives intersect now in more non-familial ways, through each of us having these independently fostered connections to the PCI community. One of -- if not my absolute -- favorite things about my time as PCI Board president has been a similar broadening and deepening of my own PCI community connections.



Katherine and Elena Giacoletti working on choreography with Katie McNally and Neil Pearlman during Elena's break from work

To me, Pinewoods Camp is a community. It's also a relatively small non-profit, continually facing new challenges and embracing new opportunities while keeping connections to its

history. Over the years “the Scots” have been generous (and entertaining) with the auctions held at Camp, with all of the proceeds going to PCI. It’s rewarding to know that there are both donors to and recipients of our scholarships reading this! And, of course, the Scots stepping in last summer to buy a new ice machine for the Camp store was a welcome gift in a warm summer. On behalf of PCI, I can say we are always grateful for the support of the Scottish dance community, and especially to its legacy donors who are thinking about preserving our future. (When I got to meet a few pond neighbors last summer a number of them also told me how they love the bagpipes!)

I hope many of you got to experience our Centennial celebrations at camp last year and also learned about our Strategic Plan for the future. If not, check out our website for links to -

the timeline project:

<https://pinewoods.org/the-pinewoods-timeline/>

storycorps interviews: (you can still contribute one!)

<https://pinewoods.org/storycorps-project/>

and Strategic Plan information

<https://pinewoods.org/about/strategic-plan-2025-2030/>.

Please feel free to reach out to me <president@pinewoods.org> if you have questions or would just like to learn more about PCI.

Also, consider being on crew or a volunteer!

<https://pinewoods.org/jobs/>



***Katherine Giacoletti** has been dancing her whole life, training in classical ballet, jazz, and modern from a very young age. Then she discovered Scottish dancing in college (Swarthmore) and never looked back! Scottish dance has been her passion ever since, and along the way she also took up English country dancing and contra dancing.*

Katherine has taught SCD in the Delaware Valley Branch for decades, has taught SCD at Pinewoods a few times as well as at other larger workshops, and has been since its inception a co-teacher of the Philadelphia mixed/beginner class, which has rapidly become recognized as a model for recruiting and retaining younger dancers. Katherine also studies, teaches, and competes in highland dance, with her highland teaching certificate from the British Association of Teachers of Dance (BATD). When she has to be not dancing, Katherine currently serves as the Pinewoods Camp, Inc. Board of Directors President, and supports these habits as a pharmaceutical manufacturing statistician based in Philadelphia.

Kudos (again) to David Thompson

We celebrated David Thompson's Branch Service Award in the last issue of the Tartan Times, but bad weather prevented its being delivered to David before we emailed the newsletter.

David's loyal dancers ensured the award was delivered properly at a St. Patrick's Day Party in Bucksport, ME. Once more, congratulations, David!



From left: Karen Bates, Karen Cullin, Katie Greenman, Alen Cohen, Mary Murray, Jim Tatgenhorst, Ann Ward, Bill Griffith, David Thompson, Suzanne d'Corsey, Dawn Little, Donna Griffith, John Greenman, Natalie Alvarez, Martha Goss, Alfred McGonagle, Marie McGonagle, Kim Jacobs, Jane Strauss, and Bob Klein.

This Times' Tartan

Midsummer Dream



Designer: Carol A.L. Martin
Unregistered, date unknown

"I have had a most rare vision. I have had a dream, past the wit of man to say what dream it was."

~ Shakespeare - *A Midsummer Night's Dream* (1590-1597)

Midsummer, also known as St. John's Day, is centered upon the summer solstice. In Northern Europe, it usually takes place on a day between June 19 and June 25 and on the preceding evening. The Christian Church designated June 24 as the feast day of St. John the Baptist, and the observance of St. John's Day begins the evening before, on St. John's Eve.

Midsummer festivals were celebrated throughout Scotland, notably in the Scottish Borders. They included bonfires to protect against evil spirits. In later years, witches were thought to be on their way to meetings with other powerful beings during the solstice. The Eve of St. John was used by Sir Walter

Scott as the title and theme for a pseudo-ballad. He invented a legend in which the lady of Smailholm Tower, near Kelso, keeps vigil by the midnight fires three nights in a row and is visited by her lover; but when her husband returns from battle, she learns he slew that lover on the first night, and she has been entertained by a very physical ghost.

The best known tale in English about midsummer is, of course, Shakespeare's *A Midsummer Night's Dream*, a comedy about four young lovers and a group of six amateur actors who are manipulated by the fairies of the forest. Shakespeare made his fairies, including Oberon, Titania, and Puck the prankster, more benevolent than the folklore of the time dictated. Fairies were thought to lead travelers astray using will-o'-the-wisps, and they were often blamed for sickness or accused of stealing a human baby and leaving a changeling (a fairy child) in its place.

-Adapted from <https://www.curiousandunusualtartans.com/daysoftheyear/midsummer-dream>

Stay Tuned!

A quick preview! Unless otherwise directed, consult the calendar on the [branch website](#) for time, place, and other details.

Upcoming Events - Music, Dance, and the AGM!

Sat afternoon, June 6 Dance for World Community Festival.
Massachusetts Avenue between Putnam Ave & Bow St, Harvard Square,
Cambridge, MA. 12-6 pm. **Highland Dance Boston** at 12 pm on Stage 1.
<outrageoussocks@gmail.com>

Sun afternoon, June 7 Boston Scottish Fiddle Club Concert and Gala.
45th Anniversary Concert. VFW Hall, 20 Junction St., Needham, MA. 3-6
pm. Special guest Ed Pearlman. Ceilidh dancing, called by Laura Scott.
<sue.chari@gmail.com>

Mon, June 8 Annual General Meeting of RSCDS, Boston Branch.
Election results, event reports, refreshments. and free dancing after the
meeting. Canadian-American Club. 7:45-10 pm

Fri, June 12 Stow Class End-of-Season Ice Cream Social. Old Stow Town
Hall, Stow, MA, 7:30-9:30. All are welcome, but please call ahead if
you're not a regular at Stow so sufficient ice cream can be provided!
<vickery@bu.edu>

Thurs, June 18 Somerville Class Pride Party. NESFA Library: 504
Medford St, Somerville MA, 7:00-9:00 pm
<somervilleclass@rscdsboston.org>

Sat, June 20 Kennebunk Class Downeast Fling. Dane Street Program
Center, 4 Dane St, Kennebunk. **New time!** 2:30-5:30, followed by a
potluck supper

Mon, June 29 Cambridge Class End-of-Season Party and Ice Cream
Social. Canadian-American Club, 8 – 10 pm

Tues, June 20 Bedford Class Party. Bedford Council on Aging, Bedford,
MA, 12:30 – 2:00pm

Mon, July 6 - Friday, July 10 ESCape-- English, Scottish and Contra at Pinewoods Camp, Plymouth, MA

Fri, July 10 - Mon, July 13 Scottish Session I at Pinewoods Camp, Plymouth, MA

Mon, July 13 - Sat, July 18 Scottish Session II at Pinewoods Camp, Plymouth, MA

Sat, August 8 Chelmsford Class Party, Chelmsford Community Center, 3:00 – 6:30 pm

Sat, August 29 (4:00 pm) – Mon, August 31 (12:00 pm) Summer's End Weekend. Hulbert Outdoor Center, Fairlee VT

Sat, Oct 10 Brunswick Fall Dance Party. Topsham Grange Hall, Topsham, ME, 2:30 – 5:30 pm

Monthly Events

- **Sessions at the Canadian American Club** Open mike every Friday night. Gaelic Club on the 3rd Sunday of the month, September through June, and more. Watertown, MA canadianamericanclub.com
- **Lance Ramshaw's Slow Jam** Occasional Friday evenings. It's good to get on Lance's email list, no matter your playing experience - interesting info, tune lists, more. Concord, MA ramshaw.info
- **Scottish Sessions at The Luthier Collective**, hosted by Leland Martin. Occasional Thursday evenings. "Scottish, Cape Breton, and New England tunes at a medium-to-fast pace" Somerville, MA tuneswithleland.com
- **Scottish Sessions**, hosted by Adam Henley and friends. Sundays noon - 3PM. Cambridge, MA mccarthystoad.com

And of course...

- **Scottish Country Dance Classes near you!** Boston Branch of the Royal Scottish Country Dance Society offers classes in 4 New England states and New York rscdsboston.org