

RSCDS Toronto

www.dancescottish.ca

From the Chair...



Liz Clunie

This is the last *Set & Link* before the dedicated team take a well-deserved break for the summer months.

The next edition will be September, but we won't be reading about summer dancing activities such as TAC and RSCDS summer schools; both are cancelled because of COVID-19.

One thing we have to be thankful for during the lockdown is the widespread use of virtual and digital technologies, which enable us to keep in touch with friends, conduct meetings, and undertake daily activities such as shopping, banking, and borrowing a library book. Recently, Margaret Atwood wrote in the *Globe and Mail* about her memories of being quarantined in the '40s because of scarlet fever. The most interesting distraction available then was a pair of scissors and an old Eaton's catalogue.

Parents today struggle to limit their children's time on screens, but digital devices are vital for home schooling, and more entertaining than old catalogues and scissors. Screens are also proving useful for the dance community as RSCDS moved to digital distribution for the April edition of *Scottish Country Dancer*. The Toronto Association is following this lead by encouraging members to receive *Set & Link* by e-mail. There is also a financial consideration as costs of a print version have increased substantially.

Our schedule of events came to a grinding halt as of mid-March, and we are heading into the unknown for the year ahead. The board is going to be challenged with planning events in this uncertain world, and it very much depends on what restrictions can be lifted.

I will be watching from the sidelines as my term as chair comes to an end, but my duties are not over. As past chair, I will be leading the nominations committee, a role I assume with some trepidation as this year Deirdre MacCuish Bark and her committee had great difficulty presenting a full slate of nominations. Why such reticence to take on a board position? Virtual meetings can be any day of the week, which could solve problems with timing of meetings and travel distance. It is an opportunity to contribute to the success of our association and to bring new ideas to the table. Please keep it in mind for next year.

I extend my gratitude to present board members for their support and to all convenors and volunteers for their assistance in the smooth running of the association.

Wishing you all a healthy, happy, if somewhat travel-restricted, summer.

Liz

SET & LINK



Miss Milligan Saved us from Rock 'n' Roll

~ Quoted precisely from the *Toronto Star* (circa mid-February 1966) ~

Headline: Claim Society Saved Scots from Rock 'n' Roll Habit

"Don't you know what a ceilidh is?" inquired surprised Scottish guest Jean Milligan over morning coffee yesterday. "It's a visit."

Our ceilidh (Gaelic) was at the Paul Baker's home where Miss Milligan, chairman and co-founder of the Royal Scottish Country Dance society, is a guest this week.

Since 1923 when she and a Mrs. Stewart of Fasnacloch began the society in Glasgow, Miss Milligan, former head of physical education in west Scotland's teachers' college, has spent off-time (now full time) writing 20 books on Scottish country dance and lecturing around the world.

The society mushroomed from an initial 100 to an international organization with head offices in Edinburgh.

"We have saved Scotland from rock and roll," beamed this champion of the

Scottish Country dance, who prizes young people who have taken to the art.

As opposed to folk art, Scottish country dancing, a form of ballroom dancing, has been kept alive by the aristocracy. Now the society is bringing it to all levels.

Miss Milligan in pre-war days taught debutants proper Scottish Country dancing before the Caledonian Ball, when the Duke of Atholl was chieftain.

She has travelled through Europe and Scandinavia lecturing and judging the dance. This is her second visit to Canada.

This Friday, at the Granite Club, the Royal Scottish Country Dance society will draw guests from as far away as New York for its annual ball.

Unfortunately, one guest won't be Miss Milligan. She's due at a Scottish dance festival in Ayr as soon as she touches down on home soil, Thursday.

Miss Milligan wrote a letter, excerpted below, to organizers of the 1961 New Zealand Summer School. Her written comments echo her words in a recently posted television interview from 1976. In the video, Miss M shows impish pride in being one of the first recipients of two artificial knees:

<https://youtu.be/WILgkm33DMo>

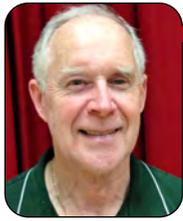
"... remember that "happiness" is the main object, and if your dancing doesn't give a real feeling of social gaiety then there is something wrong. ...Technique is not dancing taken by itself. We need the feeling, thought for others, good phrasing, and a real love for music." ...Jean Milligan



Dancing in the Park 2020

The City of Toronto has cancelled all park permits until further notice, and the province has prohibited all gatherings. Perhaps next year we shall dance again on that green and pleasant land.

Orillia Scottish Festival 2020: Update



We all had the feeling it was coming and the time has arrived. The Orillia Scottish Festival for 2020 is now officially CANCELLED. Thank you to those who had agreed to be a part of Scottish Country Dancing for our event. Thanks also to those who may have been considering attendance.

Please keep the 2021 Orillia Scottish Festival (3rd week of July) in mind, with hopes and prayers. Stay Inside. Stay Safe.

...Will Kinghorn [uilleam.ailean@gmail.com](mailto:wuilleam.ailean@gmail.com)



RSCDS Toronto Member Survey 2020

Thank you to all our members who took the time to complete the 2020 Membership Survey. The response has been excellent. I am pleased to report that over 60% of our membership have completed the survey. The summarized results will be presented to the Board at the June Board meeting. They will also be included in the September *Set&Link*. ...Louis Racic

Do you have an isolation story?

How did you spend your COVID-19 isolation time? We'd love to hear your story especially if it is unusual, comical, creative, awe-inspiring, anecdotal, time-consuming, or second-hand.

Did you engage in a new activity or hobby or find creative ways to occupy your time?

Submit your story to me by August 10, 2020.

If you would rather not do the writing, contact me, and I will put it together for our September *Set & Link*.

deholmes@sympatico.ca or 416-226-6081

... Donald E. Holmes



Annual General Meeting

Saturday 13 June 2020 @ 7:30 p.m.

via Zoom

Members will receive specific details by email

Agenda: www.dancescottish.ca/Members_Home.html

Downloads: RSCDS-Toronto-2020-AGM-notice.pdf

www.dancescottish.ca/zooming.pdf

Andrew Kellett, Chair of the Society: Keeping in touch with RSCDS Toronto

I hope everyone in the Toronto Association is well and coping with these extraordinary times. It is good to stay connected with you all through *Set&Link* every month. The newsletter team do a great job.

It has been especially heartening to see how Scottish dancers in the Toronto area have adapted to today's circumstances. Your determination to keep the spirit of SCD alive, and the RSCDS functioning, has been a great advertisement for the Society. Very well done to you all for staying involved and continuing to make people welcome. I am sure there are many who appreciate your efforts. Thank you.

I read with interest your optimism about recommencing activities in September. It doesn't feel like that here, but I realise the resumption of dancing will be gradual, localised, and small scale. Do let 12 Coates Crescent know how your plans develop. It would be good for branches to learn from one another how it feels to get back on the dance floor after the crisis.

My very best wishes to each of you in the Toronto Association. Stay safe.

...Andrew K.

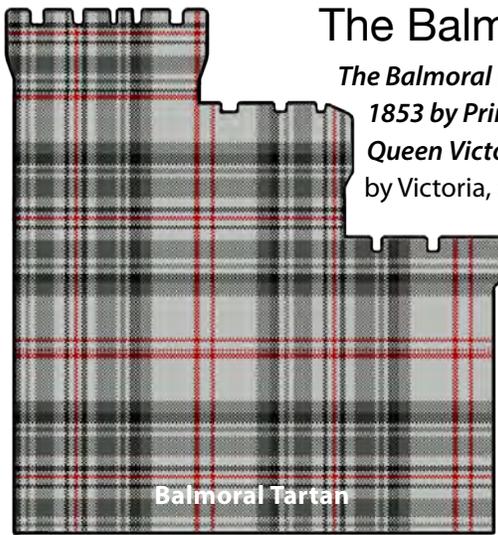


Have you heard? They're taking it all off!



With no dancing possible, some of our dancers are revealing aspects of character not seen for decades.

Details on page 6.



The Balmoral Tartan: *It's Taboo!*

The Balmoral tartan was designed in 1853 by Prince Albert, husband of Queen Victoria. The tartan was worn by Victoria, and every monarch since.

The tartan's tri-coloured sett – grey, red, and black – resembles the granite in Aberdeenshire, seat of the Balmoral Estate. It was designed purely as a family tartan.

In January 1937, ninety-four years after its

creation, a ban was enacted stating that only members of the Royal family could wear this tartan. Numerous requests from non-royals wishing to purchase the tartan were ceremoniously denied. The Manager of the Privy Purse at the time stated:

I write to you that the tartan that the King and Royal family have adopted is purely personal and private to His Majesty and the Royal family and can, in no circumstances, be worn by other people, or purchased by them from any source and cannot, therefore, be manufactured for general sale.

The decree is extant even today. Balmoral tartan is woven by Royal warrant for the Royal family exclusively. Not even those who work diligently on the Balmoral estate can wear this tartan. They can wear the Balmoral tweed, but never the tartan. Only one person outside the Royal family is permitted to wear Balmoral tartan—that is the sovereign's piper. The tradition of sovereign's piper began in 1843, and the current piper is Pipe Major David Rodgers of the Irish Guards.

Queen Victoria adored Scotland and used tartan in furnishing Balmoral castle. While Victoria and Albert both loved tartans, it was Prince Albert who was struck with *Tartanitis*:

In addition to designing the royal tartan, he decked out Balmoral castle in no fewer than three different tartans: Royal Stewart and the green Hunting Stewart tartans for the carpets, and Dress Stewart tartans for curtains and upholstery—a crime against interior decoration that even the most tasteless Scottish hotel would avoid. (Ben MacIntyre, *Australian Times*)

Currently, Prince Charles demonstrates his abiding love of Scotland and specifically Balmoral. He accompanies this love of the place with an ardour for its dress. More often than not Prince Charles is photographed on the Estate wearing a Balmoral kilt, a natural garment in promise of good health in the great outdoors.

With the kilt, leaving the legs free, the wearer has the advantage of an air bath, which is so invigorating to the human frame, the friction of the lower part of the kilt maintains the warmth in cold weather, and the upper part fitting closely round the waist, supports the loins in a manner especially beneficial in warm climates...

(McIntyre North, *True Highlanders*, 1881)

Who would deny Prince Charles enjoying an air bath? Commando in Chief, indeed.

...Donald E. Holmes

[This dance was found in the Grant Family Archive, undated, from an unknown publication with the column headline: "Scottish Country Dance Corner"

The charming drawing below was part of the document. The devisor, Marie Boehmer, of Kitchener, Ontario, died in 2010. She was a prolific dance devisor. TACbooks still sells 21 of her [Cameo Collection series of dance books.](#)]



The Balmoral Tartan (8r32)

by Marie Boehmer, Kitchener, Ontario

1-4: 1st and 2nd women dance over to partners' right. 1st woman takes hands with 1st and 2nd men, 2nd woman takes hands with 2nd and 3rd men, and balance in line.

5-8: 1st and 2nd women dance round partners with right shoulders back to places.

9-16: 2nd and 3rd women repeat bars 1-8, dancing over to partners' left, giving left shoulders to places.

17-24: 1st couple, followed by 2nd and 3rd couples, who dance up the sides, lead down the middle and up again to places.

25-28: 1st couple cross over right hands and cast off 1 place; 2nd couple step up on bars 27 and 28.

29-32: 1st couple, taking left hands, lead down the middle, cross over and cast up round 3rd couple into 2nd place.

Repeat having passed a couple.

Suggested Music: "Cromarties Rant"

For those using records: "Cromarties Rant" from RSCDS Music for Eight Scottish Country Dances, Book 31.

Since Victoria Day is not long past...

By the time Victoria and Albert took up residence at Balmoral... and held their first Ghillies Ball for estate workers and neighbours, everyone north of the border was reeling.

It's hard to imagine the elderly image we have of Victoria... letting rip on the dance floor... her favourite dance tune was Hoolichan's Jig, to accompany the *Dashing White Sergeant*.



Pat Coyle:

Devisor of our 2020-2021 Dance Programmes

Pat Coyle is a native of Glasgow, Scotland. She was introduced to SCD around the age of eight and continued (as was usual at school) to learn, dance, and demonstrate into her teens. Then life took over and this form of dance was not taken up again until after she moved to Canada when, in 1975, she joined St. Catharines Branch.

She started to teach there in 1981 and continued teaching folks from age seven to seventy, until she moved to Uxbridge in 2012.

Over the years, Pat was asked to teach many workshops from coast to coast around North America, where she met countless SCD enthusiasts. One of the high points was when she and the late June Shore had a two-week teaching stint in Tokyo. The dancers there were beautiful, and very serious.

Pat has been very active in the Teachers' Association of Canada (TAC), as Treasurer, Summer School Director, Chairman, and other endeavours to support Branches, groups, teachers, and dancing in general.

These days, Pat enjoys simply dancing at workshops, monthly dances, and particularly at the morning class in Aurora, taught by Maureen Richardson. At present, dancing, like all else, is on hold, but she looks forward to the return of "normal service" when we can all once more "take the floor".

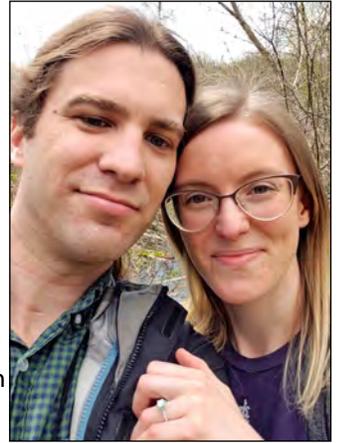
[Now posted: Pat's [2020-2021-programme.pdf](#)]



Congratulations, Bethany & Carl

Bethany Wright is with RSCDS Buffalo Branch. She is a skilled and enthusiastic Scottish country dancer and a frequent visitor to Toronto. You will have seen her at our Workshops, the Tartan Ball, and when she danced in the [Invitation to Toronto SpringFling 2020](#) video.

Bethany is pleased to announce that she and her significant Carl are officially engaged. Best wishes from your Toronto friends-in-dance!



The Dandelions

I wandered with my soul enriched
Where lilac perfumes fill the air,
When all at once I stopped bewitched,
To see the dandelions there.
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.

Prolific as the frog that spawns,
Unending as the milky way,
They spread across the grassy lawns
Like Tories on election day,
While Boris, in pyjamas blue,
Fights COVID in an I.C.U.

Gardeners fume and, quite obsessed,
Arming themselves with *Weed B Gon*,
Do battle with this golden pest,
Invader of their pristine lawn,
While naughty neighbours pay no heed
And let their dandies go to seed.

Their fluffy tufts of silv'ry down,
Which children love to pick and blow
While parents smile and gardeners frown,
The seeds in all directions go
To sleep through winter till the sun
Wakes little seedlings, one by one.

The dandelions silent stay.
They have but one unchanging plan,
To stay bright yellow night and day -
And spread as only dandies can.
Soon they will dominate the land
On which we play or walk or stand.

And oft when on my couch I lie
In vacant or in pensive mood,
Tall yellow flowers go drifting by -
Haunting my COVID solitude.
In dreams I see my smooth green lawn,
Those yellow interlopers... GONE!

... Fred Moyes, April 2020,
with apologies to Wm Wordsworth

Grace Notes



Douglas Wardrope July 21, 1933 – May 4, 2020

Doug and Shirley, long-time members of Glenview, danced for 26 years with that group. Doug's roots were Scottish, and their interest in SCD was piqued by watching their daughters dance at the opening of the CNE, so they joined a group that Georgina Finlay had started at Weston Presbyterian Church in the early 70s. As a keen photographer, Doug documented over 40 years of dancing events, carefully recorded in albums. Our condolences to the family.



Senga Gray 6 June 1939 – 30 April 2020

Our Don Mills group had a piece of sad news recently. Senga Gray, who had danced on and off with our group for about twenty years, passed away after a battle with cancer.

Senga travelled to Florida most winters, and enjoyed dancing with a group in Fort Lauderdale.

We will surely miss her at Don Mills. Our condolences to the family.

... Anne Anderson

Rollicking at **Rotman**

“Hear ye, hear ye, Rotman’s Health & Wellness Committee is looking for new members!”



Halyna Sydorenko

The Health & Wellness Committee at UofT’s Rotman School of Management has been engaging faculty, staff, and PhD students in yoga, Zumba, lunchtime walks—even chair massage. It’s time for some SCD, I thought, so I answered the call and was invited to join. The H&WC kicked off its third year with an October fair, starting with a lunchtime spread of healthy eats. Attendees were given a bingo card, and encouraged to check out the various

activity tables, including SCD, and then tick these activities on their card. A completed bingo card entitled them to a prize. My table was set up with an informational dance video, courtesy of Leo Roytman.

To let Rotmanites know what SCD is about, the chair of the H&WC asked me to do a demo at the fair. I was grateful for the opportunity and excited to showcase an activity that I love. Plus, this was a first: the last two fairs had no entertainment.



The demo was a team effort.

Keith Bark supplied music, Rotman AV did set up, and then it was up to us to entertain. Our dancers were Alan Rosenthal (UofT staff), Kate Roytman, Leo Roytman, Linda Steggles, and me. Alas, the night before, Katie Menendez (UofT PhD student) had a mishap, but the five of us adjusted seamlessly to our two-and-a-half couple set. We had five minutes to make an impression. We did! There was a flurry of activity at my dance table after the demo. The word of the moment was *fun*.

Over the year, 14 colleagues gave SCD a try; a cozy number of six or seven came regularly. Moira Korus lent a laptop with music, Keith Farrell and Katie Menendez came when they could to give a helping hand to a beginner dancer. And beginners they were!

This wasn’t like my Unit 3 teaching exam, where a class of supposedly-raw beginners followed instructions to a T. This was baptism by fire — the beginners were raw with a capital R. The most useful mantra from teacher candidate class was “Walk as you talk.” Also important: listen to the dancers, and adapt on the spot. Seeing the glee and sense of accomplishment on their faces after I said yes to repeating a dance was worth it.

One dancer peppered me with endless questions; perfectly *logical* questions from a beginner’s point of view. I was learning again, this time from my students.

After our first 50-minute session I wasn’t sure if, having done only two dances (plus step practice), I had succeeded in meeting their expectations. I needn’t have doubted; they were over the moon!

I hope my Rotman dancers will one day meet you on the dance floor.

... Halyna Sydorenko

“What a fun way to spend an hour at lunch, making lots of mistakes but learning a lot in the process. I could never figure out why my parents* had so much fun Scottish dancing and now I know why. Thanks, Halyna.”

... Professor David Soberman, Marketing Area



RSCDS Education & Training Committee



Deirdre MacCuish Bark

Last autumn I volunteered to stand for election to the Society’s Education & Training (E&T) committee, and I was voted in with three others. Committees usually meet at 12 Coates Crescent in Edinburgh’s New Town (250 years old – age is relative in a city dating from the 11th century). I went to boarding school and college in Edinburgh, unaware of the RSCDS.

Those who live in the UK may attend in person, but those of us who live offshore attend via Go-To-Meeting (like Zoom, but older).

My first (five-hour) meeting in December was based at Coates Crescent. Four of us attended remotely; others in person. Subsequent meetings have been electronic, and likely to continue so. Meetings normally start at 10:30 a.m. Edinburgh time — 5:30 a.m. here! Since we are now all remote, no one has a train to catch, and I’m promised the next meeting will start 6:30 a.m. Toronto time. That is much more palatable; I am *not* a morning person!

E&T has a wide range of responsibilities: teaching of SCD; providing resources for dancers, teachers, and musicians; teacher training in several ways, including the new CTI (Core Training for Instructors); and several kinds of dancing skills assessments. Our committee is also responsible for selecting teachers and tutors for St Andrews Summer School and for Winter School in Pitlochry.

I am involved in development of the Core Training for Instructors group, aimed at the needs of those teaching social and general classes. Our focus is more on teaching skill rather than the instructor’s personal dancing abilities. The syllabus has been constructed and supporting documentation is being worked on. The practicalities have to be tested, but this is not possible under lockdown conditions. The course uses online means to facilitate distance learning.

Another group works on *The Manual of Scottish Country Dancing* (a.k.a. the Teachers’ Manual), which is continuously updated. It can be bought as an E-manual (with free updates).

A small working group just revised the Medal Test syllabus; others worked on the new DAA syllabus released last year. A list of E&T responsibilities and available documents is posted at www.rscds.org/learn. Documents on the website address questions about technique, dances, and the Society’s core repertoire. An interesting article by Mervyn Short, [Preparing a Dance Programme](#), gives samples and lists of formations. The document “[Enjoy Scottish Country Dancing!](#)” is a resource for group leaders and teachers, and it’s available to all members. E&T is always working on other projects, which shall be added to the website for all to see.

I find it very interesting to be part of an RSCDS committee. Each year, there are spaces for volunteers. Why not you as well?

... Deirdre MacCuish Bark

* David Soberman’s parents danced in Kingston in the 1990s and knew the parents of Jim MacLachlan, Kingston Branch, and well-known to Toronto dancers.

Magical Pandemic Puzzle: *Completed!*



At the start of the COVID-19 pandemic, I was eager to take on a number of projects that I had set aside for a while. After a month of working and exercising hard, I decided to treat myself. I used the lure of my giant Ravensburger *Magical Bookcase* 18,000-piece jigsaw to motivate me through the last of my chores.

Since it is not logistically feasible to complete such a large puzzle in one room, the puzzle comes in four separate bags; each containing 4,560 pieces.

This is the second time I have done this puzzle. It's not the largest puzzle I own, but it is the most detailed of the giant puzzles. One peculiarity of giant puzzles is that no one has a press large enough to cut a huge puzzle in a single action. This means that pieces from one section do not necessarily line up exactly with the next section. This leads to completing a section and then ripping it apart to redo it until, finally, it fits well with the next section.

It took about four weeks to complete the puzzle. I could have done it in 2½ - 3 weeks had my husband been willing to go hungry and dirty for the entire time. He's been a great sport. In fact, he seems more than willing to do anything he can to accommodate this jigsaw. It makes me wonder if he just wants to get rid of me.

Once the puzzle was completed (all 18,240 pieces), it was broken into sections and carried downstairs. The living room furniture was rearranged so I could attach the sections, take a photo, and then break it all apart and put it back into the box for next time.

My 24,000 piece puzzle is calling me now, but I'm afraid to start it lest I become so involved that I miss the beautiful weather.

...Sabrina Hutchison

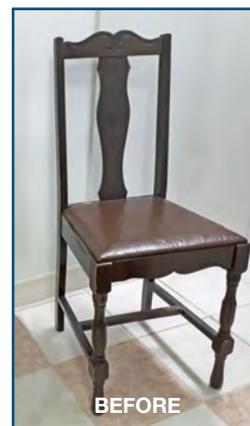
[Sabrina is daughter of Jessie Houseley, of the Celtic Connections Dancers in Richmond Hill]

You are how you sit

I inherited a pair of Canadian maple chairs from my mother's oldest sister, Lieutenant Hattie Eliza MacLaine RN, in Charlottetown, PEI, a nurse in World War II who served with the Royal Canadian Medical Corps. She worked on the front lines in England, France, Belgium, and Germany, and was awarded for "Gallant and distinguished services". These chairs remind me of a front-line worker 80 years ago and of front-line workers today.

The original label affixed to each chair is "Eastern Furniture Manufacturer, Victoriaville, PQ". Dating from the '30s, they are a testimony to local enterprise — they're Canadian; and they're maple. They aren't antique (yet), and layers of paint do not constitute patina for me. These chairs are in excellent structural condition. I stripped the chairs, then washed, conditioned, stained, and applied Varathane. They have come to life. The stain brings out the maple grain, and the shimmering effect of the quarter-sawn wood is evident in the back and legs.

... Donald E. Holmes



BEFORE



AFTER

Donald Holmes

What Lyn Barsevskis and Jim MacLachlan would rather be doing this spring



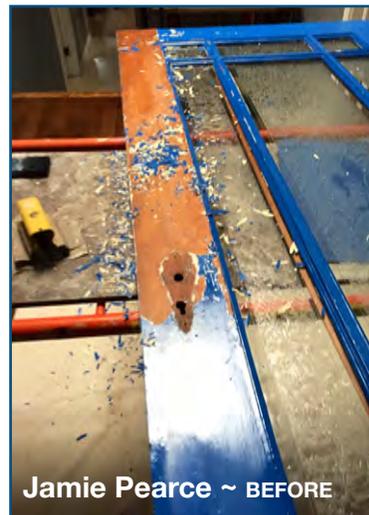
Photo Tom Harman

What Diana Hooper is doing this spring

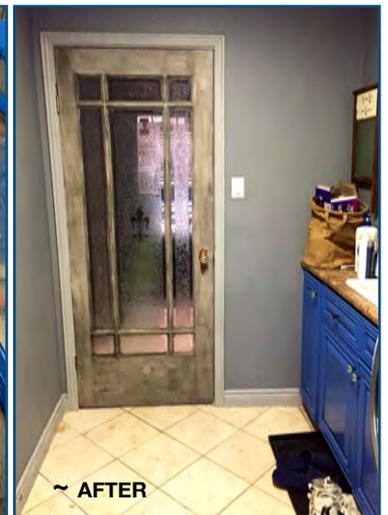


SPRING WALK PHOTOS BY DIANA HOOPER

Dancers are stripping... *The new normal?*



Jamie Pearce ~ BEFORE



~ AFTER



Sanskrit Smith: *The most interesting character I never met*

"Oh, he was such a gentleman; such a wonderful partner!"

It was 2003; I was new to dance; I had just danced with this lady. Was she reflecting on my chivalric failings? No... clearly, she was in nostalgic reminiscence mode, fondly remembering a chap she called Sanskrit Smith. "You know," she said, with a wistful smile, "he never wore trousers." Others knew this man, who died in 1996, but they called him by various names:

- Professor Ronald Morton Smith ~ East Asian Studies, University of Toronto
- Plimsoll Smith ~ Usually wore plimsolls (British term for canvas deck shoes)
- Sanskrit Smith ~ Taught classical and Vedic Sanskrit, and Avestan

Smith was a founding member (1956) of the Rosedale Scottish country dancers. To this day, his name is displayed in the Book of Remembrance that greets visitors to Rosedale Presbyterian Church. He was Chair of RSCDS Toronto 1959-1960. Most of all, he was remembered for always being kilted, and a consummate gentleman.

Quoting his former student, colleague, and dear friend, Peter White:

I (first) observed him striding across Queen's Park in the tweed and kilt of a Lowland Scot, at the weightier end of a leash drawn by a small West Highland Terrier.

Quoting *The Scots Canadian*:

In all his forty-two years in Canada, rain or shine, winter or summer, there were no sightings of this native Scotsman without a kilt. During his first Canadian winter, as the mercury plummeted, colleagues asked him how he felt. His answer: "It's a wee bit cold around the ears!"

Smith had degrees from St Andrews and Oxford. During the war, he translated Japanese military communications at Bletchley Park (where he must have worked with legendary code breaker and dance devisor, Hugh Foss). He taught at Cambridge until coming to Canada in 1955, where he met the love of his life, librarian Helen Perry Bryan [S&L Sept. 2018]. Recently, Donald Holmes interviewed Smith's former secretary, Ellen Giles; she remarked:

Ronald and Helen, were alike—both looked like disheveled, unmade beds most of the time. They seemed to be very happy together.

They lived simply, and contributed much. They sponsored many displaced children. Sanskrit published over 50 scholarly papers. Throughout his life he wrote an epic poem of spiritual reflections on life, society, and current events. It was posthumously published in a beautiful book, *Pro Deo – A Love for God*, with Smith's poetry on *dexter* pages; annotated by his friend Peter White on facing *sinistre* pages. It is a beautiful, baffling, inspiring book.

There are too many anecdotes about this lovely, eccentric man to present here, but I'll share one I collected from the late Douglas Worling. He met Sanskrit one day at the entrance to a campus cafeteria. They stopped to chat. Chat over, he asked Douglas: "Tell me, Worling, when we met, was I going *into*, or *out of* the cafeteria?" So... a classic absent-minded professor. When you think great thoughts the trivial can escape notice. We've all experienced that in a dance, have we not?

Prof. Smith bequeathed \$10,000 to RSCDS Toronto to support youth in dance. He was active in the Scottish Studies Foundation to establish the Chair of Scottish Studies and bequeathed \$50,000 to the Foundation for that cause. John B McMillan, a Director of the Scottish Studies Foundation, said to me:

"Sanskrit was a shining gem of a man and always in his kilt."

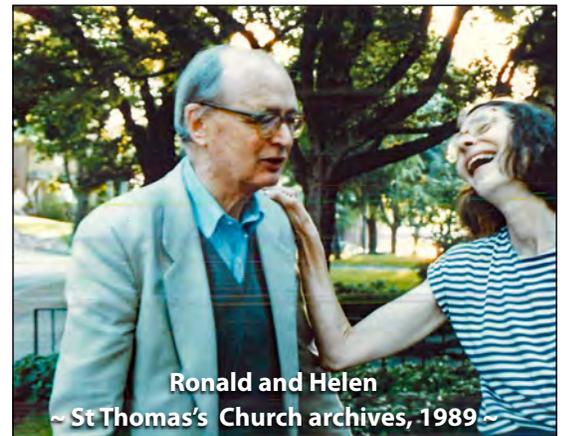
...Rob Lockhart



Prof. Ronald Morton Smith
~ UofT archives, undated ~



1967



Ronald and Helen
~ St Thomas's Church archives, 1989 ~

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ScotlandShop.com, based in Edinburgh, was a generous sponsor of Spring Fling 2020 Toronto

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Please send submissions
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Send to Donald Holmes
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June, 2020

Dear Member,

As you are aware, at the moment, you pay \$10.00 annually to receive hard copies of *Set & Link*. The Board has recently reviewed the actual costs of producing and sending our newsletter. Printing (paper and toner) at an average cost between \$17.50 and \$19.20 per copy/per year and (envelopes, labels and postage) costs are \$12.00 per person/per year. As a result, we will be increasing the fee for hard copies of *Set & Link* to \$30.00/year starting in September.

RSCDS Scotland has been working towards becoming 'greener'. Currently their newsletter is only available online and the *Scottish Country Dancer* magazine is also now available online. We would like to be in tune with their initiative and encourage you to also receive *Set & Link* online. Please consider this option when you renew your membership in September, but rest assured, at the moment you may still receive your hard copy, at the new price.

Sincerely,
Board of Directors
RSCDS Toronto Association