

TORONTO ASSOCIATION

GOLDEN JUBILEE

1957-2007

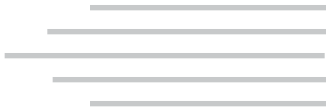


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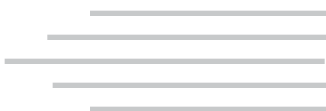
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BUCKINGHAM PALACE

19th July, 2007

Dear Mr. Paterson,

I have been asked to thank you and the Members of the RSCDS Toronto Scottish Country Dance Association for your kind letter containing loyal greetings to The Queen, sent on the occasion of your Fiftieth Anniversary.

Her Majesty appreciates your kind words and sends her best wishes to all concerned for a happy and memorable Anniversary.

Yours sincerely,

Mrs Sonia Bonici
Senior Correspondence Officer

Mr. Ian Paterson



LA GOUVERNEURE GÉNÉRALE
THE GOVERNOR GENERAL

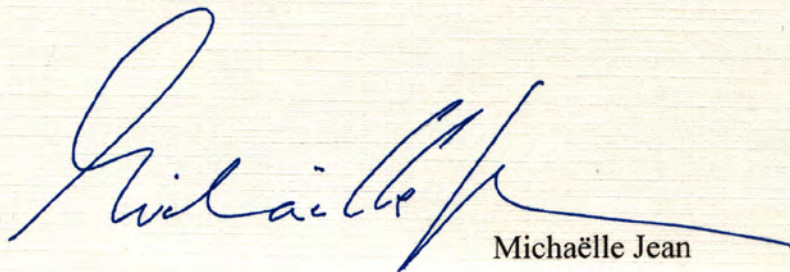


RIDEAU HALL
OTTAWA

I am pleased to congratulate the members of the Toronto Royal Scottish Country Dance Society and their guests as they gather to celebrate the 50th anniversary of the founding of their club.

All over Canada, communities have come together, friends and families have gathered and bonds have been formed in clubs. The Toronto Royal Scottish Country Dance Society can be proud of its many accomplishments during the past 50 years. The commitment its members have shown to the club and to Scottish culture are reasons to celebrate this milestone.

I wish you enjoyable festivities and all the best for the future.



Michaëlle Jean

2007–2008



THE LIEUTENANT GOVERNOR OF ONTARIO
LE LIEUTENANT GOUVERNEUR DE L'ONTARIO

2007-2008

I am delighted to extend greetings to everyone celebrating the 50th anniversary of the Royal Scottish Country Dance Society Toronto Association.

The roots of this organization started in 1923 with Ysobel Stewart and Jean Milligan's commitment to restoring the old social dances of Scotland and their music. Today, you are part of an international organization with branches worldwide. I commend the RSCDS's commitment to the preservation of traditional Scottish country dancing through instruction as well as publishing, with music and diagrams, to assure that this great tradition carries on.

As The Queen's representative in Ontario, I congratulate The Royal Scottish Country Dance Society Toronto Association as you commemorate your golden anniversary.

James K. Bartleman

WWW.LT.GOV.ON.CA QUEEN'S PARK TORONTO ONTARIO CANADA M7A 1A1



PREFACE

September 1957: Miss Milligan declares the Toronto Group a Branch of the Royal Scottish Country Dance Society.

What changes have occurred over the fifty years since then! Even our official name has changed - to RSCDS Toronto Scottish Country Dance Association. But one thing which has not changed is the joy and sociability (not to mention exercise, both physical and mental) that Scottish Country Dancing provides to people of all ages.

We hope that this book provides a record of past events, an insight into our history, happy recollections for many dancers, and, for newer dancers, connections to those who came before.

Onward to the next fifty years!

Jane E. Robinson
Chair, RSCDS Toronto
Association





To all members of the Toronto Local Association I send greetings and good wishes on your 50th Anniversary.

The first mention of Toronto as a Branch of The Royal Scottish Country Dance Society appears in Bulletin No 36, dated October 1958. It reads, " We became a Branch in the fall of 1957 and our membership to date totals 180, which includes Life Members." Also in the year 1957, Miss Milligan, the co-founder of the Society, was invited by Miss Jeannie Carmichael of the Boston Branch, to visit North America. Her tour included a visit to Canada and Toronto. She was the guest of honour at the Annual Ball, held in the Granite Club.

Miss Milligan loved to travel and she had ample opportunity to do so as the Society expanded overseas during the 1950s, 1960s and 1970s. The Annual Report of 1958 recorded the success of her North American Tour. She had inspired people with her enthusiasm as she " taught classes, conducted examinations and gave interviews to the press and radio." Miss Milligan undertook her last foreign tour in 1977 at the age of ninety. She claimed she had visited Canada twelve times and this is certainly borne out by the number of times her name features in the reports of the first twenty years of Toronto Branch.

In the early 1960s membership of Toronto Branch rose to over 300. By this time the Branch was holding a weekend school, a children's festival and the Annual Ball was attended by 400 dancers. By the early 1970s membership had doubled to over 600. In 1972 the Tartan Ball was a sellout and there were so many disappointed dancers that a larger ballroom had to be found for the following year. In 1976 Miss Milligan visited and taught a class of 275. By 1980 the membership was 1,215!

In the 1980s a regular calendar of events had been established - summer dancing in Sunnybrook Park, the weekend at Geneva Park, Young Dancers' Day, classes at a number of levels, demonstrations, newsletters, monthly dances, the Tartan Ball and others not mentioned here.

Organisation on this scale means huge commitment from dedicated members. We are so lucky, in our Society, to have many people abounding with energy and enthusiasm and, in Toronto, there seems to be an abundance of them. Your Association has a history of success. Your events and functions are obviously popular with the dancers.

Congratulations on the production of this publication, the culmination of many hours of work. I wish the Toronto Local Association of the RSCDS every success for many decades to come.

Irene Bennett
Chairman

The Royal Scottish Country Dance Society

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RSCDS Toronto Association – the more recent history

Although RSCDS Toronto Association is commonly called Toronto Branch by many of its members, it has in fact gone through two name changes since it was first founded in 1957 as the Toronto Branch of the Royal Scottish Country Dance Society.

In 1992, the United Kingdom introduced charities legislation that affected the relationship between the Society in Edinburgh and all of its branches. If the Society was to remain a formal charity, it was necessary for it to reorganize the relationship with its branches. In essence, the Headquarters/Branch relationship had to be terminated and former branches were to become autonomous entities, referred to as local associations. It was also necessary for the Society to revise its constitution to reflect these changes, and this was completed in 1996.

As part of the reorganization, the Society produced a new model constitution for the local associations. The then Toronto Branch consequently developed a modified constitution in line with the model. The revised constitution included a name change, making us the Royal Scottish Country Dance Society, Toronto Association. This was voted upon and accepted by our membership at the AGM on April 25, 1998.

During that same time period, we had seen rapid decline in our membership and many suggestions were forthcoming from our members on how to address the situation. One of the early papers, "A Publicity Plan," was prepared by Esther M. Goodfellow in April 1990. Subsequent papers and suggestions followed a similar pattern, but it was hard to enact and bring the suggestions to fruition. The suggestions of Esther's plan included:

- prepare an information package*
- publicize events to increase public awareness*
- publicize and promote Branch Classes*
- seek other opportunities for increased public awareness*
- obtain tools to assist in pursuing the above*
- make the Branch more visible at cultural celebrations.*

Discussion and working groups kept reinforcing these same themes until, in 2000, the Toronto Association Executive recognized that to achieve the objectives, we required professional help and funding. Professional help was brought in and a formal Business Plan was prepared. A request for a grant from the Ontario Trillium Foundation was submitted. To request the grant required the Association to go through another constitution change. Grants were only considered for incorporated organizations so we had to change and become an incorporated not-for-profit organization in Ontario. The aims and objectives of the Association and the relationship with the Society remained the same. However, as part of the incorporation we had to register our name and we were not allowed to use the word "Royal" in our name without extensive petitioning. Consequently we proposed a name change to "RSCDS Toronto Association." The name change and incorporation were approved at a special General Meeting in October 2001. The Association was subsequently successful in obtaining a \$95,000 grant from the Ontario Trillium Foundation payable over three years. With the aid of the grant, we were able to hire further professional help, purchase PCs and software, produce new advertising material and other documents and revamp our Newsletter, maintain better, more extensive records of our members and establish a flourishing Demonstration Team that is promoting awareness of the Association across our dancing area.

We now have many new members joining the Association each year and can look forward to a strong and healthy future as the RSCDS Toronto Association.

Keith Bark



CHAIRS





Dr. Donald Fraser, 1957 - 1958

By 1957, there were three groups of Scottish Country Dancers in Toronto: at Falconer Hall, University of Toronto; Rosedale Presbyterian Church; and Christ Church, Deer Park. When Jean Milligan came to Toronto, she visited the dancers and suggested that it was time to form a local Branch of the Society. Following her suggestion, Donald Fraser, Ron Smith and George Armstrong organised the Toronto Branch in 1957, and Donald Fraser was elected the first Chair.

... Continued on page 67 (Full story on page 66)



D. Iain Macfarlane, 1963 - 1965

One of Calvin's Social Group's greatest influences has been the inspiration of Iain Macfarlane, one of the finest Scottish Country Dance instructors in North America. Iain was born in Scalpay, Harris, Scotland, and started dancing in Glasgow with the "Life Boys" at the age of nine, along with his three brothers. "I did a lot of dancing, and had many responsibilities with SCD in Scotland".

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George L. MacDonald, 1958 - 1959

George MacDonald, of the Gaelic Society, was elected Chair of the first RSCDS affiliated group in Toronto in September, 1955. This arose out of a meeting at Moore Park House. The group, not having a certificated teacher, was not able to be a branch.

... Continued on page 67



J. Reid McAlister, 1965 - 1967



Professor Ronald Smith, 1959 -1960

"Sanskrit Smith" was a scholar, a poet, a gentleman and a person of great warmth. "He was quite unique and quite a character," comments Douglas Worling, his former student in East Asian studies.

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Major Gil P. Rich, 1967 - 1969

Major Rich chaired a committee in 1964 to organize the first Children's Festival, held in 1965. He also chaired a committee for a Gala Day in May 1967, which in subsequent years alternated between Hamilton and Toronto. He taught the children's group at Rosedale Presbyterian Church for several years.



Donald Sutherland, 1960 - 1961



David N. Pogson, 1969 - 1971

Even after thirty-six years, time has not dimmed fond memories I have of my stint as Chair: Jean Milligan sitting in our best arm-chair, surrounded by smiling, doting committee members and others ...the crowded Monthly Dances at Hodgson School ...Branch Classes, attracting almost 200, who shelled out all of \$8 per semester ...the inter-branch Gala Days, when twenty-four teams really brought out the competitive spirit,

... Continued on page 67



George C. Armstrong, 1961 -1963

George Armstrong, a pioneer of Scottish Country dancing in Toronto, founded and taught the group at Grace Church on the Hill in Toronto from 1961 to 1969, assisted by Toronto's first Scottish Country Dance Teacher, Matthew Sutherland. Matthew was one of a group of four Edinburgh dancers chosen to teach Scottish Dances to The Queen, then Princess Elizabeth.

... Continued on page 67



Donald G. Pyper 1971 - 1973

Donald Pyper was a member of the George C. Armstrong group. Along with his Tartan Ball committee, he was instrumental in changing the meal from a buffet to a served meal, which led to the ball's continued success. As past Chair, he was also instrumental in the Toronto Branch's participation in the Scottish World Festival Tattoo in 1973, the branch's largest undertaking to date.



James Kynoch, 1973 - 1975

During my tenure, Branch membership reached 1054 and the Tartan Ball attracted 660 dancers. To accommodate those numbers, dinner was served as usual in the Concert Hall but the dancing was moved to the much larger Canadian Room. At the 1974 Tartan Ball, I presented all the past Chairmen of the Toronto Branch with illuminated Scrolls proclaiming them as honorary life members of the Toronto Branch.

... Continued on page 67



George Conolly, 1983 - 1985

George was very good at thanking others for any deeds done for RSCDS, and many times had thanked and praised Tony Hauth, chef in the Royal York, for his excellent dinners, especially dessert. After doing so once, he added, "But I do love rice pudding!" From that time on, whenever George was at the Royal York—George had rice pudding! Even after Tony had retired! George was very honoured.

... Continued on page 68



David R. Grant, 1975 - 1977

In 1975, the Chair of the RSCDS, Toronto Branch, David Grant, was contacted by the Scottish World Festival Tattoo to see if the RSCDS would like to participate in the 1976 CNE presentation. After a meeting held with the leaders of all of the social groups, eighteen of them agreed to provide a total of twenty-eight teams.

... Continued on page 68



Jack A. Millar, 1985 - 1987

It was very rewarding over the years to serve on the various committees that organized social events through the year that so many dancers (young and not-so) were able to enjoy. My greatest pride was derived from being piped into the ballroom at the Annual Tartan Ball and sitting at the head table, looking out over all the splendor and tradition on display.

... Continued on page 69



Frances Gray, 1977 - 1979

During my Chairship, the one hundredth anniversary of the Canadian National Exhibition occurred. It was my privilege and pleasure to represent the Royal Scottish Country Dance Society, Toronto Branch as a guest of the CNE. I joined the Earl of Caithness and his Lady, together with Donald Campbell, the president of the Clans and Scottish Societies of Canada (CASSOC), for a reception and dinner.

... Continued on page 68



Gordon S. Hamilton, 1987 - 1989

A highlight of my responsibilities as Toronto Branch Chair was to welcome Dr. Alastair MacFadyen, then Chair of the RSCDS, as Guest of Honour at the 1988 Tartan Ball. Alastair arrived in a severe winter storm and, on Thursday evening, conducted a class at Hodgson School, which, in spite of heavy snow, was well attended.

... Continued on page 69



Dr. William Brunton Ramsay Stoddart, 1979 - 1981

Bill was born in Galashiels in 1929, raised in Ayr, and emigrated to Canada in 1946. He and his wife Barbara Bates started Scottish Country Dancing in 1966 at the suggestion of a neighbour, Mary Yeigh. To dancing, he brought an enthusiasm that he carried into all aspects of his life.

... Continued on page 68



Robin Wood, 1989 - 1991

While Vice Chair, I suggested to the executive that we should have a November Workshop. The idea was accepted and I organized the first two Toronto Workshops. In those first two years, we had just over a hundred participants and I'm glad that the November Workshops are still being held.

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Alasdair Robertson, 1981 - 1983

I was Chair for the twenty-fifth anniversary of the Toronto Branch, and there were many celebrations for that event. We did a publication made up of items from most of the Toronto area groups, about 45 at that time. The Tartan Ball was special for the occasion and Lieutenant-Governor John Black Aird and his wife were our Guests of Honour. By that time, Jo and I had been active in Toronto Branch for nearly twenty years, so enjoyed visiting the various groups.

... Continued on page 68



Andrew Collins, 1991 - 1993

Anecdotes from my term as Chair of the RSCDS Toronto Association:
 • Witnessing the 512some. Mairi and I gave up our places on the field to ensure that all dancers in the branch and from far and wide had the opportunity to be a part of this record-setting event. I owe a debt of gratitude for the success of the event to the late Esther Goodfellow.

... Continued on page 69



Esther Goodfellow, 1993 - 1995

The only funny thing I can remember when Esther was on the Executive, was about two years before the 512some. I think Gordon Hamilton was Chair. The executive had "played around" with the challenge from the Vancouver Branch, who had danced a 256some. Nobody on the Executive would accept the responsibility of organizing this event.

... Continued on page 69



Keith R. Bark, 2001 - 2003

This was a time of change and a new beginning. With the aid of a Trillium grant, we were able to purchase PCs for our use, update our promotional material and restructure our organization.



Douglas Smith, 1995 - 1997

An anecdote from my time as Chair related to the monthly meetings of the Executive Committee. The meetings started at 7:30 p.m. and regularly finished around 9:30 p.m. This was the only time I remember this happening during my twelve years on the committee. I was fortunate in having an excellent committee during my term as Chair and a very efficient Secretary.



Steven Coombs, 2003 - 2005

I think that there are two comments that I would make about my two years as Chair of the Toronto Association:

- I can't believe how quickly the two years passed.
- I visited (with a single exception) each of the Affiliated Social Groups, and thoroughly enjoyed personally meeting all of the dancers and teachers.



May Macfarlane, 1997 - 1999

As Chair, I had the opportunity to visit many of the local social groups and join them for an evening of dancing. Being chair gave me an excellent chance to spread the news to newer dancers about the many benefits associated with becoming a member. A special honour for me was being presented with a Toronto Association's Honorary Life Membership at the annual Tartan Ball on February 17, 2001.



Ian Paterson, 2005 - 2007

Memories? January 2006. The Highlands of Durham Burns Night. Shona and I arrived at Utica after a three-hour drive through the worst snow storm of the season. Despite the gruelling journey, we enjoyed a wonderful evening of dancing with friends. We had lots and lots of liquid refreshments, including a wee dram or two of fine Scotch, lovely food, and a nice helping (or two) of tasty haggis.

... Continued on page 69



Ron Bell, 1999 - 2001

I will always remember Esther Goodfellow as my mentor, inspiration, and friend during my years on the executive. It was due to Esther that I became Vice-Chair. During my time as Vice-Chair and Chair, I was able to establish the initial framework for the Association to apply successfully to the Trillium Foundation for funding to enable us to "Plan for the Future" and, in so doing, reorganize our Association. It was a great time of change with hard-working volunteers. I am grateful to have been a part of it.



Jane E. Robinson, 2007 -



SOCIAL GROUPS





ASTA Beginner Class

The exact date of the first ASTA Beginner Class has faded with history, but it is thought that Bob Blackie started the class at Ray Underhill School in Streetsville on Thursday nights, September 1988. In 1990, the class moved to the Meadowvale West Church Centre and the night was also changed to Wednesday. It was that year that Mari Thompson started practice-teaching at the class for her preliminary certificate.

The 1994/95 season brought another change when the class moved to the Kinsmen Community Hall, Streetsville. In the fall of 1996 Barbara Bilawey (now Taylor) was invited by Bob to practise-teach at the class. Mari and Barbara continued teaching this class after Bob Blackie's death in 1998. After receiving her full certificate in 1999, Barbara became the teacher for the ASTA Class.

The ASTA Class continues to dance in the Kinsmen Hall on Wednesday evenings September to mid-May. With Barbara's enthusiastic leadership the class has become a fun social event each week, with a warm, welcoming atmosphere. The class numbers continue to increase to the point of nearly outgrowing the hall.

... Tom Young

Aurora

In September 2000, veteran RSCDS teacher Janette Todd began the Aurora Scottish Country Dancers as a new daytime group in York Region. An Aurora resident herself, Janette recognized that the need for a daytime RSCDS dance venue in her local area, especially for retired folks and stay-at-home moms.

She also knew that a meeting place for this new group could be made available at St. Andrews Presbyterian Church, located in the centre of Aurora, close to the Yonge/Wellington intersection.

Accordingly, Aurora SCD was born. The group meets for two hours every Friday at 10:15 a.m. Two sets are usually in attendance. The Aurora dancers comprise people not only from Aurora, but also from the Newmarket, Stouffville, and Richmond Hill areas. Many of these dancers are also members of other York and Durham Region SCD groups and have a broad range of experience. At the same time, beginner dancers have always been welcome and quickly become socially involved.



Janette Todd

Janette Todd is delighted to be able to continue sharing her considerable skills in this setting, especially after having taught (now retired) the Petronella SCD in Thornhill for almost thirty years.

... Barry Pipes

Bloorlea

Bloorlea was formed originally as a Beginners' class in 1966 by Jessie Bryden, assisted by Pat Carter. The class continued until 1977, when Jess moved to Orangeville. Mary Rae reformed the group under the same name and taught it into the 1980s, when she retired and Jess took over the class once again.

In 1994, Jess handed the reins of the Bloorlea social group over to Mari Thompson, and then Jess went on to form the Monday morning class at Westacres. Many dancers continued to attend both groups.

Mari relocated the class from Bloorlea school to nearby Bloordale United Church. The class is a mixed group - mainly intermediate dancers, but they willingly accept a few beginners or "lapsed" dancers each year.

... Mari Thompson



Mary Rae, Bobby & Joyce Frew

Calvin

In the summer of 1957, led by Margaret Birnie, Ed Mason and Forbes Brown, a group of fledgling dancers approached the Toronto Branch of the RSCDS to secure the services of a teacher, Alex MacGregor. When he left a year later, he was followed by Matthew Sutherland, then Coll Black. In 1960, Iain Macfarlane, who led the group very successfully for twenty years, became the new teacher. When he retired in 1980, Frances Gray took on the job and has been the group's teacher ever since.



Ed Mason, Margaret Birnie, Forbes Brown, Douglas Smith

For many years the group danced to the live music of a number of musicians, including Stan Hamilton, Ed Brydie, Angus MacKinnon, Elma Grech, Anna Robertson, Alex Jappy, Bobby Frew, Larry Pichkol and Don Bartlett. Now, however, like the rest of us, they have succumbed to recorded music. Over the years, the Calvin Group have performed in Gala Days, demonstrations at the CNE and SkyDome, military institutions, retirement homes and churches.



Calvin Social Group – Teacher, Frances Gray (far left)

On Friday, September 23, 2005, they were invited to dance at the eightieth anniversary of Calvin Presbyterian Church. The celebration included a buffet dinner and ceilidh.

Despite the many changes during their fifty-year history, the Calvin group have continued to dance enthusiastically and to reach out to new dancers with great kindness.

... Douglas Smith

Christ Church

The group who meet at Christ Church United Church, at Truscott and Clarkson Road in Mississauga, are part of the church's Time Out program. Time Out is "a morning of creative enjoyment and social interaction for men and women of all ages." The program runs for eight weeks in the spring and again in the fall of each year. They offer a selection of activities for each eight-week session, with the morning divided into two sections divided



Deirdre MacCuish Bark

by a twenty-minute coffee break. A Scottish Country Dance class has been included in the program since the year 2000. Other choices over the years have included Tai Chi, Bridge, Genealogy and Local History.

For the last seven years, Deirdre MacCuish Bark has taught the Scottish Country Dance class, which lasts about one hour in the second part of the morning. Until fairly recently there was also a child-care program, so that young mothers could take part in the Time Out activities, but that has been discontinued. In the earlier years there

were several young mothers who came Scottish Country Dancing, but as their children grew the mothers returned to the workforce and now the class is mainly made up of people who are retired.

This is a small but enthusiastic class, usually augmented by some of the Erin Mills Tuesday night dancers.

... Deirdre MacCuish Bark

Don Mills

The Don Mills Scottish Country Dance group was founded in 1960 by John Wevers. Several of the early dancers became teachers and later founded their own dance groups.

We first danced in St. Mark's Presbyterian Church and then moved to the Norman Ingram School before our final move to the Banbury Community Centre in 1974. The Banbury Centre had been the clubhouse for the IBM Golf Club and has a beautiful maple floor which is ideal for dancing. It also



Donalda McDonald

had an enthusiastic audience. Our music attracted the raccoons, who used to watch the dancers through gaps in the ceiling rafters.

John Wevers taught until 1987, when

Georgina Finlay took over. We were sorry to lose her in 2004 when she had to reduce her teaching load. Donalda McDonald has been teaching us for the last three years.

We dance at 120 Banbury Road every Tuesday evening from 7:30pm to 9:30 and all dancers are welcome.

... Peter Wood

Erin Mills

The Erin Mills group was formed in 1972 by Irish-born Wesley Clindinning and his wife, Brenda. The group participated in a mass demonstration of SCD in the 1973 Scottish World Festival at the CNE. This tradition has continued with participation in the "512some," a demonstration which merited inclusion in the Guinness Book of World Records, and in the later attempt to double the number at the SkyDome. In 1980, at Wesley's invitation, Jean Hamilton took on the Friday class and continues in this role.

In the same year, a separate class was formed, Erin Mills (Beginners and Basic Technique), meeting on Tuesday evening, with Douglas Stephen as teacher. Since 1990, Keith Bark has taught this class.

In 1983, a children's class was established with Betty Pellegrin as its first teacher. This later was renamed "Whigmaleeries" and has been taught since 1989 by Keith Bark, assisted by Deirdre MacCuish Bark and Ishbel Thomson.

The original teaching staff, with the addition of the late Jessie Bryden (of the Bloorlea Group), initiated the West End Workshop, which caters particularly to the needs of less experienced dancers. They were also instrumental in establishing a much-needed Hogmanay Ball, which continues to draw a full house each year.

... Gordon Hamilton



Wes Clindinning, Deirdre & Keith Bark, Jean Hamilton, Douglas Stephen

Erin Mills, Tuesday Class

The Erin Mills Tuesday class was formed in 1980. Previously, beginner dancers had met on the early part of Friday evenings as part of the original Erin Mills group, but Douglas Stephen felt that they could benefit from a longer class on Tuesday evening. Doug taught the class for almost ten years before moving to Vancouver Island and passing it on to the present teacher, Keith Bark. Keith accepted the teaching responsibilities for the beginners' class while working on his teaching certificate. It continues to flourish as a beginners' class, but also has many long-standing dancers. Many of the dancers also attend the Friday Erin Mills classes as well as other groups in the Greater Toronto Area.



Keith and Deirdre Bark

The class has been featured on television both as a performing arts function and as a health and fitness activity. Many dancers have also performed regularly at the Georgetown Highland Games during the opening ceremonies.

Several of the Erin Mills dancers have served in key positions on the Toronto Association Committee, including that of Chair, and continue to support its activities. In addition, a number have gone on to become teachers and serve on the Teachers' Association (Canada) as well as start new dance groups.

Although the Tuesday class operates independently from the Friday class, under the Erin Mills name, the tradition of co-operation and support continues. The Friday class usually hosts the major events, featuring live bands when-



Fallingbrook Social Group – Teacher, May Macfarlane (5th from left)

ever practical, and welcoming visiting teachers from the United Kingdom, the United States, and other locations.

Wesley Clindinning and Douglas Stephen, both now living on Vancouver Island, were excellent teachers and organizers. Both the Tuesday and Friday classes at Erin Mills acknowledge their great contribution to Scottish Country Dancing and do our best to follow their example and match their enthusiasm for our favourite pastime.

... Keith Bark

Fallingbrook

I have been teaching the Fallingbrook group since 1987. This group of dancers has been in existence since 1958 and must be one of the longest-existing groups in the city. The first teacher was Ken Inglis, with Vi Knight acting in an administrative position. Classes were held in the church hall of Fallingbrook Presbyterian Church, Scarborough. Over the years the following teachers have taught the class – Ted Doran, Frances Gray, Don Robertson, Vi Knight (who also served for several years on the Toronto Branch Committee as Membership Secretary), Lalla Anderson, and finally myself.



Don Bartlett

Ken Inglis

The venue changed several times from the church to Regents Height Public School, then to Norman Cooke Public School, but the name "Fallingbrook" remained. Classes are now held at Westview Presbyterian Church in East York on Friday evenings. Over the years, the Fallingbrook Dancers have been asked to dance at church affairs, civic centres, malls, seniors' residences, Royal Canadian Legions, the SkyDome, Harbourfront, Word on the Street, Canada Day, and Victoria Day celebrations, to name but a few. The Fallingbrook dancers, along with other Toronto groups, participated in the Scottish World Festival, which was held at the CNE in 1976. Since the Toronto Association established a demo team, any requests for dancers are now passed on to them. I wish to thank Frances Gray for all her help in giving me the necessary information to fill in the blanks of the early beginnings of the Fallingbrook group.

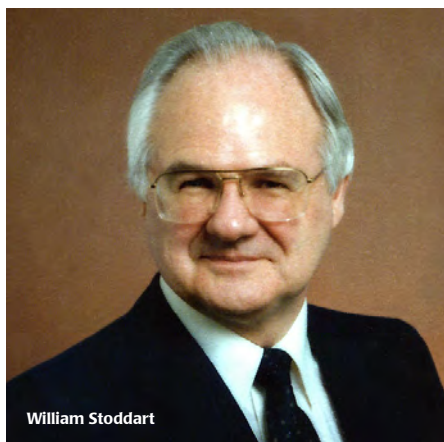
... May Macfarlane

Glenview

Glenview started at Havergal College in 1979 under the leadership of Bill Stoddart. The original five couples were Gloria and Ray Fraser, Jan and Grady Jacobs, Sheila and Naish McHugh, Mary and Alistair Stewart, and Mary and John Stirling. The group moved to Glenview Presbyterian Church in 1981 and to Lawrence Park Community Church in 1984 where, by 1993, membership reached 103. The group flourished under Bill's fine teaching, and it was his idea to have an elected committee run the group. The members formed many friendships, held many parties, and cherished joyful times such as ski weekends at King City, house parties after dances, and picnics with dancing and singing. Bill said, "Life is nothing but picnics, parties, and balls."

Alistair Stewart, a charter member, says: "Our approach was to have fun. We were as concerned with what happened from the neck up as from the knees down." That was the reason Glenview hosted ski weekends and other non-dancing activities in addition to dancing.

Bill continued teaching until his sudden death in 1995, when Robin Matheson took over and continued for the next decade. Robin began dancing in Oakville with Bob Campbell. He got his teaching certificate in Hamilton in 1965 and shortly thereafter moved to Toronto. After dancing with Iain Macfarlane at Calvin, Bob Millar at East York, and Betty Thompson at Newtonbrook, Robin moved to Glenview.



William Stoddart

Glenview regularly hosts party nights that are great fun, including theme nights with decorations. As well, we celebrate Robbie Burns with a dinner; Hogmanay with a ceilidh, and guest musicians accompany dancers for final nights. For a few years now, a large number of us have attended dance weekends in Kingston and Ottawa. In the past, we have performed demonstrations for Sunnybrook veterans, Belmont House, church functions, and the Orillia and Fergus games.

In 2000, Robin Wood (Branch Chair from 1989 to 1991) and Donald McDonald began assisting Robin Matheson in teaching the class. Upon the latter's retirement in 2005, Moira Korus completed the set of three who currently share teaching responsibilities in rotation... *Nancy Matheson*



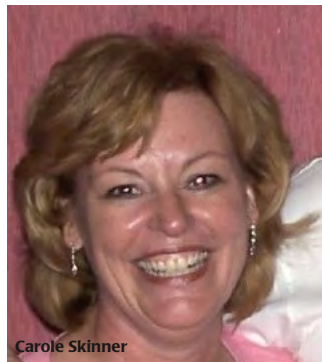
Glenview Crest Presented

Highlands of Durham

The Highlands of Durham Scottish Country Dance group was formed in the autumn of 1999 by Stewart Bennett and Doug Moffatt as the result of interest generated by the Highlands of Durham Games held each July in Uxbridge's Elgin Park. Classes were started in Memory Hall, Utica (a small hamlet between Uxbridge and Port Perry), and the first teacher was Joan Reeves from Peterborough.

In 2005, the club was accepted as a social group within the RSCDS Toronto Association and it is truly a social group where the fun of Scottish Country Dancing is essential. The group regularly hosts Hogmanay festivities, a Robbie Burns Supper and Dance, and a White Heather Ball in July. For 2007, the date of the Ball has been changed to October 6 (Thanksgiving Weekend) and the location is the historic Trafalgar Castle in Whitby, which boasts a wonderful wooden floor.

The group spreads the joy of Scottish Country Dancing by demonstrating at many venues—nursing and retirement



Carole Skinner

homes, churches, Parkwood Estate, Port Perry street fests, and Highland Games. Local residents are joined by members from Richmond Hill, Stouffville, Ajax, Oshawa, and Newcastle for classes taught by Carole Skinner every Thursday from September to May. This September, we will enjoy the teaching of Wendy Loberg. On Monday evenings, many of the group get together to dance for extra practice in order to prepare for upcoming events or simply for the fun! .

... *Marjorie Mason*

Hillcrest

In September, 1975, a set of new dancers arrived at a new class to be started by a very new holder of the RSCDS Preliminary Teaching Certificate, Jean Noble. In January of 1976, the class moved to the Hillcrest Public Library, North York, and became known as the Hillcrest Scottish Country Dance Group. The group eventually moved to larger premises at Seneca Hill Public



Jean Noble

School, where they danced for many years. After another couple of location changes, the group became happily located at the Toronto French School at Lawrence Avenue East and Bayview Avenue.

Over the years, the group have had many happy Hillcrest Dinner Dances, Burns Suppers, and ceilidhs, including their thirtieth anniversary dance in 2006. Some of the original members of the group still dance with them on a regular basis. A number of their dancers attend other groups, support Toronto Association functions, and have served on the Toronto Association Executive.

But most important, says teacher Jean Noble, the purpose is to enjoy dancing.

A warm welcome awaits dancers any Tuesday evening who would like to join the happy dancers of the Hillcrest Group.

... Jean Noble

Humbercrest

Dancing at Humbercrest United Church started in September 2006. We had enjoyed two years of lessons at Swansea with teacher David Booz and musician Laird Brown. We thought it would be wonderful to continue dancing in our neighbourhood.

We knew that Humbercrest United Church had a gym floor that would be terrific for dancing, so we arranged to use it on Wednesday evenings. We have enjoyed excellent leadership from four teachers – Deirdre MacCuish Bark, Keith Bark, David Booz, and Vicky Zeltins. They kept us on our toes with a variety of teaching styles and a continuous supply of new dances.

We welcomed new and experienced dancers to our social group and we have attracted a small but loyal group of dancers in our first season.

We are planning to continue the Humbercrest Social Group in September 2007 with Deirdre MacCuish Bark as our leader for ten weeks. We hope that you will join us!

.. Barbara Kalmuk

Midtown

The group was first conceived in December, 1999. This millennium project was designed to provide daytime dancing downtown on a weekly basis.

Approval was willingly granted by the Toronto Association and, on April 5, 2000, they held their first dance class at Trinity-St. Paul's Centre, which is on Bloor Street near the Spadina subway station.

The group is small, but loyal and friendly. They have a total of twenty-two members, but the general weekly turnout is around twelve dancers. The dedicated teacher, Isabelle MacPherson, brings her own music to set their feet



Midtown Social Group - Teacher, Isabelle MacPherson (back row, 4th from left)

tapping. To enhance the dancing, the large gym hall has a lovely wooden floor surrounded by red velvet drapes.

The group hopes to continue to provide great fun, great music, and great dancing to anyone who may be interested and available during the day, at this convenient, central location.

... Flora Crawford

Newtonbrook

The group originated in Newtonbrook United Church in 1969, under the direction of Betty Thompson, who had been dancing with the Petronella Group. Bob Watters, one of the original group members, said that the dancers were told they could attend the 1970 Tartan Ball, but that they could dance only three dances, one of which was The Reel of the 51st Division. Not having learned the entire program, the group was not experienced enough to dance anything other than those three dances, and they were not to mess up a set of other dancers.



Tom & Betty Thompson

In 1972, Betty also formed the Newtonbrook Children's Group, with the assistance of Margaret Ann Hunter, who taught with Betty part-time, and assumed full responsibility for the group in 2000.

For many years, on the Sunday closest to St. Andrew's Day, November 30, Newtonbrook Scottish dancers

dressed in full "glittering gear" acted as ushers and greeters for the church service at Newtonbrook.

Following the service, the dancers were treated to lunch and a party with Betty and her husband, Tom Thompson.



Margaret Anne Hunter

Betty taught the Newtonbrook group from 1969 to 1987, when she invited Kathleen Kynoch, who joined Newtonbrook in 1986, to share the teaching responsibilities. Finally, in 2002, Kathleen assumed full responsibility for the class and is the current teacher.

... Kathleen Kynoch and Donald Holmes

Nobleton

The group was formed in September of 2001. The group meets in the upstairs hall of the Nobleton Community Arena from September until May on Tuesday evenings from 8:00 p.m. until 10:00 p.m. It is a very social gathering with dancers coming in from Tottenham, Brampton, Alliston, Woodbridge, Aurora, Schomberg, and a variety of other communities.

Maureen Richardson is the teacher of the group. She has been dancing for

fifty-one years, having started at the age of four, and has been teaching in a variety of capacities for thirty-eight years. David Wilson, from the South Simcoe dance group, takes the group on those few occasions when Maureen has a commitment, usually involving her career as an elementary school teacher.

All levels of dancers are welcome, and the evening is adapted to those in attendance. Dances for the Toronto Branch monthly dances, local balls and other special occasion events mentioned by the dancers are taught and/or reviewed. Some of the dancers also participate in demonstrations with dancers from the South Simcoe Group.

The new season starts on September 11, 2007 and newcomers are always welcome.

... Maureen Richardson

Petronella

The group was formed in 1957, in Thornhill, under the leadership of Alan and Maureen Foster. Meetings were held at Thornhill United Church. In 1964, the Fosters moved to California, and from then until 1970, Leslie and Elaine James were the group leaders. Following that, the group leaders and teachers included Lizbeth Rodger, Cathy Beattie (Shields), and Mary Rae. In 1974, the group moved to Thornhill's Royal Orchard Public School, shortly after which Janette Todd took over as their teacher.

In 1992, Petronella entered a team to audition for the week-long Royal Bank of Canada Seniors' Jubilee at Roy Thomson Hall. Since then, they have appeared every year, featuring a couple of dances devised, until recently, by Janette Todd and Ella Allison. They perform several times during the week, entertaining daily audiences that usually exceed two thousand people.

In 2003, Janette Todd retired after nearly thirty years as Petronella's teacher. Carole Skinner, returning to Canada from the United States, took her place. As well as being a qualified teacher, Carole is a skilled deviser of Scottish Country dances, who has added lively new dances to the group's repertoire at Roy Thomson Hall.



Petronella Social Group - Teacher, Carole Skinner (seated, 5th from left)

When Royal Orchard Public School closed, the group moved to Johnsville Village Public School, where they will celebrate fifty years of Scottish Country Dancing in 2007.

... Barry Pipes

Rosedale

The Rosedale Group at Rosedale Presbyterian Church was one of the founding groups of the Toronto Branch, started in 1955 by Professor Ronald Smith. He loved children, and was enthusiastic about having a class for youth. In 1957, Anne MacLeod, (who received her Teaching Certificate from Miss Milligan during Miss Jean Milligan's first Canadian visit), assisted by Betty Anderson, started a children's group. Branch classes were also held at Rosedale from 1958 to 1959, the first taught by John Scott Gowans with Stanley D. McKee as the pianist. A Candidate class was started in 1959 with Anne teaching, but both the Branch classes and Candidate classes eventually moved to other locations. However, the bi-annual Candidate adjudications are still held in the Great Hall and the Toronto Branch Executive Committee Meetings continue to meet at Rosedale to this day.

In 1960 to 1961, Rosedale had both adult and junior classes. Professor Smith, though not a children's teacher, would observe the children's classes and always encouraged the parents waiting upstairs to send their children

down for SCD lessons. Ronald continuously supported the Children's group and was sure to make an appearance at all their events. Major Gil Rich spoke fondly of having over 30 students in one class during his teaching reign. Classes participated in competitive Festivals, earning many trophies and medals. The number of children dancing increased phenomenally, and the standard of dancing was improving, the result of instruction given by (not in order and not all teachers listed): Evelyn Watkins (née Clark), Sandra



Binns-Johnstone, Major Gil Rich, Miss Jeffray, Bob Blackie, Grace Harris, Maureen Richardson, May Mitchell, Isabelle MacPherson, Grace Clarke, Ian McHaffie, Maureen Woodcock, Wilma Clendinning, Peggy Weir, Mrs. Billie Crichton, Betty Pellegrin, Anne Meszaros, Lorna Larmour, Fiona (Noble) Philip, and Joyce Kite.

Lorna Larmour recalls that, as a youth, near the end of the dance season when the weather became hot, and the tree outside the church wasn't so big, dancers entertained neighbourhood onlookers by holding classes on the lawn.



Sandra Binns-Johnstone with Rosedale Team

Today, Rosedale tradition continues under the teaching direction of Moira Korus and Teresa Lockhart. Rosedale dancers continue to perform at Community events, nursing homes and attend RSCDS monthly and special dance functions.



A Rosedale Team

Scarborough

In 1961 Scarborough was little more than a wasteland devoid of any entertainment, when Tom and Marg Cunningham moved here and founded the Scarborough group. Not only was Tom the first teacher, but he was also responsible for starting Dancing in the Park, in Edwards Gardens. Marg is still a valued member of the group. John Christie took over from Tom in 1968 teaching on Monday and Friday nights

and, for a few years, a children's class. He remained with the group until his retirement in 2004. Being awarded the Award of Scroll was the crowning glory and a fitting end to his distinguished career with Scarborough Scottish Country Dancers.

Under John's tutelage, the Scarborough group grew to one of the largest groups in the Toronto Association, with a wonderful demonstration team which existed from 1973 to 1994. The team participated in many activities such as Gala Day, Caravan and the CNE, as well as performing in nursing homes, seniors' residences and hospitals.

In those halcyon early days, the fun and fellowship enjoyed by the members of the club spilled over to include extra-curricular activities such as bowling nights, curling nights, car rallies, skating nights, golf tournaments and gala days. Although we no longer partake in these activities, the same sense of enjoyment and camaraderie, synonymous with Scottish Country Dancing, is still shared by our present members. Our annual Christmas dance is one of the highlights of the season's festivities and is attended by many dancers from other clubs.

Scarborough Scottish Country Dancers retain that enduring quality of fellowship in the dance set by Tom and John, thanks to Donald McDonald who took over as teacher in 2004. We look forward to celebrating our 50th anniversary four years from now.

... Jean Quinn

South Simcoe

Our Group was formed in September 2002 by Grace Graham and David Wilson. It was strongly supported by the remaining active dancers from the former Orangeville Scottish Country Dance group, which had closed on the previous April.

The unique challenge of starting a class without a full-time teacher was solved by having a roster of certified guest

teachers who taught technique and dances every second week, and fill-in teachers who taught only dances every other week. Our group has a committee which organizes this as well as supplying a location and looking after the finances. This system works so well that we still use it even though we now have a permanent teacher.

Carole Skinner taught for two years from September 2003. She brought to us, all the way from Scarborough, her very casual style of teaching and wonderful sense of humour and helped mould us into the South Simcoe SCD. Maureen Richardson took over from



Margaret & John Christie (wall hanging made by John)

Carole in September 2005. Once again we have a great teacher and superb dancer for our group. She teaches every second week, with guest teachers coming from within our group and other RSCDS groups.

We meet at Knox Church Hall in Alliston, from September until May on Friday evenings from 7.30 p.m. until 10 p.m. Our dancers hail from all over the area including Orillia, Nobleton, Tottenham, Queensville, Creemore, Mono Mills, Barrie, and Alliston. Ours is an active and welcoming group and our activities include a Christmas Dance, a Spring Dance, and an always very well attended Valentine Workshop. We also perform demonstration dances at various times throughout the year.

All levels of dancers, including newcomers, are welcome.

... David Wilson



Cathy McKeever, with her children

South Simcoe Children's

The South Simcoe Children's Group was born in September 2006, the offspring of the South Simcoe Group in Alliston. We have twelve girls, ages five to nine, including my two daughters, Holly and Sheena. We meet in the Village of Hockley on Saturday mornings. The girls were all beginners in September and have made great progress learning steps and formations, and most of all, having fun! Some of our favourite dances are *The Cumberland Reel*, *Mamie's Jig*, and a few of my own creation.

Five girls attended the Children's Gala Day in March and had a terrific time. They were inspired by the more experienced dancers and were not at all shy about joining in. We would welcome more girls (and boys!) to join us for our second season.

My first year of teaching has been a rewarding one seeing the children progress - keeping our circles round, our lines straight and standing still as posts! Not to mention dancing down the middle and coming back!

... Cathy McKeever

St. Andrew's of Brampton

Marjorie Coulter (still dancing at ninety) brought Scottish Country Dancing to Brampton by placing an ad in a local newspaper to find out how many people were interested in learning Scottish Country Dancing. Our first night of dancing was November 7, 1966.

After renting space in several schools, we danced for ten years at St. Andrew's Presbyterian Church (which gave us our name). Finances forced a move to Loafer's Lake Recreation Centre and then (in September 1986) to our current location, Chris Gibson Recreation Centre.



Clockwise: Kathleen Stokoe, Fran Gamme, Rita McQueen, Ann Campbell, Ena Watson, Marjorie Coulter, Rosalind Stokoe, Faye Simpson, Celia Stokoe

The first teacher was Margaret Dempster. The limited records for our first ten years show that George Douglas was the teacher in 1972-1973, and that David Izatt taught the group from September 1975 to May 1981. James M. "Jim" Stephens and Jean C. Yeats taught from September 1981 to May 1983. Diana Hooper taught from September 1983 to May 1985. And Paul Maloney has been our teacher ever since.

Ann Campbell, a long-time member of our group and the Program Director of the Toronto Association, has written over a hundred dances, including *St. Andrew's of Brampton* (Book 37), *Welcome to the Ball* (West Toronto Ball Jigs), and, to commemorate the presentation to Jim Stephens on November 8, 1997, *The Award of Scroll*.



St Andrew's of Brampton - Teacher, Paul Maloney



Between November 1986 and January 1999, we provided entertainment on thirty different occasions, for Burns Suppers, the British Show, seniors' residences, a multicultural festival, and Canada Day festivities.

... Paul Maloney and Ann Campbell

St. Clement's

I started the St. Clement's Group on Saturday mornings in 1971, with a small number of Children together with a very able assistant Maureen Richardson. The group became more established with much support from families of the Toronto Branch together with Scottish Country Dancing being promoted in the local Schools at both lunch hour and after four programs. In addition I spent much time and energy with numerous Brownie and Girl Guide companies in different areas.

The numbers grew during the 1970s and 1980s to between 150 and 170, ranging in age from five to eighteen years. Janet Millar and Isabel McMillan (two Senior Teens) both obtained their teaching certificates, and our own daughter Elizabeth taught the seven-to-nine-year-old advanced class for a number of seasons. Over the years several other young adults helped with the kindergarten class. Meanwhile, Maureen continued throughout all the years with dedicated teaching and support, for which I owe her a great debt of gratitude.

We had wonderful Christmas parties and took part in many events for both entertainment and competitive - far too many to list here!

The time came when I wished to spend more time with our family on week-ends and was fortunate to have a hall available at the church on Monday evenings. Over the years, the number of children declined so the class even-

tually became an adult and teenage group. Now it has become a Social group made up of beginners and more experienced dancers.



St. Clement's - Teachers, Grace Harris & Teresa Lockhart

This is my thirty-sixth year with St. Clement's Church, and although I am still connected we are just delighted that our traditions and standards are to continue in the very capable hands of Teresa and Rob Lockhart.

... Grace Harris

Tayside

After receiving my RSCDS preliminary teaching certificate in March 1983, I immediately wished to pass on the joys of Scottish Country dancing to others and formed the Tayside Scottish Country Dance Group in East York. I am happy to say that many of the first people who turned up to the first class are still members of the Tayside Group, and now my friends. I received my full teaching certificate in 1985. Classes were originally held at Selwyn Public School and later moved to Westview Presbyterian Church, where we still meet on Tuesdays. The Tayside SCD Group have always welcomed beginners, and I am happy to say that the members are always more than willing to help and encourage new dancers.



May Macfarlane & Ron Bell

Later I was asked if I would consider having a morning class for those not wanting to come out in the evenings and in 1984 the Tuesday morning class began. This has become a real favourite, as before any dancing begins, coffee, goodies, and conversation take place. Over the years the Tayside Dancers have entertained at seniors' residences, Burns Suppers, shopping malls, churches, and Harbourfront's Celtic Ceilidh. They have also participated in the 512some, Tribute to the Veterans Sunset Tattoo, and the Toronto International Festival Tattoo at the SkyDome. Scottish Country Dancing is a wonderful way to meet new people, make friends, exercise, and have fun. No wonder we say "Happiness is Scottish Country Dancing."

... May Macfarlane

The Finlay Dancers

The Finlay Dancers started in the late 1970s as an extension of the Weston Children's Group. It was established by Georgina Finlay for young dancers who were no longer eligible to participate in Children's festivals. Membership grew to include young dancers from the Greater Toronto area. Georgina welcomed all young dancers as well as several novices, typically friends, girlfriends, boyfriends, or spouses. They were quickly enlisted as active members. All that was needed was an enthusiasm to dance and enjoy a good time.

Georgina's excellent tutelage and the support provided by the members of the group ensured that novice members learned dances and the fine points of technique quickly. It was not unusual for a novice to be asked to participate in a demonstration within a month after joining! With many young dancers of both genders present, it was not hard to sustain this interest.

The group met on Sunday evenings at Weston Presbyterian Church. Additional practices were often held at St. Phillip's Church. Many practices finished with an evening at Georgina's house on Hillgarden Road to enjoy the generous hospitality offered by Georgina and Tom.

Under Georgina's direction, the Sunday practices were creative evenings, learning technique, and interpreting

and adapting dances to make the most of each performance. While the group strove to achieve a high standard, performances were not without memorable moments: dancing on in reverent silence when music ceased in the middle of a dance or wardrobe malfunctions when the hoops of crinolines disengaged. There was no reason to panic. Such challenges were quickly overcome through a combination of creativity, professionalism and good humour.

In addition to many civic and community service functions, the Finlay Dancers performed at a broad cross section of events in Toronto as well as several outside of the Toronto area. Some of the highlights are: Caravan Carrasauga, Canada's Wonderland, Moosonee and Cochrane (Toronto Folk Arts Council), Epcot Centre, (Florida), CHCH, CTV, and CITY Television ("The Campbells" and "Little Men"), Movies (Divided Loyalties and Prince Charming), The Opening of the SkyDome, Ontario Place, Empire Sandy Tall Ship (Scottish Studies Foundation)



Georgina Finlay

Many performances consisted of a single set, with extra members brought along to rotate into the various dances. At its peak, the group was able to field as many as four sets for gala performances such as Epcot in 1989, 1992, 1994, 1999 and 2001 and Canada's Wonderland.

The group's repertoire included a broad cross-section of strathspeys, jigs, and reels: *Ian Powrie's Farewell to Auchterarder*, *The Bonnie Lass of Bon Accord*, *The Blooms of Bon Accord*, *MacDonald of Sleat*, *Mairi's Wedding*, and *Nova Scotia*.



Finlay Dancers

Other demonstration dances, such as the *Weston Medley*, were devised by Georgina herself, frequently with the creative assistance and observations of members of the group. The creativity is perhaps best illustrated in a performance at the Hamilton Gala Day, 1988, which combined two RSCDS dances, one in a longwise set followed by one in a square set then back again to finish in a longwise set.

In addition to demonstrations, the broader social aspects of the group were never neglected. In 1991, 1995, 1997, 2000 and 2000, members of the group attended St. Andrews Summer School. Murder Mystery nights held in 1995 and 1996 were also a resounding success as fund-raisers to help send dancers to St. Andrews.

Throughout its thirty-year history, the group continued to attract new members and extended its interpretation



Finlay Dancers

of "young dancers" to ensure that no member was ever forced into retirement. Georgina joked about when you were forty you were no longer a young people, but as we had birthdays after this age the number kept going up. By the time the Finlay Dancers disbanded in 2006, members of the group included two generations of dancers.

Despite its passing, the influence of the Finlay Dancers will continue for years to come. Its members are active in other social groups, and remain good friends, ensuring a strong bond between social groups in the Toronto Association. Over ten members have earned their teaching certificates. Many teach in children's groups and social groups in the Greater Toronto area, as well as teaching in Toronto branch classes and workshops. As Finlay dancers and dancers as a whole, we owe a debt of gratitude to the generosity, creativity, and enthusiasm of Georgina Finlay.

Trinity

The Trinity Scottish Country Dance group was started in 1973 at Trinity College, University of Toronto, by John Hurd, Professor of New Testament at Trinity College. Most evenings since 1973 we have danced in the lovely Seeley Hall at the college.

The group welcomed beginning dancers for the first three or four nights each fall. From the early days Trinity also had summer dancing with guest teachers, one of the few groups to do so. As well as participating in branch activities, members of the Trinity group took part in the CNE Tattoo of 1978, the 512some Reel at the CNE in 1991, and the Guinness World Record attempt at the SkyDome in 1993. Members also participated in various demonstrations, including Burns Day programs at the Royal Ontario Museum in 1996 and 1997.

In 1982 it was suggested that the group hold an end-of-year ball. The first Trinity Assembly took place in May, 1982, in the Music Room of Hart House, University of Toronto, with Prudence Tracy as the Ball Chair. For many years the Bobby Frew Four provided our live music. From 1983 the Assembly was held in Strachan Hall of Trinity College with various group members chairing the committee. In 1996, for the first time, the Assembly experienced a shortfall in its finances and in 1997 we held a joint "Toronto Assembly" with the Calvin Group, still in Strachan Hall. This arrangement ended in 2004. In 2005 we held our own Trinity Spring Dance.

John Hurd, approaching retirement from Trinity College, announced that the 1989-90 session would be his last year of teaching the Trinity group. He was honoured at the May 26, 1990 Assembly. Vi Knight was the teacher of the group until 1997, followed by Fiona Philip, who left in May, 2006, to pursue further studies. In September, 2006, David Booz became our teacher. "The Trinity Group was (in a sense) founded by Miss Milligan," John Hurd says. "She examined me for my first certificate. When the exam was over and she announced the results to us one by one, she said to me, 'Now, Professor Hurd, you should go and start a group!' Somebody must have told her of my teaching title. She in turn thought of universities as natural sites for SCD groups. Left to myself, I might never have taken that step, but inspired by her command, I went about starting the group that continues at Trinity College."

... Joan Wood



Helen & John Hurd

West Acres

The West Acres Group was started in 1993 by Jessie Bryden at the West Acres Seniors Centre in Rexdale as part of the centre's Social Club. The group meets on Monday mornings from 10:30 to noon and is open to retirees, seniors, and folk who don't go out to work on Monday mornings. We have a very friendly, enthusiastic and welcoming group of about thirty-five men and women with usually about three sets weekly.

Jessie, who had also taught the Bloorlea Group for many years and in the early 1980s the Mississauga Group, infused the dancing with so much fun, great music, and social spirit that her dancers accomplished more than they thought possible and her end-of-season

parties were not to be missed. Although she was a member of the committees inaugurating the West Toronto Ball and West End Workshop, she kept a very low profile and was happiest teaching her classes and spreading the joy of Scottish Country Dancing wherever she could, as well as sharing her often hilarious memories of dancing with Jean Anderson's demonstration team. With the constant support of her husband, Ed, Jessie encouraged experienced dancers from Toronto and elsewhere, as well as members of the West Acres Social Club who had in most cases never danced before, to join in the relaxed atmosphere on Monday mornings. It worked!

On Jessie's death in 2005, Nora Sutherland took over the class and has tried to keep the same spirit within the class – no pressure, enjoy the dancing, the music, and the people. Nora, incidentally, had been encouraged by Jessie in 1985 to take her teaching exams in order to take over the Mississauga Group when Jessie moved back to Bloorlea.



Jessie Bryden, Douglas Stephen, ?, Wes Clindinning

The West Acres group participates annually with a demonstration at the West Acres Social Club Burns Night, and the end-of-season party has proved to be very successful. Some members have also been part of the mass demonstration at the Georgetown Highland Games.

... Nora Sutherland

Whigmaleeries

Whilst there had been a children's class in Mississauga under the tutelage of Mary Morris in the 1970s, the current class was established in 1983



Whigmaleeries at Carassauga, 1994

with Betty Pellegrin as its teacher. The group was subsequently renamed "Whigmaleeries" and has been taught since 1989 by Keith Bark, later joined by Deirdre MacCuish Bark and Ishbel Thomson.

The children's class has varied in size from its initial few children up to over five sets, and it continues to vary in size each year, depending on the current trend of youngsters.

The group has regularly performed demonstrations at seniors' homes, the Scottish Pavilion at Carassauga, and the Georgetown Highland Games. The class has also been featured on television a number of times.

At one time, there were enough boys for Bob Blackie to come and teach them the Sword Dance of Papa Stour. A special set of lighter-weight swords was made for them by Jim Waugh, and the boys impressed many people with their performance of the dance.

Several of the early dancers have now grown into adults and attend adult classes. We also have surprise visits by former dancers returning home from university or college, keen to see who is still dancing and to catch up on the gossip!

... Keith and Deirdre Bark

Woodglen Children's Group

The Woodglen Children's Group came into existence in 2002, at a suggestion from Mark Derry, who was enjoying taking Scottish Country Dance lessons with the Woodglen adult class. Mark, the father of four daughters, felt that a local group for children would be great for the community. He and Betty Baker approached Sandra Scott, who agreed to be the teacher. Betty and Mark then co-ordinated the running of the group. The group dances for one hour each week on Fridays from 7:00 to 8:00 prior to the Adult Group. Attendance over the following five years has averaged about ten to twelve dancers.



Woodglen Youth at 1995 Christmas Dance: Jemma Cuthbert, Elizabeth & Siobahn Derry, Amanda Scott

The group has successfully participated in yearly festivals, Burns Suppers, Dancing in the Park, monthly dances, and, this past year, the Third Annual Youth Ball. The youth dancers also dance at Woodglen's afternoon tea. At their public performances, the Woodglen children have a tradition of dancing with the Woodglen men. It goes over well with the audience, the girls, and the Woodglen men.

... Betty Baker

Woodglen

The Woodglen group was founded by Vi Knight in the mid-1980s, at Fallingbrook Presbyterian Church. They grew in numbers and in quality through Vi's excellent teaching. Members from that time have many fond memories of annual Burns Night Suppers at the church and many demonstrations in the community.

In the early 1990s, with the passing of Frank Knight followed quickly by Vi's declining health, Vi asked the group to carry on as a committee-run social group. The founding committee, Betty Baker, Lisa Mitchell, and Jim and Liz Stark, responded to the challenge.

For the first few years, the group was taught by many excellent teachers, including Lorna Larmour, Sheena Noble, and David Booz. For the past several years, the group has continued to flourish with the teaching shared by Sandra Scott and Deirdre Bark. A children's group was created in 2002.

Each year, from September to May, the group dances on Fridays, with monthly "pub nights" held in members' homes on the last Friday of the month. Woodglen has a tradition of welcoming beginners. As well as contributing to the annual Burns Supper, this year, we planned and held our first Hallowe'en Dance and first Scottish Tea. The members are deservedly proud of their accomplishments. As our group continues to thrive, we extend a warm welcome to all dancers to join us at any time for an evening of dancing and fun.

... Ron Baker



Eleanor Reyes



Vi & Frank Knight



Scottish Country Dancing promotes:

- 1. Good health through vigorous exercise.*
- 2. Good manners - they are part of the format of the dance.*
- 3. Exhilarating gaiety through movement in time to stirring music.*
- 4. Friendly co-operation of both sexes participating together.*
- 5. Self-control of mind and body.*
- 6. Satisfaction in physical achievement.*
- 7. Mental stimulus - there's a lot to learn and the exercise stimulates the brain.*
- 8. Happiness through the fulfilment of the natural desire to enjoy the exhilarating fellowship of others, and also to exercise one's mind and body.*

Excerpt taken from:

The Royal Scottish Country Dance Society, Toronto Branch Silver Jubilee 1957-1982 edition.



Gala Day Programme

The White Cockade	R32	Book 5
Miss Nancy Frowns	J32	Book 14
Miss Gibson's Strathspey	S32	RSCDS Leaflet
The Whistling Wind	R32	Book 36
The Glasgow Highlanders	S32	Book 2
Intermission		
None So Pretty	R40	Book 19
Bedrule	S32	Book 33
Pelorus Jack	J32	Book 41
The New Scotland Strathspey	S40	Leaflet
General Stuart's Reel	R32	Book 10
Intermission		
Salute to Miss Milligan	R32	Drewry Canadian
The Duke of Atholl's Reel	J32	Book 16
Gang the Same Gate	S32	Book 36
The Laird of Milton's Daughter	J32	Craigmyle, Bk 22
Maxwell's Rant	R32	Book 18



MUSIC MAKERS



Bobby Brown and members of The Scottish Accent



Bobby Frew



Ian Powrie, Ann and Stan Hamilton



Jim McClennan, Elma Grech, Jean Anderson, Tom Cunningham



The Jean Anderson Dancers



Bronek & Elma Grech

Jean Day Anderson



Jean Anderson was one of RSCDS Toronto's best-loved and valued teachers. She was born Jean Brown in Dennyloanhead, Stirlingshire, Scotland, July 8, 1935. On February 5, 1955, she married her childhood sweetheart, John Anderson. They immigrated to Canada in 1956, first settling in Hamilton.

To say Jean came from a musical family is an understatement. Her brother is none other than Bobby Brown and her sister, Christine Scott, was a gifted singer, actress and entertainer. Jean began piano lessons at age four, and later attended the Royal Conservatory of Music in Glasgow. In Canada, Jean played piano for many Children's Festivals in Hamilton and Toronto, at TAC summer schools, and at many weekend workshops. Often at parties, Stan Hamilton and Jean would play four hands at the piano! And at dances, Stan would comment to Bobby, "Here son, that sister of yours is a beautiful dancer".

Besides being an accomplished musician, Jean was a lovely dancer with beautiful footwork and an excellent teacher of dance technique. She took over teaching of the Lakeshore SCD Group from Sandy Bain in 1961, and taught there until 1978. Dancers from her classes contributed to the dance community in Toronto by producing a high standard of dancing, and deep

respect for the music and form of the dance. Many in her class went on to become certified teachers; some were inspired to form active social groups of their own.

The Jean Anderson Dancers, created from the Lakeshore Group, performed their first professional show, "A Breath of Scotland," at the Royal Alexandra Theatre in 1964. As a demonstration team, they became widely respected for their expertise in all areas of dance and performed all over Ontario.

In the early 1970s, when the first Scottish World Festival was organized at the Canadian National Exhibition Bandshell, Jean was asked to choreograph the entire show, which included the Jean Anderson Dancers (adult and children) and highland dancers. In later Festivals, Jean, along with her dancers, were joined by her brother, Bobby Brown and The Scottish Accent, the Cape Breton Symphony Fiddlers (Bobby's famous fiddle group), and sister Christine Scott singing Scottish favourites. They all played prominent roles in both the Bandshell and Grandstand shows.

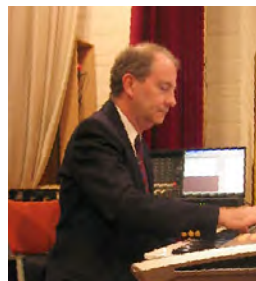
Sadly, Jean died, much too young, of a heart attack at age forty-nine, in Toronto, in 1985, two days after her thirtieth wedding anniversary. Her premature death was a shock to her family and the dance community. Jean is missed by many.

Don Bartlett

I was born in Toronto in 1947, and grew up in suburban Scarborough. My great-grandparents came to Canada from England, Scotland and Ireland. My father was musical but the strongest musical legacy is on my mother's side where my grandmother was one of thirteen siblings, every one of whom was a church organist.

As a youngster I took piano lessons for a few painful years. I rarely practised between lessons, and my progress was slow. It was a relief when my parents allowed me to stop.

When I was eleven, my mother enrolled me in Hughina Wilson's dance class on Saturday mornings at Fallingbrook Presbyterian Church. I dropped out but returned several years later and this time enjoyed the dancing, music, and sociability.



Dancing was great; but I wanted to play the music, too. Hughina gave me a copy of the Graded Book with music, and I set out to learn some tunes on the piano. I was struggling to learn my first tune (a jig, Lord Cathcart) when

Jean Anderson, Bobby Brown's sister, came along to the class. Jean told me to ignore the music written in the bass clef, and she showed me what to do with my left hand. You could say that Jean got my left hand started on the right foot. Alex Jappy heard me play at Fallingbrook Church and introduced me to Angus MacKinnon, who had a dance band, the Scots-Canadians. Angus's piano player suffered a heart attack during a performance in Hamilton. Shortly thereafter Angus recruited me – I was still in high school.

Meanwhile (a good dance term), I progressed with SCD music. I learned many tunes by ear while dancing, and gradually acquired a small library of music, much of which is rare and no longer published. I started playing for dance weekends, workshops, and special classes.

I was one of the founding members of the Fallingbrook group, at Fallingbrook Church under the direction of Ken Inglis. I also danced with the Scarborough group, where Tom



Don Williams Jimmy Darge Fred Collins Don Bartlett Alex Jappy

Cunningham made me feel very welcome. When I graduated from high school, Tom helped me order a kilt from Scotland in Cunningham tartan.

In 1967 I contributed two dances to the Centennial Book – *A Bonnie Lassie* and *The Maple Leaf Flag* and wrote the music for *A Bonnie Lassie* and for *Susie Ferguson Reel*, another dance in the book. For the Scarborough group, I wrote *Ruth Jappy's Return to Glen Ravine* – dance and music. I've written a few dances since, and many tunes, but this was the beginning.

As a young adult, I most enjoyed the Toronto Branch annual weekend at Geneva Park. What a party! I particularly recall the kindness of Bob Blackie, Ed Jones, and Sandy Bain in including me, and so many others, in their social gatherings. Saturday evening after the ball was the highlight; the musicians would gather and play, and people would sing, or dance, or just listen. I learned a lot.

I formed my own band, the Scotians, in 1972. I was fortunate to have the support of Alex Jappy on accordion, Don Williams on bass guitar, and Bill Page on drums. Alex, in particular, was my partner in spirit. We all worked enormously hard in the early days, forming our own musical sound. The first dance we played was April 28, 1972, for the Burlington Strathcona group, taught by Arthur and Jean Douglas. The Toronto Branch, under the leadership of Don Pyper, graciously invited us to the November 1972 monthly dance and the April 1973 AGM dance. In our first year we also provided music for the Fallingbrook group (Ken Inglis), the Scarborough group (John Christie), the George Armstrong group (David Grant and Bill Murray), the Calvin group (Iain Macfarlane), and the Islington group (Les and Elaine James), as well as several out-of-town engagements. It was a busy year.

The Scotians usually played forty-five to fifty dances per year. We all had day jobs, so I tried to reserve one weekend each month, and I rarely accepted

engagements in July and August. This still made for a busy schedule, since each dance involved business arrangements and letters, musical arrangements and practising, packing equipment, travelling to the dance, unpacking and setting up, playing, packing again, driving home, and putting the equipment away. The musicians who play for SCD have to love the music!

Over the years, the band personnel changed. Stuart Garbutt joined us on second accordion, and Bill Colvin on drums. Later Fred Collins played drums and Jimmy Darge second accordion.



Jimmy Darge

The Scottish Heirs

Don Bartlett

The Scotians had adventures, too. I played some crummy pianos, including two that fell apart in the middle of a dance – the same evening. An accordionist fell asleep during the briefing of a dance. Another time, the airline overbooked and informed us that one of us couldn't fly home. A rented amplifier went up in smoke halfway through another evening. At a buffet dinner, we helped ourselves to some creatively presented mashed potatoes – we were mistaken, it was a decoration made of lard. We played the Calvin dance at Fantasy Farm on March 13, 1976 – the day after Elizabeth, my first daughter, was born.

The Scotians were in demand in Canada and the eastern United States. We played from Victoria to Fredericton, and in the New York and Philadelphia areas, but I always preferred to play in and around Toronto. In 1978, Alex and Ruth Jappy decided to move to

Vancouver. In order to have a concrete memory of our years together we recorded "In Triumph" in April, and a year later came together again to record "Play Favourites". TAC Sound has subsequently re-published both these recordings on CD.

I continued playing band engagements without Alex for another four years. Sometimes I played melody on piano, and often Ed Brydie joined us to play lead on button accordion. Ed had studied SCD music with Jimmy Shand and brought a different style to the band. One memorable dance was TAC Summer School, 1978, when a severe thunderstorm took out the power just before the dance. The band that night was Jimmy Darge on second accordion, Don Williams on electric bass, and myself on acoustic piano. Enterprising dancers found candles to light the hall, and Jimmy and I played unamplified for half of the dance until power returned.

Meanwhile, sometime in the 1978 to 1982 time frame, the Calvin group asked me to become the musician for their weekly classes. I gladly agreed. I supported teachers Iain Macfarlane and then Frances Gray until May 2004.

Music has always been a hobby for me, never a job. I have worked as an application programmer, project manager, department manager and assistant vice-president – always in jobs relating to computers. In 1971, I married Cathie Williams, whom I met at a 1968 Hamilton Branch Weekend. We have two beautiful daughters, Elizabeth and Alison. They both danced from a young age. Cathie and I separated in 1980. In 1981, at TAC Summer School, I met Elizabeth Ralston, known to many as "Ticker." Ticker and I married in 1984; we have two lovely daughters, Jacquie and Lesley, and they also danced from a young age. Since 2004, when I stopped playing regularly for the Calvin group, I have been choir director at Grace Presbyterian Church in Scarborough.

It was only natural that I should bring together my interests in SCD music and computers. Using a MIDI keyboard and

a computer, I created The MacClones, a virtual band with a singular style – mine! I play lead accordion, second accordion, piano, bass, drums, and occasionally fiddle. With the MacClones I resumed playing for occasional band engagements in the late 1980s – in Fredericton, Kitchener-Waterloo and Ottawa. In 1996 the MacClones played for the first time in the Toronto area. Alas, The MacClones don't help me lift and carry the equipment, but they never complain, and they're ready to play whenever I am.

When Bobby Frew's band came to a close, Jimmy Darge rejoined me on second accordion. In 2002 my daughter Jacquie joined me on fiddle, and in 2003, my daughter Lesley joined me on electric bass. The MacClone musicians gracefully drop out whenever there is a real person to play their part. The new band is called The Scottish Heirs in recognition of our rich heritage of Scottish music and the pleasure I find in passing that heritage along to my daughters.

Bobby Brown



Growing up in Scotland, Bobby Brown would sit in his school classroom, look out the window, and dream about music: listening to music, composing music, playing music. Bobby says, "All I ever wanted was to be in the Scottish music".

Today, Bobby and his group, The Scottish Accent, formed in 1975, are widely acknowledged as the leading Scottish Country Dance Band in North America. In 2004, The Royal Scottish Country Dance Society awarded Bobby its Award of Scroll for his role in preserving and nurturing Scottish traditional music and dance. Bobby is the

first Canadian musician to receive this recognition. His band is the first band outside of Scotland to record for the RSCDS (Book 12).

Bobby's father, John Brown, was a fiddler and his mother, Jean Day, was a graduate of Edinburgh University, an accomplished pianist, professional soprano, and teacher. Bobby's aunts and uncles were pipers and pipe drummers and his uncle, John Day, had a Scottish dance band, the D-Day Band. Dennyloanhead was a tiny hamlet, but musicians driving north from Glasgow had to pass through it. Bobby's father was also the owner of The Crown Hotel, which became a popular place to stop and when musicians stopped, there was music.

Bobby and his older sisters, Jean and Christine, all took piano lessons. He realized quickly, however, that formal music lessons weren't for him. "My ear was strong but my attention span was short. Of course, I read music; however, my ear is still my best friend."

After immigrating to Canada at the age of sixteen, and not having a piano, Bobby found a small accordion at a store on St. Clair Ave (at a huge cost of \$35) and started to play. Starved for authentic Scottish music, Bobby began playing piano and accordion evenings and weekends with a small country band, while working days in Toronto. In the early 1960s, he was visiting his friend Alec Martin, the drummer for Stan Hamilton. Martin persuaded Bobby to stay the night and play for Stan and Bobby Frew, who were coming to Martin's the next day to rehearse. Hamilton says today, remembering that meeting with Bobby, "When he hit his first grace note, I knew right then he had the soul for the music. He could follow a flea up the wall."

Bobby credits the years he spent as second accordionist with Stan Hamilton

and The Flying Scotsmen (1961-73) for transforming him into a professional musician. Playing with Hamilton, a unique pianist, and with band member Bobby Frew, a first-class accordionist, taught him discipline, and the highest standards.



The Scottish Accent: Kathleen Fraser-Collins, Fred Collins, Rob Wolanski, Laird Brown, and Bobby Brown

The late 1950s and the 1960s were, says Bobby, the "Glory Days" of Scottish Country Dancing in Canada. The Flying Scotsmen would regularly play for 300 or more dancers at a monthly dance and close

to 700 might attend the Toronto Ball. They also played for many of the social groups' dances and balls.

A spur-of-the-moment phone call back in 1973 paved the way for Bobby to leave his daytime job as a sales manager and become a full-time professional musician. Bobby was in Ottawa on business, when his friend, fiddler Wilfred Gillis, phoned him to see if he was interested in playing piano for the pilot of what would become The John Allan Cameron Show. Bobby jumped at the chance, even though it meant travelling to Montreal.

Bobby's job on the show, in addition to playing piano and accordion, was to arrange the music and write the charts for the musicians. Encouraging four talented Cape Breton fiddlers - accustomed to playing solo - to come together as a unified group was a challenge. Bobby earned the respect of all the musicians on the show for his wit and meticulous arrangements of the music.

In 1982, Bobby took The Cape Breton Symphony Fiddlers and The Scottish Accent band to Scotland, the group's first tour outside Canada. The tour was a tremendous success, and along with subsequent tours, fostered musical friendships between Canada and Scotland and thus a deeper understanding of their shared musical heritage.

Never one to wear a single hat, Bobby at this time was also playing with The Scottish Accent, as well as composing,

performing, producing, and arranging for Scottish Country Dance, Celtic, and mainstream recordings. Throughout his career, he has performed on over 120 recordings, including the landmark album, "Memory Lane" (1989), which preserves the music of Canada's great Scottish Country Dance bands: Stan Hamilton and The Flying Scotsmen; Don Bartlett and The Scotians; Ed Brydie and his Scottish Dance Band; The Bobby Frew Four; and of course, The Scottish Accent.

The band's most recent recording, "Celtic Fire in the Music", is a double CD collection celebrating their thirtieth anniversary and featuring Bobby (first accordion); Kathleen Fraser-Collins (piano); Laird Brown (second accordion); Don Wood (piano/bass); Rob Wolanski (bass/acoustic guitar); Fred Collins (drum); Warren Beesley (drums), in various combinations.

Playing for the dancers, says Bobby, has always been a deep, emotional experience for him: the dancers' response to the musicians and the music, and the musicians' response to the dancers, creates the magic of the music and the dance. In workshops, classes, and candidate exams, teachers and students trust and respect Bobby's insights and vast knowledge of Scottish music and dance.

When dancers gather at the Rameses Temple on September 15, 2007 for the 50th Anniversary Gala Dance, they'll witness the debut of *Mrs. Hamilton*

of *Eaglemount*, the Signature Dance, devised for the Gala by Jean Noble. The music, Jean Noble of Lossiemouth (Oor Lassie Frae Lossie) composed by Bobby Brown.

For more than thirty years – and still counting – Bobby's music has brought great joy to our hearts and an irresistible urge to dance. Long may it continue!

Laird Brown



I was born just outside Toronto in Etobicoke, Ontario, December 13, 1965. I had a great Celtic upbringing – there was always LIVE music being played. I danced for a

number of years, Country and Highland. I started piano lessons when I was nine. I would play various other instruments through high school until I joined the Scottish Accent Band 16 years ago, taking my place as Second Accordionist alongside my father, Bobby Brown.

I was asked if I had any memorable dance moments and the one that sticks with me the most is dancing at the SkyDome/Rogers Centre, trying to set a Guinness World Record with the largest RSCDS organized dance, the 1024some. The pipes were playing, the dancers were on the field and the Dome roof opened. What an incredible feeling!

Ed Brydie

Ed Brydie was well-known to dancers in the early days of the Toronto Branch. He and his band often played for local dances. His band also appeared on CBC television - at least, their music appeared. The CBC programme, "On the Town", televised a half-hour episode on Scottish Country Dancing, with jovial hosts Al Boliska and Don Ferguson, at Calvin's Social Group, under the leadership of Iain Macfarlane. Ed's music, and the dancing, were great. At roll credits, Ed and his band were thanked on air, but they could not be shown on camera or else they would have to be paid Union scale!

Ed Brydie was born in St. Andrews, Scotland. In 1939, he began playing accordion under the tuition of Jimmy Shand. During the late 1940s and '50s, Ed played for RSCDS classes, summer school dances, and Scottish Country dances in Scotland and England.



Ed emigrated to Toronto in 1954, and soon was playing in a group called "The Four Scots" (possibly the first organized Scottish band in Canada). Two years later, Ed formed his own Scottish dance band and as the field of SC dancing expanded, his band was in demand throughout North America. They made three records before retiring in 1970.

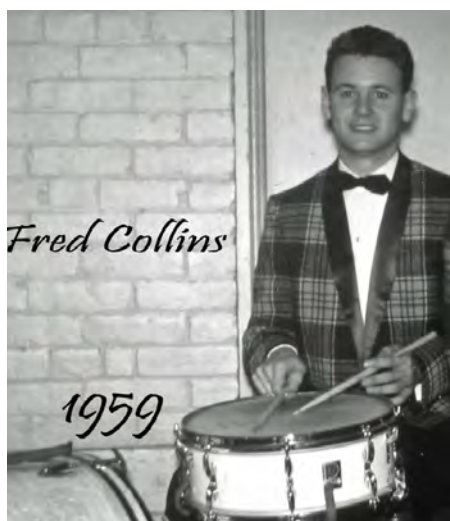
Fred Collins

I was born in Dundee, Scotland, and as a young ten-year-old, my parents had me take piano lessons, which, unfortunately, were not for me. Drumming was already my passion. When I was twelve, I joined the Boys' Brigade, learning pipe band drumming. I soon became a member of the competitive MacLeod Pipe Band in Dundee.

SCD was becoming increasingly popular in Dundee during the late 1940s and early 1950s. One of the members of our Boys' Brigade introduced me to country dancing and, after a short period of time dancing, we decided, along with two other musical members of our Brigade, to form our own Scottish Country Dance Band, called The Gie Gordons. It is important to note that at this time, in a twenty-one mile radius of Dundee, there were twenty-three Scottish dance bands, of which twelve were radio broadcasting. We were among those twelve. We were playing seven nights a week (and held full-time jobs) – six nights of country and old-time dancing, with concerts on Sundays.



Bobby Brown & The Scottish Accent



When we first got started, my father had to help carry my drums, usually by street car, to the gigs in Dundee.

During this time I also had the privilege of playing with bands such as Jimmy Shand and Angus Fitchet. In 1954, I decided I needed a break from the hectic pace and I set sail for Canada for a "vacation." Immediately upon arriving in Toronto, I was recruited by the Toronto Scottish Pipe Band. At their Christmas dance I met Ed Brydie and The Four Scots. Early in 1955, Ed's drummer returned to Scotland and Ed asked me to join him. In 1956, we were approached by Matthew Sutherland to play for a SCD at Rosedale Presbyterian Church. I believe this was the first live music for SCD in Toronto. We went on to play at Bloor United for John Scott Gowans every week and for Hamilton Branch functions.

At one of the Hamilton dances in 1957 we heard of a pair of musicians arriving in London, Ontario, from Scotland - Stan Hamilton and Bobby Frew. During this period, I had moved from the Toronto Scottish Pipe Band to the 400 Squadron Air Force as Lead Drummer. I eventually ended my "vacation" and returned to Dundee in 1962 where I joined the John Ellis Highland Dance Band. I played with him until my decision to return to Canada in 1964. From this time, my dance band drumming led me to a number of bands: Angus MacKinnon, Stan Hamilton, Don Bartlett, Alex Jappy (while in Vancouver), and, of course, Bobby Brown and The Scottish Accent.

There were a number of breaks from dance bands during these years due to my managerial position with Shell Canada. I started playing with Bobby in 1981 (of course, our association began with Stan, and now spans forty years) and continued until 1985, when I moved to Vancouver. While there, my brother and I formed our own bathroom and kitchen renovation company. Returning to Toronto in 1991, I formed my own percussion repair business and in 1993 rejoined Bobby and The Scottish Accent. Kathy and I are now "down on the farm" looking after horses, Highland cattle, our dog Huntly and "our partridge in a pear tree." I continue to repair percussion and tutor drummers at Kathy's school and also enjoy putting together drum scores for the local pipe band.

Kathleen Fraser-Collins

I was born in Ste. Anne de Prescott, Ontario in a rural dairy farming community just one mile from the Quebec border, near the Scottish settlement of Glengarry County. We grew up listening to Scottish music, surrounded by old-time fiddlers, pipers, and Highland dancers. Glengarry County – more specifically Maxville – is host to the North American Pipe Band Championship. A highlight of our year were the concerts and dances featuring the Stan Hamilton and Angus MacKinnon bands. I began playing the piano by ear at age five, and subsequently played with a number of local dance bands: The Cousins Five, Ron Clare and The Glengarians, and Sylvester MacDonald, and The Clansmen. I was church organist for most of my public/high school years. I was playing with Ron Clare in Ottawa when I first met Stan Hamilton and The Flying Scotsmen. It was during the years when bigger halls such as the Chateau Laurier required at least ten musicians and so Ronnie's band played during the intervals for the RSCDS Ball. Stan's bass player, Don Wood, couldn't make it that night and, because I could read music and had played a little bass, I was asked to sit in. Can you imagine both the thrill and the fear? I remember Bobby (Brown) asking for the bass to be turned up and I desperately wanted the opposite.

Early in high school, I made the career choice to be a music educator. I received a B. Mus from McGill, with saxophone as my major instrument. During my second year in Montreal, I went to see Bobby and The Scottish Accent play for the RSCDS Ball. At the end of the evening he asked me to sit at the piano and play. Little did I realize that I was being auditioned and most of the rest is now history. I commuted from Montreal to Toronto for my last year at McGill and then transferred to the University of Toronto to get my Education degree. I began teaching at Sir Oliver Mowat in 1980, moved to Winston Churchill as Department Head in 1989, and then to Sir John A. Macdonald in 1991. The early years of teaching not only provided some excellent experiences but also introduced some great young talent to the field of Scottish Country Dance Music. On bass, Paul Langley, Rob Wolanski, Jim Creeggan, and Chad Wenzel, and on drums, Warren Beesley. During my last twenty-nine years with Bobby and The Scottish Accent, I have moved from piano to bass to second box and back to piano, which is certainly my first love.

I was involved with the Scarborough Schools Youth Choir for a number of years as vocal coach, business manager, and conductor, and was also Music Director for the theatre company Stage Centre Productions. I was fortunate to have a couple of excellent school choirs who performed in the original Toronto production of Joseph and the *Amazing Technicolor Dreamcoat* and as backup for Barry Manilow.

I joined the Toronto Branch basic class and took dance lessons with Bob Millar for a year and thoroughly enjoyed this time; however, I quickly learned that I was not going to have much opportunity to dance, given our hectic playing schedule. In 1999, my drumming husband, Fred, and I decided to move back to eastern Ontario. I have moved full circle and currently teach music at my high school. I have found a new passion in the Great Highland Bagpipes and Fred and I keep very busy with our farm.

Jimmy Darge

Like the Toronto Branch, Jimmy Darge is celebrating fifty years of playing accordion music. Born in Toronto, he comes from a Scottish-Irish musical

family. His father played modern and ethnic music on piano and accordion, and Jimmy always knew it was going to be one of these keyboards for him. His mother, Ellen Darge, was a great influence, accompanying her son to his weekly accordion lessons, begun in his early teens.

Modern music was Jimmy's first love, but he became interested in Scottish Country Dance music while listening to the overseas bands of John Ellis and Jimmy Shand. In Canada, Stan Hamilton and Bobby Frew were important influences.

Jimmy's first Scottish Country Dance engagement was playing with Angus MacKinnon, who encouraged the new musician. Angus MacKinnon and the Scots Canadians were one of the three leading bands in Toronto in the 1960s. The band played in Toronto, Kitchener, St. Catharines, Boston, and New York.

Jimmy went on to play Second Accordion with Don Bartlett & the Scotians, with whom he recorded *In Triumph* (1978), and *Play Favourites* (1979). For many years, he was part of The Bobby Frew Four, along with Cliff Flaherty, and Dave Ferguson. "My greatest influence was Bobby Frew, he was strict but good." When The Bobby Frew Four disbanded, Jimmy rejoined Don Bartlett. Recently, Don has formed another new band with his younger daughters, Jacquie and Lesley, named, appropriately "Donald Bartlett & The Scottish Heirs", with Jim on accordion. Jim has played for Branch classes, workshops, TAC summer schools, social groups and at Toronto's Youth Ball. Jean Hamilton and Jessie Bryden are attributed to have been paramount to Jimmy's career, as they encouraged live music for their classes.

Jimmy is a musician who gives a teacher what he/she asks for. "A teacher will tell you what music they want you to play at the class, and I'll play what they ask for. If a teacher requests the 'original' tune, even if it's not a great tune, I play it, whether I like it or not. When a musician is asked to play at a function, there's a lot of preparation involved. For example, once I get the teacher's program, I have to arrange the necessary music, and if I don't have it, I have to find it. Then I have to organize practices. And if the teacher changes the program on the day of the

workshop, the musician has to be quick to respond, quick to adjust. Depending on your experience, that can be either easy or very difficult.

"I was well trained by Bobby Frew and Don Bartlett, especially regarding tempo. Bobby Frew was a walking metronome. When he started a dance, it was incumbent upon the drummer to keep the beat steady. Fred Collins is one of the best drummers I have ever heard in that field; he keeps the beat. The drummer is the rhythm keeper."



About two years ago, Jimmy formed his own group, The Reel Thing, with Gordon D.S. Hamilton, and the two continue to play Scottish Country Dance music for RSCDS functions, and modern music for other groups.

[Jimmy Darge thanks Joyce Frew for her continued support and encouragement.]

Bobby Frew

Bobby Frew was born in Terre Haute, Indiana, in 1928. His family returned to Scotland in 1937, and there he polished his great love for Scottish music

and his wonderful dexterity with the accordion. His musical career started at the age of five on the button key melodeon, taught by his father, and at eight, Bobby advanced to the piano accordion.

Bobby's association with Scottish Country Dancing began in 1955 in Ayr, Scotland, when he was asked to play Lead Accordion with the Jimmy Hamilton SCD Band. Two weeks later, at Castle Douglas, Ayrshire, came his SCD debut. Bobby had only six weeks to learn 24 dances - a nervous nightmare for a musician who never played this type of music before. Entering the hall the night of the dance, a large poster of Bobby MacLeod and his band loomed largely on one side and Ian Powrie and his band on the other, two of the best SCD bands in Scotland. And here was modern musician Bobby Frew about to play Lead Accordion in a SCD band for the first time, following these great musicians. Relying on his innate ability and preparation, he transformed his initial nervousness to musical confidence.

Like many other Scots of that generation, Bobby emigrated to Canada in 1957 with Jimmy Hamilton's son, Stan, locating in London, Ontario. John Middleton, a teacher from the Hamilton Branch, remembers how his father met Bobby and Stan in the vestibule of McCormick's Biscuits in London where they were applying for a job. After engaging the two in conversation, John's father discovered they "were not only fellow-Scots but also fellow musicians and, in particular, Scottish Country Dance musicians!" He promptly invited them to his SCD class, and his home afterwards. Bobby sat down with his accordion, Stan at the piano - the rest is history.



The Bobby Frew Trio - Bobby Frew in centre, on accordion

Bobby and Stan created their first band, known as "The Clansmen", later changed to "The Flying Scotsmen" when the band realized a different meaning might be taken from "Clansmen", particularly when playing in the U.S. They played for the Hamilton and London Branches, but, by 1964, the sheer number of Toronto functions made them relocate to Toronto. They performed on stage and television from Halifax to Vancouver and played for dances and concerts in Canada and the United States, as well as making six records.



The Clansmen: Harvey Chapman, Bobby Brown, Stan Hamilton, Alex Martin, Bobby Frew

Joyce Frew ably assisted with administration of the band. She had already been active in Scottish Country Dancing as a dancer, serving as Branch Secretary (four times) for many years, and then becoming Branch Vice-Chair. When Bobby and Joyce were married in 1967, Joyce resigned from her Board position.

In the late 1970's, The Flying Scotsmen disbanded, and, in 1979, Bobby formed his trio, which was expanded four years later to become "The Bobby Frew Four". Many of their weekends were devoted to playing for dances and balls and for a growing number of Toronto area groups and other branches. His growing musical reputation led to requests from many places in the US -North Carolina; Atlanta; Pawling, NY; New York City, and Washington, DC. He was made an Honorary Member of the RSCDS Washington DC Branch for "Distinguished service to Scottish Country Dancing".

Bobby had a rare feeling for the Scottish idiom, characterized by his skill in arranging and playing selections for dances. He played, wherever possible, the original music for each dance and wrote and arranged selections to fit the

dance as closely as possible. In addition, he composed a number of tunes selected for new dances. He was well known for his strict tempos – a feature greatly appreciated by dancers.

Bobby and his music are revered by those who had the pleasure of dancing to his playing. Scottish culture is richer for his musical talent and creative contributions.

Elma Grech

Mention the name Elma Grech, and a typical response is "Oh, Elma. . . she's such a sweetheart!" Well known and loved by teachers and dancers alike, Elma has devoted over 40 years providing music for Scottish Country dancing. Christened Helen Mary Boyne, this lovely petite lady was born in Aberdeen, Scotland. "Elma" was her parents' affectionate name for her, combining elements of Helen and Mary, and it's the name known by SC dancers around the world.

She began playing piano at age seven and was taught Scottish Country dancing in school. She studied music with Ann McCann, obtaining her A.L.C.M., and was a pianist with the Aberdeen Department of Education.

WW II brought together many strangers. Elma met and fell in love with a dashing young soldier, Bronek Grech, who served with the Polish 2nd Corps in Italy and Britain. They married April 24, 1948, emigrated to Canada in 1956, and settled in Toronto where Elma worked as a librarian at The Globe & Mail.

In the early 1960s, Elma attended the Blue Mountain, Collingwood Weekend, where Stan Hamilton's band was playing and met Bobby Frew. While visiting her mother's cousin in Toronto, she met Isa Wright. Isa asked if Elma could play SCD music. Elma said "I'll try," and began playing for George Armstrong's social group at Grace Church-On-The-Hill, for seven years. "George Armstrong was a very good organizer. He organized the first Granite Club Ball, the first Spring Dance at the Island, as well as the Blue Mountain Weekend."

She has played for SCD functions in Toronto and elsewhere: the East York group (1967-1982); Rosedale Christmas dances (1981-1988); RSCDS

Toronto Branch classes (1967-1998); Weekend workshops, including ISCDs in Halifax, NS; Geneva Park weekends (1979-1997), and Hamilton Branch Weekends (1976-2006). Her talents are especially appreciated at Teacher Candidate exams (Kingston, 1977 to 1991, Kitchener, Brock and Waterloo) and TAC Summer Schools (1983-2006) where her confident and unobtrusive style helped many teachers and their candidates through the stress of Prelim and Full Certificate courses and examinations.

Elma has also played for the Australian Winter School in Perth in 1984 while on the "Aussie Fling" with Bob Blackie. Subsequent "Flings" took her to Japan, Malaysia, and New Zealand. She has played in St Andrews, Atlanta, Houston, and Kentucky. When she and Bronek go to Florida in the winter, she occasionally plays for Dunedin's weekly dances and always for the Annual February Ball. Elma shares her distinct talent generously and propitiously.



Elma Grech

In 1983, she recorded "Elma's Tunes", featuring Elma on piano, Fred Collins on drums, and Paul Langley on bass.

A beautiful singer, Elma sometimes entertains at ceilidhs. She and Bronek are also dancers. Bronek was Vice-Chair of the Tartan Ball Committee when Toronto Branch hosted the biggest Tartan Ball ever – 650 of 800 Toronto members attended the Ball, at a cost of \$22 per couple. He remembers his first monthly dance: "I was very scared and next to me, in a nice white shirt and grey pants stood a man. My first dance was *Mairi's Wedding*. The man said, "Don't worry, you'll do fine." I did, and I never forgot the dance and the encouraging man next to me (Iain Macfarlane)."

Coincidentally, Elma remembers dancing *Mairi's Wedding* for the first time with her partner, Professor 'Sanskrit' Smith. "He took me to dance and I kept saying, 'No, no' as he led me to top couple's place. Everyone was saying this way, that way, and this way, that way. I got to the end all right. Very nice man. Played piano too."

On one wall of Elma's den hang certificates of appreciation from admirers, including TAC and Hamilton Branch, in appreciation of her dedication and exceptional musical contribution, and the joy she gives. Elma continues to play and will soon celebrate sixty years of marriage to her dancing partner. Dear Elma, Lady of all our hearts, we thank you.

Gordon Hamilton

About six years ago, I attended a Scottish Country Dance in Hamilton where Peter Bush's group was playing. At the tea break, Peter indicated that he was interested in recruiting additional

As an enthusiastic dancer for the past twenty-five years, there is none more surprised or thrilled than I to now have this opportunity to play for SCD.

I am also most grateful to Bobby Brown for his encouragement and support in my playing of SCD music.

James Stanley Hamilton

James Stanley Hamilton was born New Year's Day, 1930, in Ayrshire, Scotland. His family lived across the road from the cottage where Robert Burns was born. His father, Jimmy, was an accomplished fiddler with his own dance band. "My father was my inspiration. Every night after supper he'd take out his fiddle. Not having the fingers for the fiddle, I took up piano." Stan studied classical piano at the renowned Ayr Academy. One day, his father asked, "Here, you, with your high-fallutin' music, could ye no put a wee vamp to this!" Stan took up the challenge.

Friend and scholar Professor George Emmerson, who called Stan "the Neil Gow of the piano" wrote: "Stan joined his father's Scottish dance band, and to this he brought that blend of conscious and subconscious art which has enabled him to express the idiom of Scottish music on the piano in a way that we believe is unique among Scottish pianists."

One night in Ayr, Ann Riley, a young Canadian teacher working in Britain, attended a dance where Stan was playing. Ann says, "I fell in love with Stan's music and, not so long after, I fell in love with the man." They married and, in 1957, settled in London, ON.

With good friend Bobby Frew, who had also come to London, Stan formed "The Clansmen" and, with their crisp rhythms and deftly chosen tunes, the popular band travelled widely. Crossing into the USA during the civil rights turmoil of the 1960s, they discovered "The Clansmen" was a title that had unfortunate associations. They changed the name to "The Flying Scotsmen". Both bands gave us many beloved musicians, including Bobby Brown, Fred Collins, and Don Wood.

Stan took particular pride in choosing tunes that suited the tempo and the dance. He composed, among many, the music for *Mary Hamilton* and *From Scotia's Shores We're Noo Awa'*. He researched, arranged, and recorded tunes that might otherwise have been lost. His strathspey was incomparable, marked by a definitive lilt.

Stan was also a Scottish Country dancer, having learned as a boy in Scotland. He was a member of the Emmerson team, competing at the Kiwanis Festival. He recalls how, after providing piano music for more than 30 other teams, he then had to "get up, shake up my bones, and dance – to a tape!" His team won.

In 2005, Stan was awarded the RSCDS Award Of Scroll in recognition of his contributions, only the eleventh musician to receive the award. In the supporting documentation, Emmerson's son, Mark, wrote of Stan's technical expertise:

Whether it is the vamp he provides in solo performances or the chording by the second accordion and bass in his band, with Stan the harmonics and shaping of the tune are deliberately and skillfully reinforced. This can be heard today in Bobby Brown's performances, Stan's prime protégé, and went well beyond the simple, limited chording expected of the players and bands of the early days. With Stan providing the music, one could be assured that, with each new first couple, there would be a new tune, new key, new energy and a redoubling of the set's enthusiasm for the dance.

For these reasons, Stan enjoyed a high reputation with Miss Jean Milligan.



musicians and invited anyone interested to try out. I did and was soon playing keyboard in Peter's band, "Sounds Special". Over the next few years, we played at dances for Jean Hamilton's Erin Mills Group, and Margaret Morrison's Burlington Group.

More recently, I have teamed up with Jimmy Darge – formerly a key member of The Bobby Frew Four for many years. We have enjoyed playing together for the past few years in the Mississauga/Etobicoke area as "The Reel Thing". Jimmy and I have played at dances for the Erin Mills Group, the Kipling Acres Group, and for the Clan McLeod Society.



Stan Hamilton and the Flying Scotsmen



Stan Hamilton, piano – Ian Powrie, violin

"I was her fair-haired, blue-eyed boy," said Stan. "She always asked me to play when she was teaching or adjudicating in Canada."

Musicians Stan admired included Ian Powrie (with whom he recorded an album), Angus Fitchet, Jim McLeod, and legendary fiddler/composer, Neil Gow.

When asked what was his most memorable performance, Stan said, "All of them!" but proceeded to describe one Hamilton Branch Weekend. "I put the lid up on the piano and started to play. Every time I hit a note, water came spraying out. It was like playing in a rainstorm." There had been a boisterous party the night before and some miscreants had dumped the piano into the pool! Stan played on regardless.

As this book was going to press, sadly, James Stanley Hamilton died, September 4, 2007. His was a life of contribution and sharing the joy of music and dance. During the interview for this article, his lovely, gentle wife Ann quoted a favourite poem, *The Eve of Waterloo*, by Lord Byron, that poignantly captures the spirit of the dance and the fragility of life.

*There was a sound of revelry by night,
And Belgium's Capital had gathered then
Her Beauty and her Chivalry, and bright
The lamps shone o'er fair women and brave men;
A thousand hearts beat happily; and when
Music arose with its voluptuous swell,
Soft eyes looked love to eyes which spake again,
And all went merry as a marriage bell;
But hush! hark! a deep sound strikes like a rising
knell!*

Alex and Ruth Jappy

Alex Jappy was born in Buckie, in the northeast of Scotland, and came from a very musical family. He played the pump organ to accompany singing, then started to play the accordion at age sixteen. While living in Aberdeen, he played for Scottish Country Dancing, as well as Old Time. He emigrated to Canada in 1952.

While living in Toronto in 1960, Alex had a chance meeting with Bob Smith of Toronto, who was actively involved in the SC Dance scene at that time. Bob told Alex of the newly forming Scarborough Group and introduced him to Tom Cunningham, who was the teacher of the group. Alex started playing for the group the first night it opened and, along with his wife, Ruth, continued to have a wonderful relationship with the Scarborough Group until moving to Vancouver in 1978.

During those years, Iain Macfarlane of the Calvin Group asked Alex to play for them, which he did for several years. During this same time frame (1960s and 1970s), Ed Brydie was playing classes for the Toronto Branch. He put Alex's name forward to the Branch, and soon Alex was playing two classes for them on a Thursday evening.



Also during this time, Alex met Angus MacKinnon, who wanted to start a band of his own, and he asked Alex to play with him. This took Alex to an even busier schedule of playing, but enjoying every minute of it. Ed Brydie was actively playing with his own band during this same time and he asked Alex to play with him. As well as Scottish Country Dancing, they played regularly for Old Time Dancing – Sons of Scotland/Cairngorm Club, etc.

Donald Bartlett came on the scene, first as a dancer, then as a musician. Donald

and Alex played for Scarborough, then Donald started his own band, and Alex played lead for Donald and continued with him until moving in 1978. They played on many occasions for the Gala Days, Branch Class parties, visiting teachers, etc.

These were wonderful years playing and dancing in Toronto and all the surrounding areas.

I became very involved in all the activities, and served on the Toronto Branch Committee for several years doing various jobs. I especially remember how, in the first year, there were 650 dancers at the Tartan Ball and my job was the seating arrangements. I was terrified of making a mistake and having someone end up without a seat. Of course, that did not happen.

Alex and I feel very happy to have been involved during those years and we still have many wonderful friends that we made during those times.

With Fond Memories

... Alex & Ruth Jappy

Angus MacKinnon

... As told by Don Bartlett

Alex Jappy introduced me to Angus MacKinnon, who had a band called the Scots-Canadians, one of the three leading bands in Toronto in the 1960's. A year or two later, Angus's pianist had a heart attack while playing a Hamilton monthly dance. Angus recruited me to replace him. I was still in high school.

Angus bought us all cummerbunds to wear as a band uniform. He handed one to the drummer as he entered the hall. By the time the drummer got to the stage the cummerbund was missing. We never found it. All of us, except Angus, were grateful.

We played once in Edwards Gardens on a night so humid that we received severe electric shocks from our equipment even though we were on a wooden platform. We couldn't even put our hands close to the equipment!

Once we played a modern (not Scottish Country) dance on the evening of the fall time change. The organizers wanted us to keep playing, arguing that, because of the time change, we had to play an extra hour. Angus put

up a big argument. When the organizers eventually paid Angus in cash, he was so angry that he threw the money back at them. We band members swallowed our pride and went on hands and knees to gather our pay.



Bobby Brown and Angus MacKinnon

Perhaps the best(?) adventure with Angus was the weekend we played the Kitchener Ball Friday night until 1:30 a.m., immediately packing the equipment and driving to New York City to play the Saturday Ball for the Jeannie Carmichael Weekend, where Miss Milligan was teaching. Imagine six guys in a station wagon towing a trailer full of equipment. We took turns – driver and conversation partner in the front seat, three guys lying parallel lengthwise behind the front seat, and me, the smallest, lying cross-wise at the back end.

That Saturday night, we decided the equipment would be safer left in the hall overnight. As we were packing up Sunday morning before the class, Jimmy Darge surveyed the stage and saw a lovely bouquet of flowers, apparently unwanted. Just as he brought them out to the car, Miss Milligan arrived. Seeing Jimmy, she called out, "Young man, those are my flowers," whereupon Jimmy quickly held them out to her saying, "I was just bringing them to you, Miss Milligan".

Angus put the band on a plane to fly home. He stayed Sunday night with his sister in New York. That night the sound equipment was stolen from his trailer.

In 1972, I formed my own band – The Scotians. [For that story, see the article about Don Bartlett.]

Fred Moyes

Fred Moyes has played for many SCD events in the Toronto region. In 2006, he was the first musician to play for the annual Youth Ball and his music and personality energized the young dancers – most of whom had never before experienced the magic of live music. After the ball, Rhodes LoVecchio and Gavin Keachey, from the Rosedale Children's SCD Group, went up to Fred to shake his hand and say "Thanks for the great music!" Fred was rather touched by this, because Fred is a "people person" and he cares passionately about his music.

Born in Aberfeldy, Perthshire, Scotland, he listened to Scottish Country Dance music on BBC Radio Saturday evenings as a child. His family danced in the kitchen to recordings on 78s of Jimmy Shand and Bobby MacLeod. At age ten Fred bought a little accordion for ten pounds. At fifteen, he was playing in a local dance band. After two years of National Service in the Royal Air Force, Fred switched to piano, which made it easier to find gigs. Soon, Fred had his own band and they played venues around Perthshire and as far afield as Glasgow. He kept this band together throughout his four years at Jordanhill College. It was there, in 1958, he became a Full Certificate teacher of Scottish Country Dancing. He's proud to claim Miss Milligan as his examiner.

Fred's chosen career was to be a college lecturer. From 1959 to 1969, he taught a variety of stints in Scotland, Nigeria, and England. In Nigeria, while teaching at Ahmadu Bello University, Fred formed a dance band trio of faculty members, often playing for dances at the Faculty Club. While in England, at Bedford College, he played piano in a local pub and occasionally at a late-night casino.

In 1969, Fred moved to Canada to join the faculties of Social Sciences and, later, Medical Sciences at McMaster University, Hamilton. For the first year in his new country, Fred played little, but in 1970 he began playing piano in the Airforce Club in Dundas. The following year he engaged a singer, another Scot, and formed an entertainment duo known as The Singalongs. With this format, Fred played for dances, weddings, etc., which gave him chances to offer a

wide variety of the musical genres he loves.

In 1976, after watching a particularly brutal hockey game between the Philadelphia Flyers and the Toronto Maple Leafs, Fred wrote a satirical song about violence in hockey. The CBC broadcast his recording of the song and invited him to write more. A challenge to write a song about John Turner's resignation from the Trudeau government resulted in a contract to write a weekly satirical song lampooning current events, especially governments, at all levels. National exposure led to guest appearances on radio and TV -- and an invitation to be the resident bard and musical wit of the Stephen Lewis NDP provincial election campaign.

In the mid-1980s, Fred won the Scots Magazine Song Contest. His winning entry, *The One and Only Scots Magazine*, was recorded by well-known Scottish folk singer Alasdair Macdonald. In 1989, Fred retired from McMaster University and made a dramatic switch in vocation and musical focus. After a few years of dedicated practice, he launched himself on a new musical career playing Scottish Country Dance music. He has played for SCD events in many parts of Canada, the United States, Scotland, and Japan. Fred is well-loved in Japan – he's been there five times! Some of his compositions reflect the Japanese connection. His current CD, "What You Hear Is What You Get", includes *Yamoto Hornpipe* and *Trilliums*



& *Cherry Blossoms*. (A second CD is in the works.) Maintaining his connections with teaching and Scotland, Fred regularly plays at the RSCDS Summer School at St. Andrews.

As Fred says: a life of great variety, but one with an unbroken musical thread.

Rob Wolanski

Double Bass, (BFA: York)

Rob Wolanski has been a member of Bobby Brown & The Scottish Accent since 1986 and is seen, and heard, at many SCD events. Rob is also active in other genres and aspects of musical performance. Currently, he plays Principal Bass for The Hamilton Philharmonic Orchestra and section bass for the Canadian Opera Company. He also works regularly



with Opera Ontario, Chamberworks Music Ensemble, Sinfonia Mississauga/Mississauga Philharmonic, The Chamber Music Society of Mississauga, The Toronto Mendelssohn Choir Orchestra and The Elora Festival Orchestra. He played in the orchestra of the Toronto production of The Phantom of the Opera. Teaching positions include double bass instructor at Brock University, double bass coach for the Niagara Youth Orchestra, the Claude Watson School for the Arts, and Earl Haig Secondary School.

Don Wood

Don Wood began playing Scottish Country dance music in September, 1966, while still attending high school. In spite of being a guitar player in a Rhythm & Blues band, he was exposed to Scottish music through his father, Bill, a fiddle player.

Born in Nova Scotia, Don grew up listening to his father play reels and jigs, then eventually accompanied him on piano. While the music had all the usual

"East Coast" embellishments, it gave Don a grounding in traditional music.

Don's family moved to London, Ontario where his father met Stan Hamilton, recently arrived from Scotland. They became good friends. Stan was a regular visitor, entertaining the family on piano while Don often enjoyed Ann, Stan's wife's, hospitality after school.

In early 1966, Stan suggested Don audition on electric bass for his band, The Flying Scotsmen. Stan saw enough to take a chance and Don joined Bobby Frew, Fred Collins and, of course, Bobby Brown. His first dance was the Island Fling at the RCYC. Don says "If I played three right notes that night, it was a miracle. I was soooooo nervous."

Don and Bobby Brown became fast friends, a friendship that continues to this day. "He taught me how to play the piano. He taught me the Scottish vamp style. Everything I had played up to that point was just chording with three note triads. Bobby taught me music!"

Don joined Bobby in forming the Scottish Accent Band in 1976. Don continued as the piano player until 1978 when he moved to Philadelphia. The band continued to evolve with several fine musicians lending their talent, most notably, Kathleen Fraser-Collins who continues today.

Returning to Canada two and a half years later, Don filled in for the Scottish Accent if a sub was needed, and eventually rejoined full time as the bass player. He returned to piano when Kathy took on second accordion. He also played a couple of dances on second accordion

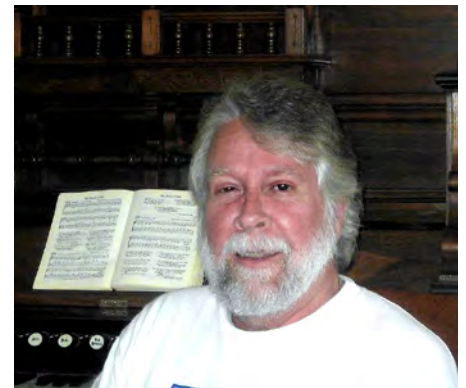


Nadine Deacon

when the weight of the instrument finally got to her. Over the next decade, Don travelled throughout North America, playing bass and piano, and toured Scotland with the band and the Cape Breton Symphony Fiddlers in 1992. At the 1993 Montreal Branch workshop, he met the love of his life, Nadine Deacon. They married in 1995 with Bobby Brown, who takes credit for introducing them, acting as Best Man.

When Don retired in 1994, he explored other musical venues, including a country music band, several studio projects and a folk band, John Prince & A Piece Of The Rock. When once again the lure of the traditional reels and jigs called, Don rejoined The Scottish Accent, alternating between bass, piano, and occasionally guitar. "I missed the band while I was away. I missed the music and how Bobby takes the strict, rigid parameters of the SCD music and makes it interesting with his innovative arrangements and a willingness to allow the band to explore new ideas. He makes it as interesting as humanly possible. I'm glad I'm back."

Don continues to play with The Scottish Accent and he and his wife Nadine can be found at workshops and dances whenever and wherever the band is playing.



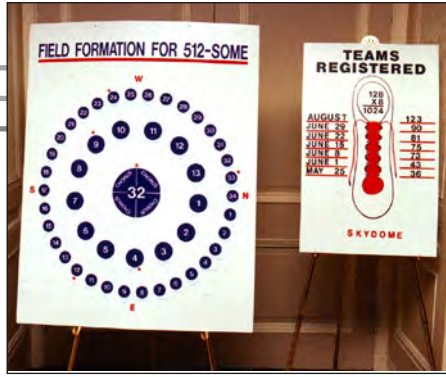
Don Wood

Musical Notes

"Bands based in Toronto, led by Stan Hamilton, Bobby Brown, Bobby Frew, Angus MacKinnon, Ed Brydie and Don Bartlett, all of whom played for North American RSCDS dances, no doubt accounted for Toronto's membership reaching 1200 or more in the mid-1970s, the largest Branch in the Society at that time."

... David Grant

PEOPLE, PLACES AND PARTIES



Sandra Binns-Johnstone

I feel very blessed to have been a part of the Scottish Country Dancing family in Toronto, starting out as a Highland dancer at age nine, influenced by my mother (a member of the Daughters of Scotland in Canada) and my grandpa, a "Gordon Highland," to move into SCD. At age sixteen in Jimmy LeFevre's group I met Georgina Finlay, Noreen McLennan, Coll Black, Jack Geddes, Alec MacGregor, and Sandy Bain, so I had the best of the best to guide me through. I remember travelling by streetcar to Bathurst and Bloor, where in the church lower hall Coll Black taught me the correct positions so that I would be accepted on the demonstration team. And so I continued on a journey with friendship, wonderful experiences, and happy memories all the way.

I danced on the Toronto Branch team at the opening of the new Toronto City Hall—a stage quite high in front of the building, TV coverage and lots of fireworks. Hundreds attended – quite an honour.



Opening of new City Hall, 1965

At the CNE Grandstand for the Folk Arts Festival, my partner Bob Millar and I represented our group in the opening number, with special choreography—what a thrill and honour! The complete show was filmed by the National Film Board and the CBC, and apparently the

film was played at one of our theatres as a fill-in. But I have not had the pleasure of seeing it yet! Also at the CNE on music day, the Branch demonstration team performed on stages positioned around the grounds, and we always had good audiences.

At Maple Leaf Gardens we performed in the 1963 Easter Seal programme, with Tommy Hunter and Juliette, the singer, to a full house.

I thought I had experienced all, over my years with SCD, then Bob Blackie called me to ask if I would look after the spare dancers required to be on hand for the 512some at the CNE. That was a terrific experience—but then came the SkyDome and again I was asked to be in charge of the spares. Wow, what a trip! Again I felt honoured to be part of the 1024some which almost happened.

SCD has been a wonderful hobby and pastime, from demonstrations to teacher of both adults and children, entering my teams into the Festivals, then adjudicating at festivals, then travelling North America to teach at workshops. I feel deeply that the core value throughout is to practise and preserve country dances as danced in Scotland, staying true to the traditions of the steps and formations, maintaining good manners and spreading friendship and happiness wherever we go to dance or teach. As we age, the feet and positions can be difficult, but wherever possible everything else should be present. We should feel proud of our ability to still be dancing with joy and helpfulness.

Dancing in the Park

According to Isabelle MacPherson, who remembers it well, Dancing in the Park began on a Tuesday evening in 1963 at Edwards Gardens. It was organized by Tom Cunningham, who was instructed by park authorities that dancing would be held in the pavilion only, with no amplification of music and no dancing on the grass. The dancers must have impressed the powers that decided, however, because the next year they were allowed to do both. In 1969 the dancing was transferred to Toronto Island, which caused transportation problems at times. One night the band missed the ferry, but caught the next one so that the evening merely got off to a late start. Grace Harris remembers



Valerie Fisher, Jon Allen-Friend

that "some of the teenagers enjoyed the bushes there," to which David Grant replied, "You're bringing some spice into this, Gracie!" In 1971 the dancing was moved to Sunnybrook Park, then back to Edwards Gardens in 1996, where it has been held ever since.

Demo team in 1960s

Toronto Branch formed a demonstration team in 1963 under the direction of Isabelle MacPherson. Between June 22, 1963 and July 18, 1967, there were 87 dancers involved in 104 performances. Highlights were the opening of the "New" City Hall in 1965, Expo 67, and



McLeod Scottish Country Dancers

Kathy Sheilds, Barry Walker, Susan Doe, Alex Wylie

the CNE grandstand "Nation Builders Show" under the Canadian Folk Arts Council in 1964 and 1965.

... Isabelle MacPherson

Geneva Park

In the early 1960s, George Armstrong, the founder and teacher of the Scottish Country Dance group at Grace Church on the Hill, Toronto, invited dancers to Thornbury for a day of dancing, picnic and barbeque, followed by a dance in the evening. A full weekend workshop was organized the following year, held October 6 to 9 at the Blue Mountain Ski Lodge in Collingwood. Accommodation

was somewhat Spartan, but the 115 dancers who attended the classes and the social events were very enthusiastic about the idea of a Toronto Branch Workshop Weekend.



Betty & David Grant

Soon after, Iain Macfarlane, chairman of the Branch from 1963 to 1965, learned that the YMCA was planning to build a lodge on their property at Geneva Park and decided that it would be an ideal location for a Branch weekend. Plans were made and the weekend advertised. Iain and Reid McAlister, who were in charge of arrangements for the workshop, visited Geneva Park several times during the summer of 1963, with mixed feelings of excitement at the progress of the construction and apprehension that the facilities would



Geneva Park, 1982

Bobby Frew, Elma Grech, Bob Blackie, Mary Murray, Sandy Bain

not be ready in September. The buildings were indeed ready, 124 dancers attended, and Geneva Park has been the location of the Toronto Branch Weekend since then.

The weekend continued to be held in the fall, renewing interest in dancing before Branch classes and dances

started. Traditionally, too, guest teachers were invited. In 1969, Miss Margaret McLaren from Scotland taught at the weekend and was the Guest of Honour. In 1973 a similar invitation was extended to Miss Milligan. As she was unable to attend, Mrs. Mina Corson came in her place and accepted, on her behalf, an Honorary Life Membership in the Toronto Branch and a specially bound copy of *The Glasgow Assembly*. Bob Campbell of Oakville composed the dance medley in honour of Miss Milligan on the occasion of the fiftieth anniversary of the RSCDS. The dance medley was demonstrated at the weekend by a team of dancers trained by Bob Millar.

Many dancers have enjoyed workshop weekends at Geneva Park over the years. *Geneva Park*, another dance devised by Bob Campbell, was included on one of the ball programmes for the 40th anniversary of Toronto Branch.

[Editor's note: At the time of printing, the Geneva Park weekends are no longer held.]

Tartan Ball

In 1993, the Tartan Ball Committee invited John de Chastelain to be the honoured guest at the ball, and we featured this in our marketing. More than 20 Ottawa people bought tickets and local people who knew him made sure to get theirs early. Then he was appointed Canada's Ambassador to the United States. Very nice, but could he still come to the ball? As chair, I

was the chief worrier, and the most relieved when we got an answer back to our query that yes, he would come to the Ball.

The US Presidential Inauguration had been a few weeks earlier, and his wife wore the beautiful gown she had worn there. John also wore what he had worn at the Inaugural Ball

- formal Scottish evening dress. Some of the press corps had commented on his kilt and wondered why he wasn't in "evening attire." He told them that he was wearing the only evening outfit he owned, and that he planned to wear it at every formal event he attended in Washington.

... Alison Booz

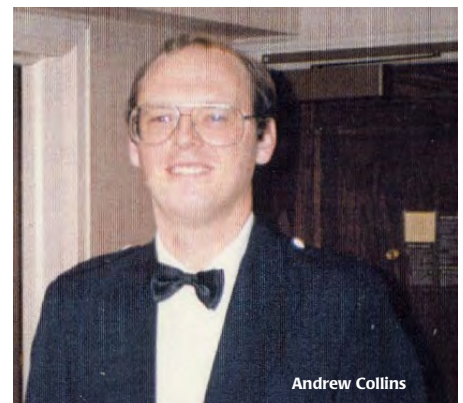


At the Tartan Ball

No ease for the Chair

As Chair of the 1989 Tartan Ball, the Royal York graciously provided Mairi and me with the luxurious Queen Mother's Suite. At the conclusion of festivities in the Hospitality Suite around 2:30 a.m., we retired to our regal suite. At 3:30 a.m., the ever jovial Bob Blackie called from the front desk in search of his Prince Charlie Jacket. I met him down at the Hospitality Suite. With Bob happily on his way, I returned to the blissful surroundings of the suite. At 4:45 am the silence was broken by the shrill tone of the fire alarm.

As co-ordinator of the monthly dance: In March 1998, late on Saturday afternoon as I loaded the coffee urns into the car, a light icy drizzle began to fall. Around 6 p.m. Bobby Brown called to inquire if we were cancelling the dance, as there had been freezing rain for most of the day in Brampton. I informed him we were going ahead because we had not had much rain. By the time I drove to Forest Hill Collegiate, the roads were shrouded in ice. As I descended the hill to the Forest Hill kitchen, I was forced to turn the car into the curb to avoid skidding into the wall and gas main at the bottom of the hill.



Andrew Collins



Tartan Ball, 1989: Hon. Pauline McGibbon with Sandy Robertson

Despite the weather, the evening was a resounding success, with one of the highest attendance counts. As the crowds made their way out to the parking lot, they found their cars covered in a layer of ice. One car had slid sideways against Bobby Brown's van. With a little elbow grease and ingenuity, we managed to separate the vehicles without any noticeable damage.

... Andrew Collins

West Toronto Ball

The 2003 West Toronto Ball was my first formal ball. What glorious anticipation, and what fearful anxiety afflicted my friend Anne Thorne and me as we entered Rameses Temple. We marvelled at the audacity of our enterprise (we were, after all, beginners). The room slowly came alive -- ladies arriving in ball gowns in a rustling sea of colour, men in kilts, all faces beaming.

We were invited to fortify ourselves with Marie and Forbes Duncan and their friend Jane Pratt, a lady of almost ninety years. Jane had visited Woodglen one evening and I danced with her; she was good. I guessed her age to be seventy. During "pub" time at the Bakers', I had a good blether with Jane. My first ball was heavy on my mind. She said, "I'm going". When I complained *Bonnie Stronshiray* was impossibly complicated, she said, "Och, no. Laddie, you'll just have to dance Bonnie Stronshiray with me!" Then added, "But you'll have to identify yourself, because I can't see so well."

Pleasant mingling over, pipers struck up a march and led us to our table. Steve Coombs (new High Heid'gion of the dance society) bade the company welcome. We toasted The Queen. Then a young lady named Lisa said a lovely grace invoking the Lord's blessing upon the gathering -- by God, I needed that!

Dinner conversation was lively, the meal delicious but, in truth, my butterflies were not hungry! We retired to the lounge while the grand ballroom was prepared. Then two-by-two, we marched in to the pipers' wail. This, the Grand Parade, was like a dance formation itself. Under a ceiling sparkling with fairy lights, we marched in twos. Marshalls divided us alternately left and right, to circuit the room. We met and joined hands to march 4 across, then 8 across, until seamlessly, we formed 4 long lines of dancers. "O Canada" was sung. *Jubilee Jig*, was briefed, and Bobby Brown gave us a chord. Gentlemen bow; ladies curtsy; and suddenly . . . I as 1st man cast, set to 3rd lady. . .



Mike Mandel and Heather Peacock at their 1st Ball

Anne and I did okay on the first dance, then it was every dancer for him/herself! I tried to choose strong partners, but everyone was forgiving and helpful. Anne gathered kudos for her prowess, her gold stars richly deserved. Sometimes my brain seized, but, gratifyingly, I was occasionally able to correct my partner. *Reel of the Royal Scots* with cheerful Anne Munn was fast, furious fun! Anne M. kept wanting to pass left shoulder instead of right when flying from 1st to 2nd corner - she never stopped laughing. On the furious "circle 6-hands round", she laughed as her feet barely touched ground - she had the support of her partners but I think


she was held aloft by pure exuberant joy. It was so much fun! As soon as the dance finished we did it all again -- faster!

The highlight, of course, was *Bonnie Stronshiray*. I found Jane Pratt and led her to the floor, seeking my customary middle position. She was not having that! She pulled me swiftly to the top of the room where we joined a set with Keith, Anne, Pascal and others unknown to me but all very good. Jane danced perfectly, and gently, subtly, guided me through. It was an honour and inspiration to share that with gracious lady, Jane Pratt.

What a night! And little did I know then that three years later, Jane would play a role in my courtship of my future wife, and that Anne, my first Ball companion, would sing at my wedding. But that's another story.

... Rob Lockhart




 THE TORONTO BRANCH
 OF THE
 ROYAL SCOTTISH COUNTRY
 DANCE SOCIETY
 PRESENTS
**THE
 FIVE HUNDRED
 & TWELVESOME
 REEL**



Bob Blackie's Fabulous Flings

. . . Milly McConnell

When my two sisters and I heard that a group called ASTA was hoping to sell the last few seats on their second trip to Australia and New Zealand, we immediately phoned Bob Blackie



Milly McConnell

and thus became some of his regular "Flings". However, when my twin grandchildren were born, we took over the job of being their "nanny" until they went into nursery school so that we did miss out on The Malaysian Fling.

This first trip took us to Perth for their winter school where we were billeted with local dancers until the Winter



Winter School, Perth, Australia

School began. Then we moved into Jewel House with the New Zealanders, who taught us Maori dancing. The

Farewell Ball was a special treat with Ian Powrie playing in the band. The next day, on the plane to Canberra, we became terribly bedraggled when the plane made a sudden drop and our drinks were spilled all over us. Refills were expensive, so Bob, learning a lesson from this experience, from then on always showed up with a bottle of "Feeling Better". We never bought another drink on a plane again.

On another trip, the Hawaiian Fling, we had a whist drive, and when the game ended, Bob decided that we would put on sketches our final party. I organized our participants into "A Short History of the Hawaiian People." With the only male in the group cast as the dancer, and his mother-in-law, who was on holiday from England, paired up with me as Yankee sailors, we entertained everyone with great enthusiasm. Bob loved it!

The Wide World of SCD - A Devil of a Link with Tasmanians

. . . Ken Adamson & Glenna MacDonald

This short story is about a special relationship that developed between dancers from Ontario and Tasmania; Scottish Country Dancing was the common language.

In 2002, at the New Zealand Summer School in Christchurch, we Toronto dancers formed a friendship with a Tasmanian couple, Denise and Rod Comrie. This

friendship was strengthened in 2004 when Rod and Denise attended TAC in Waterloo, danced with the Calvin



Summer School, New Zealand

Social Group, and enjoyed dinners with the other Toronto dancers whom they had met in Christchurch, namely, Jane Robinson, Margaret and Heinz Rieger, Elizabeth Hannah, and John Kennedy.

At the 2006 New Zealand Summer School in Dunedin, our cultures blended as twelve Canadians and seven Australians, including Rod and Denise, gathered for dinner to celebrate New Year's Day.

After the Summer School, Ken and Glenna visited Tasmania and danced with the Tasmanian group in Launceston.

Plans are now underway for Denise and Rod to visit Toronto in October 2007. While experiencing the fall colours and hiking on the Bruce Trail is a priority, they hope to attend the Monthly Dance and the White Heather Ball, to visit some of the social groups, and to gather over dinner with the many friends they have made among the Toronto Association dancers.

While both New Zealand summer schools were memorable, the lasting effect of the summer school experience is the relationships that have been formed or strengthened. If *The Happy Meeting* is on the October program, it will have special significance to the Ontario/Tasmania link.

Dancing Vacation

. . . Lisa Mitchell

When one thinks of Prague, one doesn't usually think of Scottish Country Dancing! But that idea was dispelled when Dvorana, a dance company in Prague, hosted "A Scottish

DANCING

Country Dancing Week Workshop" and several sightseeing events and special evenings. It was a fabulous week of dancing under the expert teaching of Ron Wallace from California leading nine sessions and Veronica Fergusson of Munich joining him for the remaining sessions.

After a two-day stop in Amsterdam (for sightseeing and a canal cruise), Valerie Walker and I arrived at Prague's modern airport, August 2. After registration and dinner, we were straight to the opening social dance evening. It was fascinating to dance *Joie de Vivre*, *Seann Truibhas Willichan*, and *Corn Rigs* with Scottish Country Dancers from all over the world! The majority of these dancers were not Scots living abroad, but native to their own country, and wanting to learn Scottish Country Dancing.



Our days included lessons, tours, excursions, cultural performances, dinners and dancing. Our final day of the workshop was morning lessons, free afternoon, and a "Czech pub" evening. Our dancers invited the Czech dancers to try Scottish Country Dancing and after quick briefings from Ron or Veronica, we all danced together! How we wished that night would last!

Considering the broad range of dancing abilities, we covered a lot of dances during the week. The time went so quickly, but we learned so much, about Europe, about techniques of good dancing, about the joys and fun of Scottish Country Dancing.

The Spirit of the Dance visits Northern Ontario

... Andrew Collins

We have all danced *A Trip to Bavaria* or *A Trip to Gatlinburg*. In 1986 the Finlay Dancers joined a group of folk dancers under the auspices of the Toronto Folk Arts Council for *A Trip to Moosonee*. The journey began in the parking lot at the church on the corner of Jarvis and Bloor, where the teams of dancers boarded buses on Friday evening of the August long weekend. We were joined by two Highland dancers, a piper, and the parents of one of the Highland dancers.

As daylight turned to twilight, the buses thundered up Highway 400 and Highway 11. Our bus stopped at the side of the highway south of Huntsville to pick up one of the Highland dancers. We arrived at our motel in Cochrane around midnight.

On Saturday morning, we boarded the Polar Bear Express for the trip to Moosonee. The train proceeded north through the poplar forest, rattling along at a leisurely pace and stopping at will to take on and drop off passengers, canoes and other freight. After a five-hour ride we arrived in Moosonee.

On Saturday evening, all of the Folk Arts Council dancers marched down the main street in Moosonee to the skirl of the piper, drawing an enthusiastic crowd to the show at the high school. On the Sunday we performed across the river in Moose Factory. Our performances included *MacDonald of Sleat*, and *Ian Powrie's Farewell to Auchterarder*.

We were billeted co-ed in the gymnasium of the Moosonee High School. Tired from a long day, the gymnasium fell silent. At 7 a.m. the lights came on just as one of the leaders of another folk group emerged from the showers wrapped in a towel, to the enthusiastic applause of all in the gymnasium.

On Monday morning we boarded the train to make our way south for the show at the arena in Cochrane. The stage consisted of a riser set on oil drums in the centre of the arena. To say the least, it was flexible and bouncy. After witnessing a member of the Ukrainian dance team fall through the stage, we decided to dance on the concrete floor.

We departed Cochrane late in the afternoon, stopping in New Liskeard for a supper break (near the giant statue of a cow – you are after all briefly back in farm country!), and at Huntsville to drop one of the Highland dancers. Weary from the adventure, we spilled off the bus into the parking lot at Jarvis and Bloor at midnight and melted into the night.



The "Fuji Fling" – Japan, 1986



Elizabeth Watt & Elma Grech in Tokyo

Rules of Etiquette for Dancing

Adapted from the Boston Weekly Magazine, 10/12/1903.

1. Admittance 50 cents, refreshments included.
2. The music to consist of a fiddle, a pipe and tabor and a hurdy-gurdy (NB: no chorus to be sung until dancing is over).
3. To prevent spitting, no gentleman to chew tobacco or smoke.
4. No scissors or gimlets are to be brought either by ladies or gentlemen unless their pockets are whole.
5. No whispering to be allowed - if anyone shall be found to make insidious remarks about anyone's dancing, he or she shall be put out of the room.
6. Long beards are forbidden, as it would be very disagreeable if a gentleman should happen to put his cheek beside a lady's.
7. Those ladies who have not white cotton stockings and black morocco shoes will not be admitted under any pretence what ever. Two old ladies will be provided to examine all who enter.
8. No gentleman must squeeze his partner's hand, nor look earnestly upon her, and furthermore he must not even pick up her handkerchief, provided it were to fall - the first denotes he loves her, the second he wishes to kiss her, and the last that she makes a sign for both.

. . . From The Puget Scot April-May 1991.

Compare with: "**The Etiquette or The Ball Room as it Particularly Relates to Country Dancing**" (by Thomas Wilson, *The Complete System of English Country Dancing*, c. 1820)

Gentlemen are not permitted to enter the Ball Room in boots, spurs, gaiters, trowsers, or with canes or sticks; nor are loose pantaloons considered proper for a Full Dress Ball.

Two Ladies, or two Gentlemen, cannot Dance together, without permission of the Master of the Ceremonies; nor can permission be given while there are an equal number of Ladies and Gentlemen.

It is the duty of the Master of the Ceremonies alone to direct the band; and for the band to obey no other person.

No Dance ought to be performed twice the same evening.

Snapping the fingers, in Country Dancing and Reels, and the sudden howl or yell too frequently practised, ought particularly to be avoided, as partaking too much of the customs of barbarous nations; the character and effect by such means given to the Dance, being adapted only to the stage, and by no means suited to the Ball Room.



CONNECTIONS



ENCOUNTERS WITH MISS MILLIGAN



Miss Milligan

Mrs. Stewart

Scottish Country Dancing comes of Age.

JEAN C. MILLIGAN
AND YSOBEL STEWART

Jean Callander Milligan was born in 1886, and lived in the West End for most of her ninety-two years. Despite suffering from poor health as a child, Jean possessed enormous energy and enthusiasm, coupled with a love of all forms of dance. It is little wonder, then, that she decided to train as a physical education teacher.

Ysobel Stewart had danced Scottish dances all her life and was sad to see that by 1923 they were almost forgotten, or, when danced, were done roughly and incorrectly. Taking with her a collection of dances, she visited Mr. Diack of Paterson's Publications, hoping to get some of her dances published and seeking advice about how to form a Society. Mr. Diack knew of Miss Milligan, and of her earlier involvement in a pre-World War 1 group – The Beltane Society – formed in Glasgow but disbanded because of the outbreak

of war. Miss Milligan had been a founding member and a collector of dances and music for that Society. When Mr. Diack introduced Miss Milligan and Mrs. Stewart, they decided to co-found a new Society and to continue the complex task of collecting and publishing Scottish Country Dances. Not to be left out of the endeavour, Paterson's Publications agreed to back them financially by publishing a book of 12 dances with music. The inaugural meeting was held on November 26, 1923, and, by 1952 the Society's patron, Queen Elizabeth II, had conferred the "Royal" title.

Through the years, Jean Milligan took a personal hand in ensuring that the aim of the Society – to preserve country dancing in its correct form – was upheld. But, beyond that, she believed in the joy and enthusiasm expressed by dancing from the heart. She was considered a formidable lady, but, beneath that exterior, was a friendly, enthusiastic person with a remarkable sense of humour.

... Taken from the following documents: "Spring in the Step", Internet "The Royal Scottish Country Dance Society, Toronto Branch, Silver Jubilee, 1957-1982".

"From the waist up, I'm forty. From the waist down, I'm Methuselah." (at ninety) "...whether you dance in a ball room or a barn, the main thing is to have fun..." "... And, remember, the one thing I will not have omitted – it doesn't matter who is in the class – I must have the social graces. I don't care about feet. Sorry – I don't worship feet. I could slay all those people who say to me, 'Miss Milligan, I don't like girls in long dresses, we can't see their feet'. You shouldn't be looking at their feet. You should be looking at what their feet made all this (indicating torso and head) do. This worship of feet worries me dreadfully."

... Dr. Jean Milligan

"I must mention that Miss Jean Milligan was my lecturer at Jordanhill College – where I learned my first few dances. She was a wonderful inspiration to the early dedicated dancers who started the Society with such enthusiasm. She came over many times to North America and other countries and it was her spirit that made us all feel we had to achieve the very best. She used most of her money, travelling to ensure a strong vibrant happy group of dancers. She was staying with us on her last "world trip" when she was ninety-two and still had a wonderful personality."

... Catherine Macfarlane

One of my early experiences playing piano was accompanying a class in 1968 in Hamilton taught by Miss Milligan. Miss Milligan made a mistake: she added an 8-bar figure to a 32-bar dance. I covered up by adding 8 bars to the tune, and Miss Milligan noticed the music wasn't aligning with the dance. She asked me, graciously but not too quietly, from the other end of the hall, to play the music in "the proper sequence." I suggested she had made an error in the dance. She immediately retorted, "I don't think so!" My heart was in my boots! As tactfully as possible, I pointed out the specific problem, whereupon Miss Milligan announced to the class, "I've added an awfully nice wee bit to the dance, but 'Homer has nodded'. My apologies to our redoubtable pianist."

... Don Bartlett

"...whether you dance in a ball room or a barn, the main thing is to have fun..."



IT'S ALL RELATIVE

Georgina Baulcomb

On November 1, 2006, St. Andrew's of Brampton celebrated their Fortieth Anniversary. I was lucky enough to be part of the celebration, along with my three daughters and three granddaughters. It was wonderful for me to look around the room and have three generations of my family dancing in the various sets.

During the mid 1970s, I had seen the Brampton Scottish Dancers at a demonstration and, having Scottish heritage, immediately wanted to become part of the group. I was surprised when two of my teenaged daughters also joined. Although my girls are married and have families of their own, they all continue to dance. Susan and her daughter, Karlene, join me on Wednesday nights in Brampton, while Rhonda and her daughter, Mary, have joined a group in Thornhill. On special occasions, Lynn, my third daughter, and granddaughter Allison, come out to dance.

Being part of St. Andrew's of Brampton for thirty years not only gave me the opportunity to share my love of Scottish dancing with my daughters and granddaughters, but I also made special friendships which will last a lifetime.

... Georgina Baulcomb

Four Generations of Dancers

Those of us who are celebrating the Fiftieth Anniversary of the Toronto Association in 2007 may wonder who will be around to celebrate the Hundredth Anniversary in 2057. There's a chance Gavin and Jillian Philip (now aged seven and six), and Liam and Joshua Beir (now aged two and one), the grandchildren of Jean and Michael Noble, will be there.

Jean's parents, Winnie and Hamish Falconer, the first generation of dancers, began Scottish Country Dancing when her father was posted to Singapore in the British Air Force. Later, they moved to Montreal, and then to Toronto, in 1959. They danced at St. Paul's Church, and then at Calvin Presbyterian Church. Jean, who was

then seventeen years old, decided to join them because "there was nothing else to do." Dancing must have quickly become a passion because, by 1961, she had joined Iain Macfarlane's advanced class.

While dancing at Grace Church on the Hill, Jean met a dashing young dancer, Michael Noble. He began to dance when he was seven years old, in Peterhead, Scotland. Michael also came from a dancing family, as his mother, Betty, was an active member of the Branch. By 1966 Jean and Michael were married, and had become the second generation of a dancing family. The third generation arrived with the birth of Fiona, in 1972, and Sheena, in 1974. Babies or not, Jean never stopped dancing, completing both her preliminary and full teaching certificates, and starting the Hillcrest Group in 1974. Later, she joined Frances Gray to train as an SCD teachers' tutor and began her first candidates' class in 1996.

As Fiona and Sheena grew up, they learned to dance, first with Georgina Finlay, and then with Betty Thompson. When Fiona decided to become a teacher in 1995, she won a scholarship to St. Andrews in Scotland, where she completed both levels of her teaching certificate. Not to be outdone, Sheena completed her preliminary certificate with her mother, Jean, as her tutor, in 1998. Jean remembers that musician Bobby Brown reminded Sheena to instruct him by saying "Ready and ..." so many times, that she bought a T-shirt to wear to class which said "GO" on one side and "STOP" on the other. Fiona went on to teach children's and adults' classes in Toronto, and Sheena married Ian Beir and moved to England, in 2000. In 1998, Fiona married another dashing young dancer, Colin Philip, with whom she had completed her teacher training at St. Andrews in Scotland. Colin's parents, Joan and Alex Philip, and his brother Derek, were all active members in the Toronto Branch. With both daughters married, the fourth generation of dancers became a possibility.

While her parents are no longer with us, Jean has now taught the Hillcrest

Group for thirty-two years, and has taught candidates' classes and trained many teachers. Fiona, while parenting Gavin and Jillian, continued to teach the Trinity Group. Colin has taught children, beginners, and intermediate dancers in Weston, and Association classes for two years. Sheena has moved to Guelph, Ontario, with Ian, Liam, and Joshua. And the fourth generation has just been spotted on the dance floor at the children's Gala Day in March. With three generations of dancers in their family to inspire them, they will surely continue.

... Jill Smith

Nicoll/Skinner Family

Three Generations of Dancing in Toronto –We have the dubious distinction of having three generations of our family as current members of the Toronto Branch of the RSCDS. We have been involved with dancing in the Toronto area since immigrating to Canada in 1966. As a family we have been dancing with the Toronto Branch for forty of its fifty years.

Our history with Scottish country dancing goes back before Toronto, to Scotland. My father, Rod Nicoll, started dancing with the Boys Brigade in Dundee Scotland in 1950; my mother, Muriel Nicoll, like myself, was taught country dancing at school as part of the physical education training. I have to say I don't remember much except one dance that seemed to stick: *The Duke of Perth* was my favourite and I loved it.

My parents, as new immigrants, joined the Scarborough group and danced with them Monday evenings. My father became Chair of the group and my mother still dances with them today. They were very active members, travelling with the group on a number of trips, including the first Bahamas Fling with Bob Blackie and Stan Hamilton. My first introduction to dancing in Toronto was Dancing in the Park at Edwards Gardens. One of the first dances done was *The Duke of Perth* and I thought, "This is great! I know how to do this stuff." Little did I know...

We quickly became immersed in the



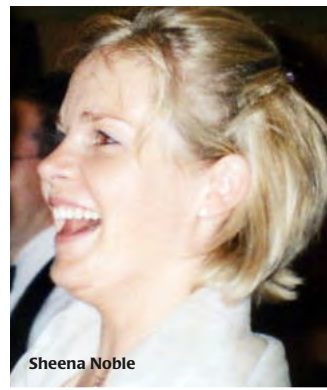
Baulcomb family



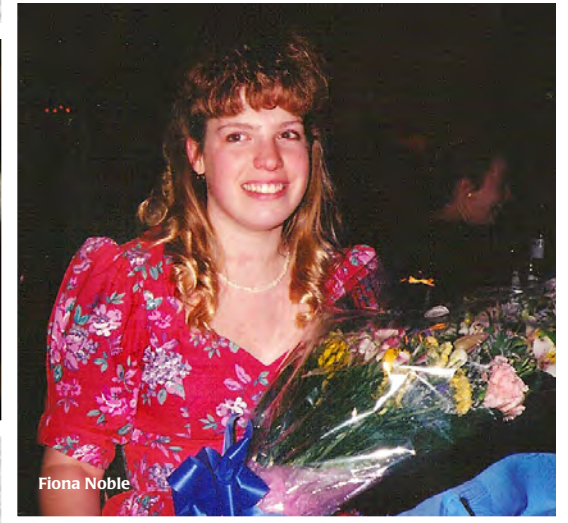
Rhonda & Sue Baulcomb



Fiona & Jean Noble



Sheena Noble



Fiona Noble



Nicoll / Skinner Family
at Tartan Ball, 2004



Hamish Falconer
(Jean Noble's father)



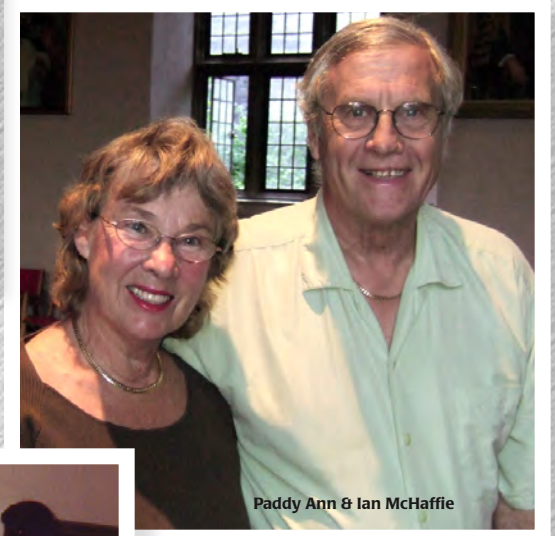
Nicoll / Skinner Family at 1024some, SkyDome



Lorna Larmour



Jean Larmour



Paddy Ann & Ian McHaffie



John & Margaret McGibbon, Laurie & Samantha Mepham



Samantha Mepham



Gordon McHaffie



Amanda Scott



Sandra Scott (née Williamson), David & Margaret Williamson



Alison Booz

Barbara McNutt Eagles, Suzanne Dubeau, David Booz

dance scene in Toronto. I started training as a Highland dancer, and joined my parents on Monday evenings. By this time, my Dad was dancing with the Jean Anderson Dancers and performed with them regularly. He later danced with the McLeod Dancers under the direction of Grace Harris and then the Petronella dancers under the direction of Janette Todd. He performed with these groups throughout Ontario and danced twice with the Scottish Fiddle Orchestra when they toured southern Ontario. One of my dad's favourite stories is hosting a dinner for the Fiddle Orchestra with a backyard full of fiddlers sitting round the pool eating mince and tatties.

My love of Scottish Country dancing continued to grow. I managed as a teenager to visit Summer School at St. Andrews two consecutive summers, and that cemented the love that still grows today. As well as improving my dancing skills, I managed to make lifelong friends with Bob Blackie, Georgina Finlay, Bob Millar, John Moss, David Mackendrick, David and Betty Grant, and many friends in Scotland. I didn't know at the time that the dancers from Toronto were keeping an eye on me for my mom and dad while I was far away from home.

As a family we were very involved with many dance events, participating in numerous Caravans and Scottish World Festivals. I met my husband of thirty years, Duncan Skinner, at Scottish Country Dancing. My first attendance at the Tartan Ball was as Duncan's date. At the time, he was Treasurer of the Branch and I got to sit at the head table. Nothing like starting at the top! We both danced on Bob Millar's demonstration team and continued the tradition of excellence in country dancing. It seemed only natural that, when the time came, our children would dance.

Our oldest daughter, Fiona, started dancing with Janette Todd when she was not quite two. She didn't actually dance at first – she sat in the corner watching, then later that evening taught the class in its entirety to my mom and dad, including corrections on footwork. "Granddad, you're not closing your T's" was often heard from the family room. Amanda joined Betty Thompson's class when she was just over two, on our return to the

Toronto area. Both girls danced with and adored Jean Noble's girls, Fiona and Sheena. I now have two of the moms from those days dancing at my Petronella class on Wednesdays. Three generations of our family danced at the 1024some at SkyDome, something my girls still talk about.

I managed to return to Scotland for my preliminary teaching certificate when Amanda was six. What a wonderful experience. When it came time to teach my class, I had a room full of friends. As the last group of the afternoon, the examiner decided that I should first teach my lesson (last sixteen bars of a dance), then give the group a treat and teach them the whole dance. Most candidates would collapse into a puddle on the floor, but the dancing gods have always been good to me and the dance I was given to teach was *The Duke of Perth*. Karma or fate, we had a great time. A few years later I managed to obtain my full certificate with the San Francisco Branch.

I presently teach three classes in the Toronto area, two with very active demonstration teams. Petronella performs annually at the Seniors' Jubilee and I manage to come up with some very interesting choreography to suit the huge stage. My mom is still active in the dancing scene. She dances at several groups, is a member of the Toronto Demo team, and is very active with other activities of the branch, and is always ready to lend a hand. Unfortunately, my dad is now confined to a wheelchair, but he continues to promote SCD and the Toronto Branch every chance he gets. I have a new granddaughter, in Tucson, Arizona, but I can assure you she is a dancer. When I visit, she comes to class with me and spends the evening skip changing up and down the hall. Who knows? By the time Toronto Branch is seventy-five, we may have four generations dancing.

Happiness is Scottish Country Dancing.

... Carole Skinner

[Editor's note: Rod Nicoll died in May, 2007. We will miss him at the Fiftieth Anniversary celebrations.]

Lorna Larmour

I began dancing, not because I chose to, but because it was something that both my mother, Jean Larmour, and my aunt, Anne Meszaros, did. My earliest memory of dancing was my first class. My father dropped me off in the Rosedale Church basement hall and promptly left the building. Being a shy gal of about five, I cried buckets for the entire class.

As time went on, dancing became a great way to escape my three brothers and Saturday morning chores at home and spend time with my beloved aunt (also one of the teachers). I waited for my aunt to finish her class, followed by coffee time with the other teacher and finally, lock up the church. In so doing, I learned how exciting the church was to explore. The basement was a dank dungeon to be feared, while the sanctuary was a special silent place where one skipped swiftly down the aisle to the upper balcony, then watched and waited for nothing to happen.

At coffee time, I observed the discussions of adults. I learned what they admired in the talented dancers and what was required to meet with the adjudicators' satisfaction at upcoming competitions. Unfortunately for me, I was too young and awkward to ever fit in with the talented older dancers whose class I was misplaced in. I was destined to sit on the sidelines, listen at coffee time and wander the church after my class. This must have satisfied me for a long time, as, at seventeen, a teacher was needed for the little ones and I somehow fitted the bill.

I took dancing more seriously from that moment on. My greatest enjoyment came later, dancing with Georgina Finlay. I also went on to achieve my Teachers Certificate in 1999.

My reasons for dancing have changed over the years and it is only now that I understand why I have continued. I've been chasing a ghost. Not the kind conjured up from the church basement but that of my mother. She had died long before I started dancing and I have no memory of her. I had always heard what a wonderful dancer and person she was. Perhaps dancing is my way of feeling close to someone I always should have known.

"McBooz" Family Scottish Dance

It was easy for us to connect with Scottish Country Dancing. One Sunday at church, Betty Thompson asked me why my children weren't coming to dance class, and I didn't have a good answer. The following Saturday morning I delivered Alison and David (Booz) to the church, dance shoes in hand. They enjoyed the dancing but after a couple of years they were finding Betty a bit strict, and they opted out.

Fast-forward twelve years to a Monday night in November 1983, when Alison turned up at Betty's adult class and came home all smiles. Betty sent her to Summer School in August, where she met a lot of nice people and had a wonderful time but not much sleep. It took Alison another six months to entice me to class, and a little longer – and a gift of ghillies – to lure David back. For a while people were congratulating me for getting my adult children to dance. Well, no, it was the other way round.

Some years later Alison introduced David to Suzanne Dubeau and immediately they discovered their shared interest in ballroom dancing. SCD followed shortly for Suzanne.

We four now have a long list of workshops, Tartan Balls, Summer Schools, executive meetings and candidates' classes behind us, and a huge store of wonderful memories such that we can't imagine what life would have been like without Scottish Country Dancing.

It was even responsible for my marriage a year ago, sort of. Although Doug doesn't dance, he does live near Shawnigan Lake, convenient for a visit before Summer School in 2005. Now we are settled in a new (to us) house in beautiful Qualicum Beach. At events in Victoria, Vancouver, Nanaimo and even in my local dance group I keep seeing people I have met dancing elsewhere. Maybe Scottish Country Dancing is a part of the glue that keeps Canada together: it works for our family.

... Barbara McNutt Eagles

Paddy Ann McHaffie

The McHaffie family have been Scottish Country Dancers for years. Ian and Paddy Ann attend many Toronto Association events and Ian is also a teacher. Ian's father, Gordon, danced into his nineties, for many years at Glenview and then, after retiring to the country, at Pretty River. For Gordon's ninetieth birthday, Ian wrote a dance, *The Pretty River Strathspey*, and Stan Hamilton wrote the music which Bobby Brown played. A framed, autographed version is a prized possession. The dance was demonstrated at the Glenview Dance at the Royal Canadian Yacht Club.

At the dance, Gordon asked Paddy Ann to dance *MacDonald of the Isles*, which he felt he could manage. Unfortunately, he made some errors and was quite embarrassed and angry at himself that he had not achieved his usual standard. His comment was, "I'm never going to dance any of these new-fangled dances again!" And he hasn't.

Ian adds: "My father's first memory of Scottish Country Dancing was when he was six years old. He and his little six-year-old chums danced the *Eightsome Reel* to his mother's piano playing in the dining room."

[Editor's note: It was because of his parents dancing at Rosedale Presbyterian Church, taught by Professor Ronald Smith, that Ian himself "caught the Scottish Country Dancing bug."]

Samantha Mephram

Okay. . . so I started dancing when I was about 3? Oh my, I can't even remember, probably because Scottish Country Dancing has been a part of my life for as long as my life and that's about 13 years. I started and plan to finish dancing at Rosedale.

My first teacher was Lorna Larmour, probably my favorite (but I loved them all). Lorna became more like family to me, always teasing me, but still keeping me and my footwork in line.

My next teacher was Fiona Philip, I love her to death. Fiona is the first ever to diagnose my disease of dancing too fast (don't worry that was only when I was younger). What was this disease you may ask? "Samanthaitis". Yes, any

child that danced too quickly and did not follow the music, was diagnosed with "Samanthaitis". Those years were always fun!

The teacher after that who still is the current teacher is the lovely Moira Korus. If you ask anyone in our group, they will tell you that poor Moira puts up with a lot on those early Saturday morning practices. Now we're not the devils incarnate, just a bunch of teenagers awakened early on a Saturday morning is all. For me, though, the best part of Scottish Country Dancing isn't only all the classes and the great teachers. It's the social events where you get to meet other people younger or older who have the same interest as you – dancing. I've met great dancing friends who have shown me immense support outside of dancing.

Dancing has always given me peace of mind. Whether I have an exam the next day or I had a huge fight with my dad, when I'm dancing, I'm thinking about nothing else but dancing.

... Samantha Mephram

[Ed. note: Samantha turned 16 this summer while enjoying her first trip to St. Andrews Summer School in Scotland. Her mother, Laurie, started Beginner Classes in the fall and attended her first West End Ball. Laurie's parents, John and Margaret McGibbon have been SCD for many years.]

A Family Affair

When one member of the family gets infected with SCD, it spreads to the entire family. Not just the current generation or the immediate family, but down to future generations and to the extended family.

When I came to Canada from Scotland at the age of seven, my mother, Margaret Williamson, was determined that we were not going to lose our heritage. Every Saturday morning, we were dragged off to Scottish Country Dance lessons. My sister was a natural, but me, it wasn't two left feet I had, it was three! But persist I did, and soon it was me who was dancing all over the place and eventually ended up teaching.

I can clearly remember doing a demonstration at the Highland Games in Lindsay, with three generations of dancers in one set. The entire set was

made up of one family! What a wonderful experience and opportunity to bring whole families together and have fun doing it.

Then there is the family that keeps growing – the Scottish Country Dance family. Dancers have become close family friends and adoptive parents. I have gained another "mother" over the years, as have many others who danced with our group. We have even on occasion been known to call her Mother and her husband Dad. You know who you are.

I can recall going on a family holiday, with another family, who also happened to be dancers. One of the

activities that we participated in was square dancing – how hard can that be for dancers? Well, when you have six dancers in the set (one of whom was a teacher) who try to do an allemande or a promenade as they were taught, it just doesn't work. Total confusion – when we did an allemande, we were doing a promenade and vice versa – or at least that is what we were told. As a result of the hilarity this caused, we were asked to demonstrate Scottish Country Dancing!

"Scottish Country Dancing truly is a Ring of Friendship."

Sandra remembers attending her first ball at age twelve or thirteen in

Scarborough, and that it was the first time she ever danced *The Irish Rover*. Since her partner was Uncle Ken Inglis (A SCD teacher), she thought, "That's okay – Uncle Ken will know the dance and I just won't worry about it." When their turn came, Uncle Ken went blank. We never moved! I didn't dance *The Irish Rover* for years after that.

... Sandra Scott,

[Ed note: Sandra's parents, Margaret and David Williamson and Sandra's daughter, Amanda Scott, are/were all Scottish Country dancers.]

EXTRAORDINARY FOLK

Award of Scroll

Recipients nominated by Toronto are:

- 1984 Bob Campbell (nominated by Toronto and TAC)
- 1992 Iain Macfarlane
- 1998 Bob Blackie
- 1999 Betty and David Grant
- 2000 Frances Gray
- 2004 Georgina Finlay
- 2005 John Christie
- 2007 May Macfarlane

Related to Toronto:

- 1983 John Wevers (nominated by TAC)
- 1994 Arthur and Jean Douglas (nominated by Hamilton)
- 1997 Jim Stephen (nominated by Florida North)
- 2004 Bobby Brown (nominated by Kingston)
- 2005 Stan Hamilton (nominated by London)
- 2005 Ruth Jappy (nominated by Vancouver)

Award of Scroll Recipients

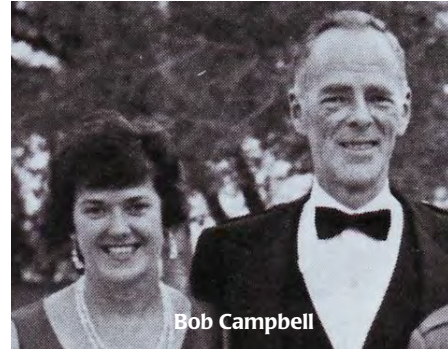


Esther Goodfellow

Bob Blackie



Bobby Brown



Bob Campbell



Georgina Finlay



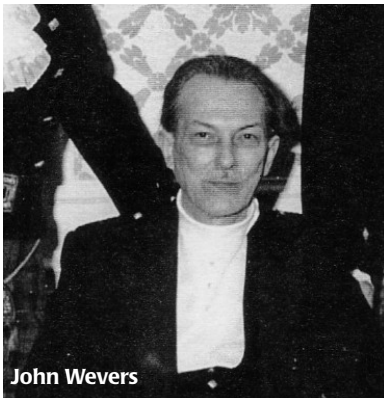
David & Betty Grant



John Christie



Frances Gray



John Wevers



May Macfarlane



Iain Macfarlane



Ruth Jappy



Jim Stephen



Ann & Stan Hamilton

Bob Blackie

Laird of the Dance – Few dancers invoke fonder regard than Bob Blackie. He was a marvellous dancer. A decade after his passing, the exemplary power and grace of his Strathspey are still quoted by SCD teachers to inspire dancers today. Glenview's Alistair Stewart says, "Bob Blackie cheated at dancing, because his feet never touched the floor!"

The Globe & Mail said:

Bob Blackie had a sweet nature. A short, round, cocky little robin of a man, he travelled the world cajoling Swedes, Hawaiians and Japanese to join him in his passion for Scottish country dancing, and introduced thousands to the reel, the jig and the stately strathspey.

Blackie organized popular overseas "Flings" – group trips to exotic places. Always the gracious, jovial host and guide, he'd "wow 'em" with choreographed SC dances and exuberant Highland Flings. He was invited by Miss Milligan to St Andrews, but was thwarted by prior commitments. With Bob, there was always a chance of a ceilidh, a wee nip of "feeling better" and a nicely turned out Pavlova.

In the 1970s Caravan enlivened Toronto. Blackie imagineered the Perth Pavilion, a beacon of merriment and dance that became today's ASTA Social Group. In 1978, Bob choreographed a presentation for HM Queen Elizabeth. He helped organize the 512some at the CNE.

Bob taught at classes, workshops both in Canada and worldwide, was Chair of the Teachers' Association (Canada) for three years and initiated the first TAC Summer School.

Robert Blackie died too young, at 62, a victim of asbestos used in his HVAC business. 900 people attended his funeral at St Andrew's church. The RSCDS Scroll was awarded posthumously. "The Toronto Branch of the Royal Scottish Country Dance Society, in recommending Bob for a Scroll of Honour, have highlighted his achievements in Canada and his unstinting work to bring the joy of the dance to so many." Perhaps we'll never Strathspey as Bob Blackie did, but we can all be, like him, joyful Ambassadors of Dance.

Georgina Finlay

Georgina attained her Preliminary Certificate at St. Andrews in July, 1959, and her Full Certificate in Toronto in the fall of 1959.

In 1955, Georgina formed an adult class in Weston, and taught it for two years at a cost of twenty-five cents per person, per class! Adult classes resumed in 1973. In 1978, Doug Stephen joined Georgina and taught a Beginners' class. Classes continued until 2001 when Colin Philip took over the teaching. Jack Millar and Sandra Scott assisted Georgina's Children's classes.

Georgina is still teaching. In the fall of 2006, 18 very enthusiastic children made up a Children's class at Weston Memorial Public School. She also formed an Old Time class in 2006, and they meet at Weston Presbyterian Church.

[Please read the group history of the Finlay Dancers for a fuller description.]

David & Betty Grant

David Grant was Chair of the Toronto Branch, 1975-1977, when the membership was over one thousand, and he and his wife, Betty, worked tirelessly to promote Scottish Country dancing. During David's term of office, he established a "Family Night". Children's dances had been held previously but at varying times. Family Night continues to be one of the best attended events.

They were guests at the CNE for the 1976 Scottish World Festival where massed SCD was presented for the second time. David was Chair-Producer and Bob Millar was coordinator of the event.

David and Betty were annual participants in the RSCDS Summer School at St Andrews. They were joint recipients of the Award of Scroll for their contribution to Scottish Country dancing.

Frances Gray

[First woman Chair, First Canadian Teacher Candidate examiner, served six years as Secretary and Branch Chair, 1977-1979.]

The Toronto Association submitted my name to the Society in Edinburgh in the year 2000 for the prestigious

Award of Scroll. My husband, Neil, and I travelled to Troon, Scotland, to receive the Award of Scroll and to have it presented by the Earl of Mansfield, President of the Society. As a recipient of the Award of Scroll, I was invited to be Guest of Honour and speaker at the 2001 Toronto Association Tartan Ball. This was a magical night and one I will always fondly remember. The Toronto Association presented me with a beautiful painting of a Scottish Highland scene.

This year 2007 marks my forty-first year of teaching Scottish Country Dancing. For the last twenty-seven years, I have been teaching the Calvin Scottish Country Dance group, one of the founding Social Groups of the Toronto Branch/Association. This Social Group is also celebrating its fiftieth anniversary in the year 2007.

John Wevers

[An interview with Professor John Wevers and David Grant at his home in Toronto on April 5, 2005.]

John Wevers was the former Chair and a founding member of the Teachers' Association (Canada). He was one of the first to receive his full Teaching Certificate from Miss Milligan during her first Canadian visit. He later chaired a committee appointed to draw up the first Constitution of the newly designated Toronto Branch. It was decided that the various social groups should retain autonomy and that individuals should then become Branch members. In 1960, he established the Don Mills Group. He received the Award of Scroll in 1983, said to be the first Toronto Branch member to do so.

John Wevers was born in the United States to Dutch parents, and Dutch is actually his first language. People often asked him, "How come you're a Scottish Dance Teacher?" "Well, somebody's got to teach the Scots their culture," he would tease.

"In 1957, Miss Milligan was in Toronto and she wanted some people who were devoted to Scottish Country Dancing to spread the gospel. I was one of five dancers who went through the preliminary certificate. Then, two months later, she returned and we were granted our full certificates.

"I danced with a group, mainly University of Toronto professors, at Falconer Hall, and the leader of that group was Donald Fraser, the first Chair of the Toronto Branch. I taught the group at Don Mills at the IBM Country Club for well over thirty years. The first group I taught was at Glenview Church prior to moving to Don Mills. Georgina Finlay took over the group when I retired.

"I taught a demonstration team, mainly from my group in Don Mills. We were a bit out of the mainstream of the branch but we were loyal, though we didn't really take part in the running of the dances or the branch. I was far more active in the Teachers' Association when I succeeded Bill Clarke, and I continued as Chair for about eight or nine years.

"Miss Milligan always said, 'I expect my teachers to keep up the standards,' and so we would get together. At first, Hamilton and Toronto were the only active ones, and the teachers formed TAC in order to do precisely that.

"When I met Miss Milligan, I heard about how in 1923 she and Mrs. Stewart of Fasnacloich got together in Glasgow and weren't sure how it would all work out. Miss Milligan had a presence that was unusual, you know. I had the scariest time, as nervous as a cat. I'd gone through doctorate examinations, but in front of that lady, man I was scared as a kid - I was all shaky trying to teach in front of her.

"Scottish Country Dancing cuts across all levels of society. It was a wonderful form of getting away from your own work and your own group. I'd be tired on arrival and afterwards I wasn't tired anymore because I completely relaxed with the group. They were my friends - a wholly different kind of friends. They weren't all Scots either; didn't matter, it's for anybody. They let loose in a new environment, and that was the strength and the glory of Scottish Country dancing."

Professor Wevers received the Award of Scroll in 1983, the first North American dancer to do so. When asked what he thinks is needed to attract more people to Scottish Country Dancing, he said: "It has to be done through members who are excited about Scottish Country

Dancing. I think that the emphasis on children's groups is good, because you get them enthusiastic and when they grow up, they're potential members. But it has to be through members who enjoy it and bring their friends."

Jean Hamilton

[Ed. note: Jean Hamilton's involvement with the Toronto Branch over the years is well known. Her many roles include organizing the Ceilidh Demonstration Group, working with the Erin Mills Hogmanay dance committee, she helped initiate the West Toronto Workshop, and she has been actively involved in the West Toronto Ball. Jean has taught Branch classes, served on the Teachers' panel, and taught at out-of-town workshops. She has taught the Erin Mills Friday group for over twenty-five years. In 2007, Jean received the Award for Outstanding Volunteer.]

We were fortunate, as new arrivals in Canada in July 1966, to join the Lakeshore Group in the Fall of 1966, and to be introduced to and instructed in the delights of Scottish Country Dancing by the late Jean Anderson, half-sister to Bobby Brown and an excellent and prominent teacher.

Like many of today's dancers, we subsequently joined additional groups and benefited from the experience and expertise of many, including Jess Bryden (Bloorlea and Mississauga), Bob Blackie (the Lothian Dancers), Bob Campbell (Oakville), Wesley Clindinning (Erin Mills) and Les and Elaine James (Islington).

It was a few years before we felt confident enough to attend the Tartan Ball, an event of some magnificence which drew great numbers of dancers and, for me, necessitated visits to bridal salons



in search of dresses suitably formal but allowing freedom to dance comfortably! These were the "glory days" of the Toronto Branch and as such, merited the attention of people of prominence.

The Guest of Honour was usually the current Lieutenant-Governor of Ontario, representing the Royal Scottish Country Dance Society's Patron, Her Majesty Queen Elizabeth the Second.

Protocol was adhered to very strictly but this added to the elegance and the tradition of the event. A small dais was placed in the ballroom, where the honoured guest and party could observe the dancing in progress after the formal dinner. It was not unknown for the band and dancers to bid farewell to the Guest of Honour with a rendition of "Will Ye No' Come Back Again?" as the party left the ballroom.

We have happy memories, in particular, of the Hon. Pauline McGibbon, who participated in several dances, having been "tutored" by Frances Gray, and of hurrying to the foyer with a small group of admiring dancers, to "wave her off" as she left the Royal York Hotel.

The Honourable Lincoln Alexander, too, was a gracious and impressive head table guest. Gordon was Chair of the Branch at the time and both of us were very nervous and anxious that all would go well. His Honour drew me aside before we assembled to enter for the dinner, and murmured that all eyes would be directed at him and that I could relax. He had quite a sense of humour! When invited by Gordon to address him as Gordon rather than Mr Hamilton, he declined, saying that Gordon might then be tempted to address him as "Linc." We were very unsophisticated but, fortunately, these very important people were also very "human."

It seems, of recent years, that, as our numbers have dwindled, so, too, has the opportunity to share our premier event with the lieutenant-governor of the day.

Many tire of the expression "Those were the days!" but we certainly appreciated being part of them and feeling that the RSCDS Toronto Branch was recognized and acknowledged as a presence of value within the community.

D. Edgar Hanson

Edgar Hanson was a member of the Toronto Branch from its inception until his death on February 26, 1991. He enjoyed dancing in Toronto and in other cities. He was ninety-two years old when he died and in his will, dated some years prior, he left a substantial bequest "for the purpose of the promotion, display and dancing of Scottish Country Dancing." This was a generous gesture, and a portion of the bequest has enabled the Toronto Branch to purchase a new sound system, which will provide excellent music production at future dances to be enjoyed by Edgar's old friends and all new dancers.



Edgar Hanson was a museum-quality restorer of Chinese lacquer decorations on furniture.

Grace Harris

Sooner or later, I think all parents with daughters decide to give their child dancing lessons. Many of my daughter Jennifer's friends did ballet but, with a Scottish surname, her father and I decided she should take Scottish Country Dancing. We were told Grace Harris ran the best children's program in the city so we enrolled her for Saturday



mornings at St. Clement's Church. I don't remember much about the class – we dropped Jenn off and then picked her up an hour later – but I know that she enjoyed

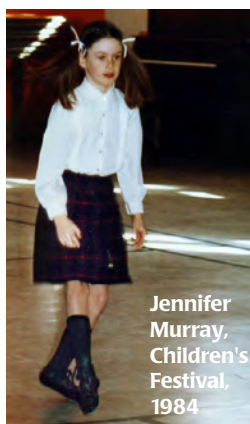
it. At Christmas, parents and siblings were invited to a party to watch dancing, sing carols and enjoy treats. In the fall of 1985, Grace moved her classes from Saturday morning to Monday nights. Monday was the night Jenn's Girl Guide group met and so, reluctantly, Jenn traded her ghillies for tap shoes. She's now thirty-one and isn't dancing but perhaps one day. . .

When Jenn was with Grace, the Children's Festival was a Big Deal. Grace had kilts and blouses for the girls and, in May, 1984, Jenn's group, the McLeod Bairns, danced *Lamb Skinnet*. They won a medal – I'm not sure which. Grace was very particular about how the girls looked and I recall that after they were dressed, Grace inspected them. Another mom and I were in charge, with strict instructions to keep the girls from running around and to ensure that when their time came to dance, they looked perfect.

Grace was especially fussy that the white socks were clean and unmarked and that the laces on the ghillies were tied tightly so they wouldn't come undone during the dance.

Grace insisted that parents should not let the girls put on their socks until moments before the dance and that the moms must tie the ghillies. I think we moms were more stressed than the girls but Grace was right – the children looked great – much better than some other children's groups who didn't have Grace's experience. I seem to recall that Grace's group was one of a few that even had the dancers all dressed alike.

Since our daughter was learning Scottish Country dancing, my husband and I also took beginner classes at Hodgson School. We enjoyed it, but we decided that with two busy careers and two young children, we really didn't have time to dance weekly, so we dropped out. However, I returned to Scottish Country dancing when I discovered that my second husband, George, was a Scottish Country dancer from the 1970s. We joined the dance once more, with Grace's St. Clement's social group.



Jennifer Murray, Children's Festival, 1984

We still enjoy dancing at St. Clement's Monday evenings, now under the exuberant leadership of Teresa Lockhart – who rarely inspects our socks.

...Garlene Boyce



Kristen Simmons, (née Wilby) 2nd from left. Grace Harris holding trophy

Our Mrs. Harris

Our parents sat beside Grace Harris in the Toronto Orpheus Choir over forty years ago. My mother discovered Grace taught a children's dancing group at Rosedale Presbyterian Church. So, back in 1966, my sister Pamela Catricala (nee Wilby) and myself, Kristen Simmons (nee Wilby) started dancing.

Every Saturday morning my parents would bring us to dancing, where there were different classes for different ages. My sister would have been seven, but I was only five. Mrs. Harris was not too sure of letting me start lessons, feeling I was too young. However, start I did. And after that first year, I received an award for the youngest dancer who excelled, and I went on to become one her best students.



Grace was usually our teacher, but sometimes Major Rich taught us. Colin, Grace's husband, was there every Saturday morning. He was

devoted, as he managed the music with records playing great jigs and strathspeys. He was a valuable part of our history together.

It was quite a social time, as whilst we children danced, the parents would sit on the sidelines and visit. It became such a happy family time. Over those years, one made many friends.

As the years went on, the St. Clement's dancers would enter the annual Festival competitions. Different age groups entered different teams. We were very competitive and were successful in receiving many awards. This was quite memorable.



Pamela & Kristen

Dancing in the Park first drew us to learn Scottish Country Dancing. The East York group was very near to where we lived, so we joined there. Bob was a marvellous teacher. I only learned after his death last year, in talking to people, that he was a member of the National Ballet until injury forced him to retire. But it showed in his superb dancing and technique. His teaching style was wonderful (I am a retired teacher myself). I can remember he taught the pas de basque by telling us to think of jumping over a log – thump, thump – and then jumping back. After we had mastered the foot movements, he suggested we do the same on the spot.

Bob always had a smile on his face, and corrected us with such phrases as 'the other left'; but he was deadly serious about proper technique, eye contact, proper 'handing' - the social aspects of the dance.

Each evening we started with 30 minutes of step practice to loosen up and iron out any wrinkles. Then we would get to dancing. I'll always remember our first Tartan Ball. In the days before we were so politically correct, my wife and I were warned (not by Bob) that *Bratach Bana* (which in those days often ended the ball) was the group's favourite dance, and therefore, if we were not sure we could handle it, we should sit it out so as not to ruin it for the East York sets. The first year we did, but we worked very hard the next year, and to this day it is my favourite dance.

We joined Bob and many other members of the group at the dance school in Fyfe, Scotland, at St. Andrews in 1973. For them it was an annual trek. It happened to be Miss Milligan's 50th anniversary. It was a wonderful experience, and another example of Bob's enthusiasm and inclusiveness. It was mainly through his encouragement that we made the trip.

I was saddened to learn of Bob's death last year. On the 50th Anniversary of the Toronto Association, it is fitting that we remember Bob and all the wonderful teachers who over the years have added so much to our enjoyment of the dance.

... George Boyce

Bob Millar, Artiste

Bob Millar, with his artistic talents, embarked on an early successful career as a costumer, creating costumes and characters for the Santa Claus Parades. After beginning a civil service career, he pursued his passion for Scottish Country Dancing. In the mid-1960s he started the East York group and taught there until 1982. As a teacher, he made sure everyone knew exactly what was expected of them and his great sense of humour made dancing fun for all his students.



Bob Millar

Bob encouraged his dancers to attend branch classes and was a Branch class teacher himself. He supported the Branch and participated

in many events. He was also a regular attendee at St. Andrews, Scotland. He became one of the pre-eminent teachers and for over thirty-five years was well known for his keen eye for detail, timing, and exactness as well as his own grace. He was known not just in Toronto, but across North America and internationally. During his passionate pursuit of excellence, he touched and influenced so many people and this passion will continue through the many he convinced to become teachers and who are now influencing others.

... Kathleen Kynoch

[By happenstance, Kathleen Kynoch met Elma Grech, a fellow Aberdonian, on the subway on her way home from work. Kathleen had attended many dances and concerts in Aberdeen, without knowing that Elma was the musician. Elma mentioned she was playing piano for a great teacher, Bob Millar. After dinner that same day, Kathleen, and James in his "tackety boots," began a lifetime of Scottish Country Dancing.]

Mrs. Harris had her own children in dancing, too. Her girls, Elizabeth (Binky) and Colinne, would eventually assist teaching with their mom.

Grace Harris was a wonderful teacher and a real perfectionist. She expected you to work hard, but always insisted on celebrating the social aspect of Scottish Country Dancing. She has a real finesse in her teaching that's visible when you watch her students dance.

We all love Grace Harris. She has become an important part of my life, and that of my sister Pamela. Our parents remain close friends. Today, in my forties, I attend an adult class on Monday nights at St. Clement's Church. Some of us dancers have a long history with dance, some have a couple of years experience, and we also have some brand new to dance. For me, it's just social. How lovely that my parents made that one important decision, to start us in Scottish Dancing Classes with a woman named Mrs. Grace Harris.

... Kristen Simmons

Bob Millar Remembered

Back in the early 1970s, my wife (at that time) and I had the great good fortune to join the East York Scottish Country Dance Group. I say good fortune because it was led by Bob Millar. I could not have asked for a better teacher. Any good technique I still possess and all of the enjoyment I get from dancing is due to his tutelage.

Richard Arthur Simon

Dick Simon was a WW II veteran who served as an officer on the frigate *HMCS Stonetown* in the North Atlantic. He claimed he suffered hearing loss when a large gun exploded. He worked at the *Toronto Star* for 45 years as an Editorial Artist and retired in 1975. Among his acquaintances at the *Star* were Ernest Hemingway, Gregory Clark, Gordon Sinclair, and Gary Lautens.

One of Dick's drawings, a sketch of Scottish dance partners turning by the right hand, is on the cover of *The Canadian Book of Scottish Country Dances* (December 1977) by John Drewry. This book also contains the Drewry dances, *Salute to Miss Milligan*, a tribute to her work marking the Golden Jubilee of the RSCDS, and *Glavya*, in which Drewry created and introduced the Espagnole progression. Dick drew original diagrams of Scottish Country dances to help visual learners figure out where to



Dick Simon

go when learning the dances. He, along with his wife Mary and daughter Lynne, started dancing at Hillcrest in 1976, but at the end of 1992 he had stopped dancing because of lower back troubles. He was born in Montreal on April 7, 1910 and died in Toronto on October 5, 2004, in his 95th year.

... Donald Holmes

David Arikado:

"I am very grateful"

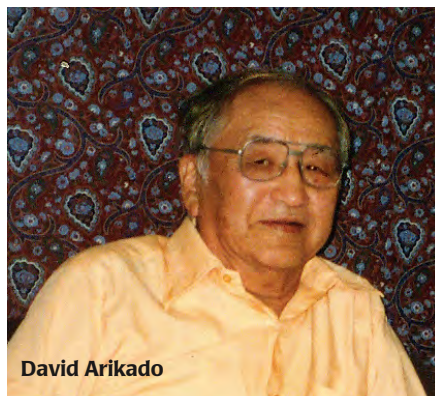
David Arikado was an enthusiastic member of RSCDS for over 50 years. He danced with John & Margaret Christie in Scarborough from the mid-'60s to the 1990s. He also danced with other groups. Even when he stopped dancing regularly, he would come to Scarborough's end-of-season and Christmas events. When younger, he would go with the Scarborough Group on the Caribbean trips they used to organize.

David took beautiful photographs of many dance activities, including Gala Days, Children's Festivals, and the Tartan Ball. He used to hand out printed copies to those he had captured on film. Some of his photos appear in this 50th Anniversary book. Below, is a letter David recently sent to Margaret and John Christie.

*Dear Margaret and John,
Over 2-1/2 year I have missed news of Scottish Country Dance since I moved into Yee Hong geriatric. Total of 375 Chinese and 25 Japanese residents. They take good care of us.*

In a way, using wheel chair and lost way of conversation. Over fifty years of Scottish Country Dancing kept me alive for 93 years. I am very grateful for many people I dance with and your superb teaching. I send \$1000 donation to Toronto Scottish Country Dance Society Headquarter.

... Your sincerely, David Arikado



David Arikado

Teachers' Chain



Miss Jean Milligan, co-founder of the RSCDS, was Teacher Candidate Examiner for ...



Miss Isabelle MacPherson, who taught the Teacher Candidates, including ...



Mrs. Frances Gray, who taught the Teacher Candidates, including ...



Mrs. Jean Noble, who took over the Teacher Candidate class as Frances Gray became an Examiner. Jean taught the class which included ...



Mrs. Teresa Lockhart (née Kowalczyk), who was adjudicated for her Preliminary Certificate by Frances Gray, and received her Full Certificate in 2007. Teresa is teaching ...



Miss Hannah Stein, who would like to become a Scottish Country Dance teacher one day.

MEMORABLE MOMENTS

Margaret Birnie

Sometime in the early '50s, I attended a military occasion in a Toronto Armoury and, being of Scottish ancestry, was captivated by a display of men Scottish Country dancing. I wished I could learn something like that! In 1954, I travelled to London, England, to work, and discovered that the church I attended, St Columba's Church of Scotland, had a Scottish Country Dance group. Eureka!

Of course I joined and had my "basic training" there. On occasion, some of the Scots on the Palace staff attended – they danced with great abandon and much heuching !!! (In 2005, when visiting London, I had the pleasure of dancing again at St Columba's and meeting two people I remembered from 50 years before.)

When I came home to Toronto in 1956, I was unable to find a SCD group in Toronto but, interestingly, it was suggested to my minister at Calvin Presbyterian Church that a group should be started there. So in the fall of 1957 we started, under the benevolent triumvirate of Ed Mason, Forbes Brown and myself. The Calvin group became part of the Toronto Branch (as the Association was then known), and are active to this day, celebrating 50 years with a dance this spring.

I moved out of town and, though I'm not a certified SCD teacher, I've taught the group at Pretty River for about 23 years. I've been on a Social Group Executive, a demo team and, wonderfully, I'm still dancing!

I believe RSCDS Toronto has helped all groups to continue by promoting Scottish Country Dance to the public, and by encouraging dancers to join in The Dance. They are the glue that holds us together.

Anne Bishop

Country Dancing is one of the most popular entertainments in Princes Street Gardens, Edinburgh, during the summer season. This picture was taken in July 1964. My team, from the Northfield-Duddingston Community Association, was invited to give a demonstration at



Anne Bishop and friends dance at Princes Street Gardens, Edinburgh.

the Ross Bandstand. My friend Elaine and I (I am on the left) caught the cameraman's eye from the Scotsman newspaper as we danced down the middle and up. It was a wonderful experience and we were delighted when we were invited back the following year to dance in front of Prince Philip – after which he presented us with medals.

Forbes Brown

Forbes Brown was a founding member, along with Margaret Birnie and Ed Mason, of the Calvin group in 1957. He has been a member of branch and social group executives and demo teams. He enjoyed meeting such a diverse group of dancers and sharing the fun of making huge mistakes. Sometimes a dance would simply come to a 'stand-still' because we laughed so much." A special memory is of the Kitchener Ball sometime in the early 1960s at the Walper House. "It was an exciting event – good group, great ball, excellent music. A number of dancers came from Toronto and we just had a terrific time."

Jessie Bryden

Jessie Bryden danced all her life, as a child and as an adult, with various groups in Edinburgh and, after emigrating to Canada in 1957 with Ed and her

two daughters, with Jean Anderson's demonstration team at the Royal Alex, Massey Hall, and the CNE Bandshell.

Jessie formed the Bloorlea Group in 1966 and obtained her teaching certificate at an early TAC Summer School in Kingston, 1974. She taught Bloorlea until 1995, with only a brief interruption when the family moved to Orangeville and, on their return, a few years with the Mississauga Group. After her "retirement" she formed the West Acres Seniors Social group in 1996 and taught there until a week before her death on February 28, 2005.

She was on the founding committees for both the West Toronto Ball and the West End Workshop – both events have continued successfully for over twenty years.

Jessie loved the traditional dances and music, particularly those recorded by the Canadian bands: Stan Hamilton, Bobby Brown, Bobby Frew and Don Bartlett. The Bloorlea Christmas and end of season party programmes were always familiar and dancer-friendly.

Her sparkle, enthusiasm, and encouragement introduced many people to the joy of Scottish Country Dancing. She is missed. . . .Nora Sutherland

Frances Gray

In 1994, I was invited by RSCDS Headquarters to sit the examination to become an examiner of teacher candidates which I successfully accomplished. Since then, I have had many experiences which I could relate ... one in particular stands out.

We were in Ottawa on the Examination Tour in 1995. During a break in the examination process, one of the candidates approached me to ask if I was the mother of Cameron, Duncan and Donald, and I replied, yes I was. She then said that she had danced with my sons when I was teaching SC dancing in Lima, Peru! At that time she was a schoolgirl home on holiday to Lima from Scotland where she attended boarding school. All of this had been twenty-four years before!

This just goes to show what a world-wide family of dancers we are, all brought about by the two co-founders of the Society: Miss Jean C. Milligan (Dr.) and Mrs. Stewart of Fasnacloch. I have taught and examined throughout Canada, USA, Australia, Peru and Scotland (St. Andrews) and the camaraderie and friendship never cease to amaze me.

During the last several summers, I have been teaching at the Thistle School in North Carolina, always a fun week, and during "off hours" from classes, I have had the pleasure of golfing with Bobby Brown of The Scottish Accent which sometimes can be quite hilarious, but always great company and most enjoyable—good golf, good times.

Rosedale

The View from the Kitchen – My fiancée, Teresa, was teaching children at Rosedale, assisting Lorna Larmour and Moira Korus. I wanted to help, too – not as a teacher, but I could make juice and wash dishes and just be generally helpful. Lorna warned I was about to "get sucked into the Rosedale vortex". Indeed I was, and it's been a merry whirl. Lorna left to start a family, Teresa became a Certificated Teacher, and now she and Moira run the group. Teresa and I married in 2006 – at Rosedale Presbyterian.

So there I am, almost every Saturday, doing my best in the kitchen. I love it! There's such a positive energy to the place with great kids, interesting and helpful parents, and two dedicated, high-energy teachers. Parents help and hang out in the kitchen as well, and you know what happens in kitchens, people talk. Parents are an amazingly diverse, accomplished, and creative lot. We have shared much laughter, and sometimes tears, in the kitchen. Some of them danced at Rosedale as kids, some have been bringing their kids for years. Sometimes I leave kitchen tasks to a parent as I am dragooned to make up a set; often a few parents get cheerfully press-ganged as well.

I don't know the whole history of Rosedale, nobody does, but almost everybody who is anybody in Scottish Country Dancing seems to have taught there or attended there. Lorna did both.

When Rosedale has a Ceilidh day, the parents turn out and participate joyously. Tables are loaded with home-baked goodies and treats. The best treat, though, is to see the faces of the little ones light up when they dance with their dad, or show Mom how to reel! I remember the grandfather of two "new" dancing teens visiting from Europe, not speaking much English, no experience of SCD – and yet there he was, a big grin on his face, dancing *Dashing White Sergeant* with his granddaughters. Bravo!

It's been wonderful, too, to see the kids grow up – so fast! We all improve with age (don't we?) but Scottish Country dancing helps youngsters develop, not just the graces of the dance, but quiet self-confidence and an easy ability to be comfortable in a social setting. The Rosedale youth dance at concerts, seniors' homes, festivals and tea parties.



Evelyn Watkins with one of her Rosedale teams.

This year, four of the teens headed off to Summer School at St Andrews.

But, I've learned, there are a few storm clouds in the sunny history of Rosedale. It was once a thriving adult group but schisms developed, groups spun off, dancers dispersed and, sadly, only the children remain. Some kids have feelings about the church... they think it's "creepy" – do they sense ancient conflict? Personally, I love the place, but I've had occasion to seek out nether regions of the basement and "creepy" is a pretty fair description. However, we've discovered treasures in dark corners. There were heavy boxes of reel-to-reel tapes and SCD records. The old Rosedale record player was there, too – not a flimsy Seabreeze portable but something more substantial, Swiss-made and built like a Russian tank. It's amazingly heavy (and it still plays!). What a lot of work for those slender Rosedale teachers of long ago! Today, you can put your entire collection of Scottish Country Dance music on an iPod and carry it in your pocket. What will music be like 50 years from now? Will there still be dancing at Rosedale Presbyterian? And, who will be helping out in the kitchen?

... Rob Lockhart



Miyuki Ikuse, Moira Korus, Teresa Lockhart, Theresa Malek

Moira & the Three Stooges

Back in 2000, I was picking my mother up at her friend Mary's house. I stopped to say hello to her niece, Moira Korus, and learned Moira had just started taking a Scottish Country Dance class. Little did I know that this would make a dramatic change to my life and to the lives of a couple of friends.

The next week I started my first class with Keith Bark; Moira was in the next

room for the more advanced class. It was a wonderful class and by the time the November workshop came along, I persuaded a friend, Teresa Kowalczyk, to join me in the beginner class. To my surprise she agreed to give it a try even though she was adamant she could not dance. By December she was hooked and we set out to prepare for the monthly dance, feeling we must practice all the dances to not look foolish. I had a dinner party that would be followed by a walk through of all the December monthly dances. Unfortunately, there were only 7 in the set. I invited our tenant, Miyuki Ikuse, to join in the fun and quickly taught her the basic steps.

In January, 2001, Moira started the Teachers' Candidate classes and Teresa, Miyuki and I started attending the Sunday practice classes, where I started referring to us as "the three stooges".

A lot has happened since then: both Moira and Teresa have their Teachers' Certificates and are teaching both youth classes and adult social group classes. Moira's husband, Stefan, has become one of the most enthusiastic dancers around. Miyuki continues to dance and is one of the most beautiful dancers around. Teresa met a charming dancer, Rob Lockhart, and they wed in 2006.

Dancing has become a important part of all our lives but my fondest memories are of that first year when we were Moira and the Three Stooges. And yes, Ann Campbell has written a dance about us, called *Moira and the Three Stooges!*

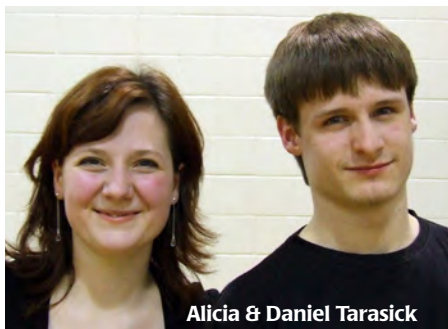
... Theresa Malek

Interesting Times

The most interesting times I have had, and the most interesting people I have met are when I am Scottish Country Dancing.

I started dancing when I was nine years old, and my parents took me to the Toronto Monthly Dances so I could meet the people and see how much fun they were having. Everyone I talked to was very interesting and heartily encouraged me to get into dancing. I continued to take children's classes until I was about sixteen when I joined an adult group.

When I walked in the social group door for the first time, I was greeted by some of the very same people I had



Alicia & Daniel Tarasick

met when I was a beginner at nine! Of course, I did not remember the people who seemed to know me well. I was encouraged to go back to the Monthly dances and when I did, again, I had the same problem – many knew me but I didn't know them. Nevertheless, they all made me feel welcome and very comfortable. I always thought it was interesting to have so many friends for so many years and not even know it.

It was a good opportunity to be able to contribute something to the Fiftieth Anniversary Book and to the lives of many reading it.

... Daniel Tarasick

The Examiners Missed the Joke

In 1999, my son, David Booz, took his examination for the full RSCDS teaching certificate following months of Sunday



Barbara McNutt

afternoon tutorials with Jean Noble. Each Sunday we would show up as willing stooges: His loyal mother, his sister Alison Booz, and his sweetie (Suzanne). The whole process was quite pleasant, with Bobby Brown providing the music for a great group of people.

Alison, with her preliminary certificate, was ineligible to stooze for the exams, but Barbara and I were happy to support everyone. The question was: did David want us to be stooges during his exam. "Sure, why not?" he said.

On exam day, the 16 designated dancer-stooges tried to act like it was just another happy Sunday afternoon as David directed the warmup and taught pas de basque. He then lined us up against the wall, demonstrated "set advancing" and counted aloud for the group to dance towards him for eight bars. He immediately singled me out with some kind phrase like, "I don't think you've got that set advancing quite right." He demonstrated it again and went through it with me. He had us all repeat another eight bars – meanwhile everyone tried hard not to crack up because, of course, everyone in the room, except the examiners, knew I was his mother.

Someone asked me afterward whether I had flubbed my pas de basque on purpose. Well, no.... Every so often my feet just tangle on that step.

I just tried a pas de basque advancing and it may be time to ask for another private lesson.

... Barbara McNutt Eagles

Jo Robertson

I'm sure that someone will have told you about John Christie's Scarborough group and its various social events. Sandy and I remember going on at least two car rallies, which were followed by dinner, and an evening of dancing. They were great fun and we were always made to feel very welcome at their events.

Our children, Sheena and Alasdair, remember fondly an evening of outdoor skating at the Cedar Arena, now known as Cedarena, under fairy lights. The skating rink is in a sheltered valley and was described as a "magical place." The skating party went to Margaret and John Christie's for refreshments afterwards. A wonderful evening!

Several of the Calvin dancers used to go to Tally Ho near Huntsville for a winter weekend. There was skiing nearby and some of us used to snowshoe. We always danced in the recreation hall on the Saturday night. On one memorable weekend, it was 40 below zero the whole time, and the men spent most of their spare time starting their cars. Some of the Calvin dancers continue to enjoy a dinner and theatre outing to Niagara-on-the-Lake.

Janette Todd

Janette Todd first picked up Scottish Country dancing in her native St. Andrews, Scotland, where country dancing was part of the curriculum at public school, and hasn't stopped. Her first teacher, Miss Irene Grant, now Mrs. Caithness, was "an exquisite dancer, she had a way of inducing ungainly little girls to feel as though they were floating with her. I always aspired to be Miss Grant". The two still keep in touch. Georgina Finlay and Janette both danced at Madras College when Miss Grant taught Phys Ed.

"Life for me has been filled with dancing. During the 1940s, I was a stooge for aspiring students at St. Andrews Summer School and it was then I decided that I too would teach. I was very fortunate to have Miss Milligan adjudicate both my Preliminary and Full Certificate. No one was more surprised than me when I passed both the first time. SCD has opened many doors to a lifetime of meeting fascinating people and a great deal of fun. Oh, those dancing weekends when I truly was in a magical place! Luckily, I had an understanding husband and four children who allowed me to escape from being "an everyday housewife".

Besides being a member of Grace Harris' McLeod Dancers "for many wonderful years", Janette taught the Advanced Branch class for two years, was a guest teacher at Workshops in Toronto, Montreal and Ottawa, while teaching her many children and adult

groups. She started teaching children in 1974 at various elementary schools, including Henderson Avenue and Bayview Glen, as well as Toronto Waldorf School, and Havergal Junior School. She entered many teams in many Children's Festivals; one year, she entered 16 teams at one Festival, that's 128 little girls!

Janette taught the Bayview Glen adult group which disbanded and became the Royal Orchard Petronella group. Janette taught the Petronella group from 1977 to 2002 when she bequeathed the group to Carole Skinner. Petronella celebrates its 50th year on October 13, 2007. She also taught the Richmond Hill Church group and currently teaches a group at St. Andrew's Church in Aurora. Besides dancing "wherever they need entertainment", her dancers performed at the Toronto International Festival Tattoo at SkyDome, and regularly participate in the Seniors' Jubilee show at Roy Thomson Hall.

Janet says Scottish country dancing makes for a "very social evening. It's great exercise and you certainly don't have to be Scottish to do Scottish country dancing." She has met people from the United States, China, Africa, Australia and Japan who are avid followers of this form of dance.

Janette's family included three generations of country dancing, with her three daughters and granddaughter Kirsty.

Evelyn Watkins

I became a member of RSCDS Toronto Branch in 1959, having spent five years as a member of the Hamilton Branch, at which time I danced with the Scotia Dancers team, led by Bill Clark, former teacher of the Hamilton Branch.



1966
John Scott Gowans & Evelyn Watkins receive the Bank of Nova Scotia Trophy

I did a short spell of teaching children's classes at Rosedale with John Gowans around 1961-64, after which time I decided to start children's classes of my own at Leaside Presbyterian Church. These Leaside teams were introduced to the Kiwanis Music Festivals, which helped tremendously towards Scottish Dance Festivals which were soon to follow in the Hamilton and Toronto areas (run by the branches).

I continued teaching until 1975 (as well as teaching the Branch Beginner and Advanced classes until 1987). Upon retiring from teaching the children, I was approached by the Toronto Branch to adjudicate these festivals, and did so for a few years, after which I retired from teaching.



Janette Todd

Hughina Wilson



Miss Milligan awarded me my Teaching Certificate, and I taught Scottish Country dancing for fifteen years: 3-1/2 hours every Saturday at Fallingbrook

Presbyterian Church. It all started when I was asked to put dancers into a Christmas concert. Knowing it would be impossible to get boys, I said, "Sure – if I can get four girls and four boys to make a set." To my surprise, four girls and five boys arrived.



Hughina's first team

From this unexpected beginning, we grew to have four age groups. The youngest learned rhythm and easy formations. Older students learned more difficult formations, but especially how to work as a team, how to mix, with the focus on sociability. My policy was no jeans – wear what you like to class but wear a dress or kilt in class. Our standard was high; Fallingbrook dancers won various medals and trophies.

Of all my dancers, I'm especially proud of "my boys" – Andrew Collins and Don Bartlett. Andrew achieved his Teaching Certificate and was the youngest Chair of Toronto Branch. Don's band plays across North America.

These things, and more, make it all very worthwhile.

Don Bartlett adds:

My mother made me attend Miss Wilson's SCD classes when I was eleven. I dropped out at first, but returned a couple of years later. Hughina took me under her wing and I came to enjoy the dancing, the music, and the socia-

bility. I especially liked Stan Hamilton's records – they were the best. I learned that Stan's band played Toronto – wow! Hughina took us to Children's Festivals, which were well attended, with stiff competition and tense nerves. We competed with teams taught by Evelyn Clark, Major Gil Rich, and Betty Thompson. Stan McKee or Stan Hamilton played piano; Iain Macfarlane adjudicated.

A couple of special memories: We danced at Calvin with 20 sets of dancers. That was crowded! I remember getting "the eye" as, kilted, I carried Hughina's suitcase into the Hamilton YWCA. And I attended my first Tartan Ball with Susan Thomson, a friend from Hughina's class.



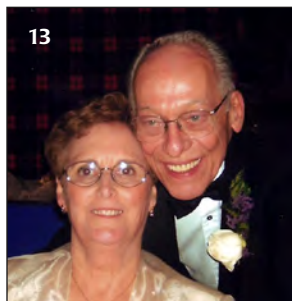
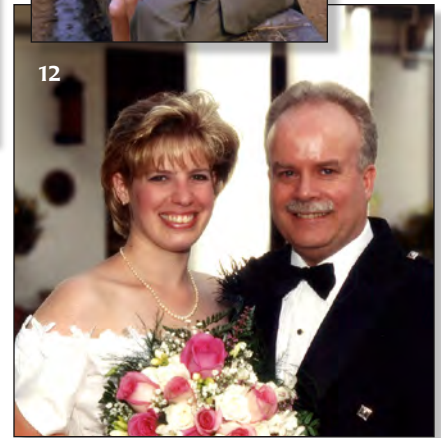
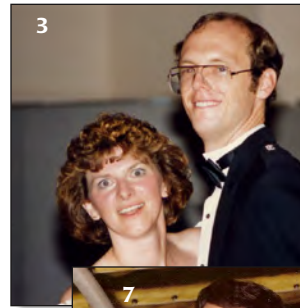
Don Bartlett & Susan Thomson, Tartan Ball

The Key to Romance:

1. *Bobby & Lisa Brown*
2. *Fred Collins & Kathleen Fraser-Collins*
3. *Mairi & Andrew Collins*
4. *Stan & Ann Hamilton*
5. *Margaret & Forbes Brown*
6. *Bobby & Joyce Frew*
7. *Margaret & James Dudley*
8. *Nigel Keenan & Lourdes Genosa*
9. *Maggie & Doug Kean*
10. *Bunty & Gord Mitchell*
11. *Jo & Sandy Robertson*
12. *Fiona & Colin Philip*
13. *Patricia & Tom Young*
14. *Michael & Barbara Taylor*
15. *Teresa & Rob Lockhart*
16. *Joan & John Reeves*



Romance Through Dance



Dr. Donald Fraser, having completed his Ph.D. in Physiology in 1950, moved to London and later Glasgow where he met some young ladies who persuaded him to get involved in Scottish Country Dancing. He was only there about a month but the interest in Scottish Country Dancing had been created; once he started Scottish Country Dancing, he seldom square danced again although he had previously taught it for several years at Limberlost Lodge, Muskoka and danced at U of T during his undergraduate years.

Donald returned to Canada in 1952. His girlfriend Sally Miller worked at Simpsons where her boss was Matthew Sutherland who, together with his wife Annie, formed a group in Earls Court Hall on Lansdowne Avenue in the fall of 1950. Matthew told Sally he had done Scottish Country Dancing in Scotland and wanted to start another group in Toronto. She introduced him to Donald Fraser who was quite interested in all kinds of dancing and had also recently done Scottish Country Dancing in Glasgow.

Relying on Donald's university connections, they discovered they could use Wymilwood, the old Georgian building on University Avenue immediately south of the Planetarium. They were able to reserve space there once every two weeks (Sally said that she didn't want to put her social life on hold every weekend.) It was Matthew Sutherland, Sally Miller, and Donald Fraser who started this group with two sets of dancers (some of whom were junior faculty members and their wives). One of them, Charles Dunn, a scholar in English poetry, had some familiarity with Scottish Country Dancing, but the remainder were totally lacking in experience. Matthew Sutherland was a precise, pernickety fellow, and his dancing was equally exacting. His teaching was exigent; consequently, Donald Fraser had to interpret Sutherland's instructions so that his colleagues and friends would remain interested. They didn't pretend to be precise like Sutherland who also liked to attend their class. His wife Annie always went with him and sat on the sidelines, but she never danced.

This group of Scottish Country dancers in Toronto became rather large, including Claude Bissell and his Scottish wife Christine who had dance experience, but there was no place for her to dance in Toronto. When she learned about the group, she asked to join and brought her Canadian husband with her. He had problems with the Poussette because he could never remember on which foot to begin. One day, he wore two left running shoes saying, "Well, I can't go wrong now." After Bissell became President of the University of Toronto, the group frequently danced at the President's residence in Rosedale, ending with his retirement in June 1971.

The second group formed under the guidance of a member of the original group, Ronald Morton Smith, "Sanskrit Smith." He was renowned at the University and in the city for always wearing a kilt, regardless of the weather. He was also a precise dancer and established a group, principally university colleagues, at Rosedale Presbyterian Church in 1955. For the first time, Toronto had the situation of people dancing more than once a week and in more than one group.

George Armstrong, who began with the original group but was an inexperienced dancer started a third group at Christ Church, Deer Park. These were not competing groups created by division or dissension; rather they were created because people wanted to dance more frequently and in different areas of the city.

Georgina Finlay, a member of the original group, created Toronto's fourth group in Weston in 1955.

Jean Milligan heard of us and came to visit our group. She wasn't invited to Canada by us, but she did come to visit us. By the time she came to Toronto, there were probably three groups—the original group which met at Wymilwood, the group at Christ Church, Deer Park, and the one at Rosedale Presbyterian Church. Miss Milligan danced with our group, and taught. She seemed to enjoy dancing with us, although she did think that we needed to tighten up our technique.

It was during her initial visit that Miss Milligan suggested these groups form a Branch. Ron Smith, George Armstrong, Donald Fraser, and Georgina Finlay organized the Toronto Branch in October of 1957. Donald Fraser was elected President. When Sally developed Parkinson's Disease in 1968, Donald stopped dancing because he always saw it as a family event.

Continued from pages 8-10, Chairs

Dr. Donald Fraser, 1957 - 1958

James Stoddart was elected Vice Chair, Lindsay Kilmer Secretary, Isa Wright (Wilson) Treasurer, and Matthew Sutherland Teacher-Advisor.

George L. MacDonald, 1958 - 1959

"A second meeting is being held in the attempt to form a Branch of the Royal Scottish Country Dance Society ...on Monday, November 14, 1955.... Further discussions will be held regarding the possibilities of becoming a Branch and it is planned to show training films on dancing sometime during the evening. If you have any friends who you think may be interested, by all means bring them along. We are looking forward to seeing you again." ... *An RSCDS notice*

Professor Ronald Smith, 1959 - 1960

Ronald was born in Galashiels, Scotland in 1916 and died in Toronto at the age of eighty. He achieved a Master of Arts Degree from St. Andrews University, followed by a further degree in East Asian languages from Oxford University. He worked throughout the war in military intelligence. He came to Canada in 1955, and was appointed Professor with the Department of East Asian Studies at the University of Toronto, lecturing on Sanskrit. "Sanskrit Smith" was easy to recognize as he always wore the kilt, complete with sgian dubh, and usually with "plimsolls" (gym shoes), even in the most inclement weather. His wife once lamented that she wished Ronald would acquire a pair of trousers, if only to hang in the closet. During his first Canadian winter, as the mercury plummeted, Professor Smith was asked how he felt. "It's a wee bit cold around the ears!"

On December 11, 1955, Ronald formed the Rosedale Scottish Country Dance Group at Rosedale Presbyterian Church, one of the first such groups in Toronto. His love for Scottish music and his enthusiasm for the traditional dances inspired many to join, some of whom went on to serve on different Board positions. Many of our original dancers had their first introduction to SCD from Ronald.

Two years later, in 1957, the Toronto Branch of the Royal Scottish Country Dance Society was formed and Professor Smith served as Chairman from 1959 to 1960.

In 1966, Ronald married Helen Bryan and together they shared forty happy years.

For many years (and still thriving), a Children's Dance Group met at Rosedale Church and Ronald would be there each Saturday morning to give encouragement and support, and often act as mentor to many of the young people of whom he was so fond.

Rosedale held a party in 1980 to celebrate Ronald Smith's twenty-five years of continuous teaching. Three of the dances he devised were published: *The Reivers*, *Make Up the Quarrel*, and *The Rosedale Reel*.

Professor Smith left a bequest of \$10,000 to Toronto RSCDS to be used for children and youth.

... *Written with help from Iain Macfarlane and Ian McHaffie*

George Armstrong, 1961 - 1963

Recognizing the need for various social activities, George organized dances in the Granite Club twice a year beginning in 1962, and, in 1964, "The Island Fling". He also organized the first Branch Weekend, held at the Blue Mountain Ski Lodge in Collingwood. He produced the first five long-playing Stan Hamilton & The Clansmen records. In an Annual General Meeting Report, George stated: "If you will give your Branch your wholehearted support, we can put on functions that no other Branch in North America can equal since none of them has our number, resources or facilities. However, if you choose to withhold your support or give it elsewhere, our success can only be partial."

Three other members of the Armstrong Group became Branch Chairmen: Donald Pyper, David Grant, and Bill Stoddart.

Iain Macfarlane, 1963 - 1965

He came to Canada with an extensive background in the RSCDS, Edinburgh, and many years of teaching instruction.

Arriving in Canada, Iain wanted only to dance, with no other responsibilities but strapping on his ghillies and dancing till dawn. However, after attending one of the Festivals, he complained to his wife, Cathie, about a questionable adjudication. Cathie told him he had two options: "Keep quiet, or get involved and fix the things you don't like."

Taking Cathie's advice led Iain, the man who did not want to get involved, to teach the Calvin social group for 22 years; act as the Toronto Branch Chair from 1963 to 1965; initiate Geneva Park, a weekend workshop for dancers that ran successfully for over thirty years; write *New City Hall*, one of the dances performed for the opening of the New City Hall; and concurrently conduct highly successful Branch and Candidate classes. He organized the first Toronto Children's Festival with 16 teams competing from the Toronto and Hamilton areas.

Iain also gave the Tartan Ball its present name. He encouraged his beginners to attend the Ball, BUT, mainly to observe and only to dance three dances he ensured they learned! This philosophy helped raise the number of ball attendees. Ian McHaffie, a highly respected RSCDS teacher, was inspired by Iain. "He was an excellent teacher and dancer, giving a superb example of what he wanted you to do in terms of footwork, phrasing, and putting things together."

One of the ideas Iain was instrumental in forging was a non-competitive liaison with other local Branches, a "let's help each other and not offer competing events" philosophy – something we need to reestablish today.

Cathie Macfarlane, a student of Miss Milligan at Jordan Hill Teacher's College, has served many roles for the Toronto Branch. She was the Toronto Branch's first treasurer, a member of the Branch Executive, a member of Social Group Executive, a Branch Demo Team member and a Social Group Demo Team member. After moving to Toronto from Scotland, the first few years were difficult ones and friends were hard to find. One day, Cathie found a note left on a table, "Scottish Dancing at Rosedale". She went with her sister that evening and her life changed.

Cathie was part of the demo team that performed for the opening of the New City Hall in Toronto, September 13, 1965 in front of an audience of 50,000.

David Pogson, 1969 - 1971

Putting on such classics as *Ian Powrie's, Angus MacLeod, Hebridean Weaving Lilt, Brig o' Doon, Bratach Bana* and others ... the bubbling excitement of the children at their Festival, the intense, anxious faces as the results were announced.

And who could forget playing host to examiners from Scotland and the vivid memory of the Geneva Park Weekends?

How well, too, I recall one committee meeting when it was proposed to increase the Tartan Ball ticket by all of fifty cents to \$10. The ensuing discussion generated such heat that at one point I thought clan warfare was about to break out!

Perhaps most of all, I remember with gratitude, the dedication of committee members, teachers and many others who did so much for us all. The list is too long to name names; sadly, some are no longer with us. Memories. Yes, lots of them.

James Kynoch, 1973 - 1975

This award was initiated by Don Pyper, who was Chair 1971 - 73. Don sought Miss Milligan's counsel regarding this matter.

Social Group Shields were first suggested by Ted Doran and fourteen shields were on display for the first time at the 1974 Tartan Ball.

Monthly dances used to be held at Hodgson Public School but were moved to Forest Hill Collegiate to accommodate the increasing membership; 355 dancers attended the 1975 January dance.

The Geneva Park Weekend attracted a record 183 dancers in 1974.

In 1973, the Toronto Branch appeared for the first time at the Canadian National Exhibition. About 200 dancers from Toronto area social groups participated. The social group teachers chose the dances, devised the choreography, and prepared their dancers for public performance.

In 1975 I had the honour of entertaining and escorting Miss Milligan in Toronto during her examination tour of that year. I also accommodated and entertained Mina Corson, Bill Hamilton, and Derek Haynes, visiting teachers from the United Kingdom.

It was a privilege and honour to serve as Chairman of the Toronto Branch. I was supported by a loyal and hard-working committee. We were fortunate to be in office during the best of times financially and with a vibrant membership.

David Grant, 1975 - 1977

David asked for \$1,000 per night for the four performances, and, to his surprise, the CNE agreed, not knowing that the teams would have danced for free. This was an incredible windfall for the Branch social groups, who were paid \$120 for each team participating. The balance went to the Branch.

The event was held at the CNE Grandstand before an audience of about twenty thousand. Bob Millar was appointed the dance director, while Stan Hamilton and the Flying Scotsmen and the 48th Highlanders provided the music. David was asked to invite Miss Milligan to come as a guest of the CNE to officially open the Tattoo, and she agreed; however, surgery on her ninety-year-old knees prevented her from attending. After consulting David, the CNE then invited Lord Strathspey, the chief of the Grant clan, to perform the honours in her place.

This was a busy week for David and Betty Grant: attending the Scottish World Festival Ball, dancing at the CNE, and, also entertaining Lord and Lady Strathspey for lunch at the Royal Canadian Yacht Club, the home of the one and only original Island Fling. Lord Strathspey, impressed by his surroundings, remarked that the clubhouse was much better than Cowes, the home of the Royal Yacht Squadron.

Jean Noble and Grace Harris, who were among the dancers, remember a terrible thunderstorm one night before they danced. This made the performance extremely dif-

ficult on astro turf that had soaked up the rain "like a wet bath mat." Since every performance required much waiting before actually dancing, Jean remembers striking up an acquaintance with the Golden Helmets from the Ontario Provincial Police and having a great time joking around with the men. Dancing had its special rewards!

Frances Gray, 1977 - 1979

Afterwards we went to watch the Scottish World Festival in the stadium. We were driven there in a horse-drawn landau with all the pipe bands already in position on the field. One of the big events of the evening was the mass demonstration of the RSCDS Toronto Branch dancers, which was a tremendous success and very well received by the public. For this event we, as a Branch, received \$5,000, which was divided amongst all the Social Groups who participated, on a pro rata basis.

In those days we had a membership of more than 1,200 dancers. Immigrants from Scotland were still arriving in Canada and there was great interest in our Society. While the numbers have declined since then, Scottish Country Dancing is still an important part of many people's lives in Toronto.

Another anecdote, involving the entire Committee when I was Chair, stands out. One Monday night, during a Branch meeting, we were all upstairs in the boardroom when Professor Ronald Smith, who held his Scottish Country Dance class downstairs that evening, opened the door, put his head in and said, "Would you lot shut up?" We were all immediately silenced for a few seconds by this outburst; then we burst out laughing when we realized what he really meant was: Would we lock up the church when we left!

Dr. William (Bill) Brunton Ramsay Stoddart
Bill received part of his SCD Teaching Certificate from Miss Milligan, and always expressed his admiration that her love and dedication saved another aspect of Scottish culture from disappearing.

He was a keen supporter of TAC and of the Toronto Branch of the RSCDS, serving as Chair from 1979 to 1981. He taught at Glenview for 16 years and was President of the St. Andrew's Society of Toronto at the time of his death in 1995. For several summers he taught at Mainwoods Dance Camp.

The focus with most SCD teachers was technique and dance etiquette; Bill's focus was having fun. He emphasized not what happened from the knees down but what happened from the neck up. He analyzed dances and then would explain them for the linear, visual, and other learning-styled dancers. His group was run democratically by the members for the members, where the teacher was appointed and the executive elected.

He and long-time friend and colleague, Professor Alistair Cameron Stewart, designed a database for the growing index of SCD recorded music. Bill took his LP collection and created the original Ramsay Index, aimed at non-computer people, publishing it himself. Many people knew him only through the Ramsay Index. It is the hope of TAC that the new edition (Ian McHaffie and others) will help dancers throughout the world enjoy the spirit of dance as much as Bill did. Bill and Alistair also discussed how "we were all getting on" and explored possible SC dances that could be adapted to walking rhythmically while maintaining the joy of movement.

Bill was a garrulous public speaker and not known for short speeches. At his retirement from the Chair at the Tartan Ball in 1981, when it was time for him to give his last Chair's speech, the audience pushed themselves away from their tables to settle comfortably for a long good-bye. Bill got up, thanked the head table, and then said, "I wish to thank you very much for letting me be Chair," and promptly sat down. The entire hall was stunned. Bill got the last laugh.

Alasdair Robertson, 1981 - 1983

At Christmas and at the end of the dancing season, we were often out dancing four or five times a week. As I recall, there were over a thousand members in the Toronto Branch. Toronto just edged London, England as the largest branch. We had four active bands and our group, Calvin, had both Stan McKee and Donald Bartlett as our pianist during those years.

Of all things I have done over the years, dancing, especially Scottish Country dancing, has always been a pleasure and an escape for Jo and me.

George Conolly, 1983 - 1985

After he became quite ill, Tony came to the house with his rice pudding.



How many times did we have fun and games after the ball... after a dinner... after a meeting? "Refreshments" were usually included. After an especially late night, George and I toddled off to our Royal York room. Out came the keys and after much quiet laughing and trying each key, we were still standing in the hall. Trying not to waken the smart ones sleeping, he decided to check each key under one of the lights—not too much later, it was discovered we were on the wrong floor. A very quiet retreat. ...Norma Conolly

Jack Millar, 1985 - 1987

I used to think: How joyously unique – here I am, a Canadian, born of Irish Immigrant parents, with no Scottish ancestry, Chair of the RSCDS Toronto Branch, one of the largest branches of the Society at the time.

Among the many grand memories of dancing, none could top the thrill of participating in the Mass Scottish Dances performed by members of the Toronto Branch (and many near-by affiliates) on the field of the CNE Grandstand, with the Mass Regimental Pipes and Bands from around the world performing Military Tattoos nightly for tens of thousands of spectators.

Gordon S. Hamilton, 1987 - 1989

He taught a second class in Mississauga on Friday evening, again well attended. On Saturday, Alastair, an excellent speaker and, of course, an expert dancer, was a well-received Guest of Honour at the Ball, attended by 500 dancers. The Society's Bulletin of that year carried a photograph of Alastair shovelling snow outside our house in Mississauga, where he stayed during his visit to Toronto.

In 1988, Toronto Branch members joined Frank Reid and his band on Friday, September 9, for a dance at the Royal York Hotel, followed by a dinner and dance on the Saturday evening. Furlongs Travel of Sevenoaks, Kent, organized these two events, as part of a ten-day holiday entitled "Canada 1988." Toronto dancers and those in the Furlong Group from all parts of the UK met and mingled, renewed and made new friendships as they shared the dance floor and enjoyed a program of old favourites.

Robin Wood, 1989 - 1991

Also while Vice Chair, I suggested we invite Dr. Alastair Macfadyen, the Chair of RSCDS, to be our Guest of Honour at the Tartan Ball and to conduct one or two workshops while in Toronto. He was most willing to accept our invitations but informed us that he could only arrange an absence from his teaching duties at Jordanhill for less than a week. Nevertheless, he was willing to teach both on the Thursday and Friday nights. I made the arrangements for the Thursday Workshop in the central part of the city and Gordon Hamilton, the chair, arranged for the Friday Workshop in the west end. The number of tickets were restricted to 128 for each workshop. Both were sold out. On Thursday, we had a horrific snow storm, yet over 100 peo-

ple showed up for the workshop. Through the workshops we raised enough money for Alastair's airfare and expenses.

Andrew Collins, 1991 - 1993

At the 1993 Tartan Ball, I shared the podium with John de Chastelain and Iain Macfarlane, two gentlemen of stature in their own right, for the presentation of the Award of Scroll to Iain Macfarlane. Although Iain did not bring his ghillies for the evening, he could not pass up the opportunity to dance *Glasgow Highlanders*.

At the 1992 Tartan Ball, our Guest of Honour, Lieutenant-Governor Hal Jackman, arrived with his guest for the evening, the Honourable Barbara McDougall, Secretary of State and Minister of Foreign Affairs, accompanied by her adjutant. Thanks to my contact with her sister at work, I was able to ensure that the bar in the suite for the pre-ball reception stocked her favourite cocktail. The minister was impressed.

At the 1992 St. Andrew's Ball, the Colonel of the 48th Highlanders, unaware that the Guest of Honour was an avid Scottish Country Dancer, asked me to escort General John de Chastelain for the evening. Nothing could have been easier.

Esther Goodfellow, 1993 - 1995

Esther missed an Executive meeting, and next morning she received a phone call to tell her she had been unanimously chosen to head up the organizing of the 512some. She said: "See what happens when you miss a meeting." Of course she loved challenges, and the rest is history.

On August 17, 1991, after a ninety minute delay and under threat of rain, following Esther Goodfellow's phenomenal powers of organization, and with John Christie's admirable choreography and direction, the 512some was a memorable success. 512 dancers, representing the Toronto Branch of the Royal Scottish Country Dance Society, marched onto the field of the Grandstand at the Canadian National Exhibition and danced an eightsome reel together. It took sixteen months of planning for seven minutes of performance and a new world record for quantity in Scottish Country dancing was set.

In 1993, Esther attempted to dance a 1024some at the Tattoo in Toronto's SkyDome. The effort was mammoth, the evening spectacular, but the record of the 512some remained. Chair Bill Stoddart wrote to Esther:

"It is hard for me to find words with which to express my admiration for your skill, your patience, your unflinching enthusiasm, your boundless optimism, your graciousness, your persistence, but perhaps most of all your charm, dignity and sympathy.... The sheer magnitude of your energy and will is mind-boggling. You are a wonderful woman and I count myself privileged to know you.

The world is full of people who believe in magic. Not the fairy prince type of magic but the more

mundane type of magic that takes people's ideas and aspirations and lets them become reality (with no apparent effort). That kind of magic is usually compounded of GREAT effort, perspiration, hours, days, weeks, and months of work, patience and diligence on the part of someone else. Often the only magic is the ability of others to take it for granted. How often that someone else has been you. I hope that everyone who cherishes the memory of our achievement at the Dome will tell you – THANKS!"

Ian Paterson, 2005 - 2007

At the end of the evening, despite several offers of hospitality, we decided to head home, having commitments for the following morning. Although the roads on the return journey were snow-covered to centre-bare, we were moseying along at a reasonable pace until we reached the Markham Road and Highway 407 junction. For the next hour and a half we found ourselves stuck in traffic behind a line of snow ploughs! The total all-round trip to Utica took us nearly five and a half hours! The moral of this story? In Canada during the winter, when invited to join friends who live a long way from home, either refuse all forms of liquid refreshments, or be sure to pack a "Port-a-Potty" for the trip home!

Collective Memories

[Compiled from discussions with Donald Fraser, Coll Black, Sandy Bain, Noreen MacLellan, and Georgina Finlay – all of whom danced in the early 1950s.]

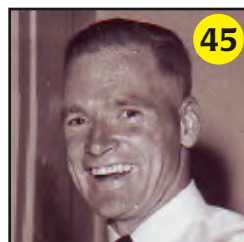
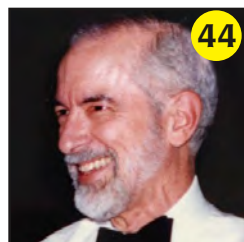
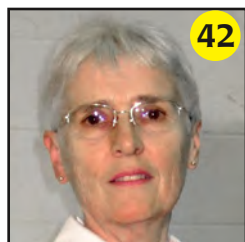
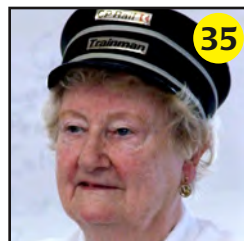
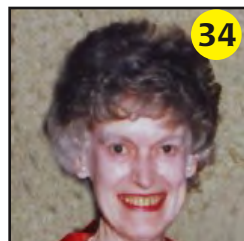
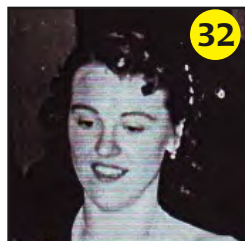
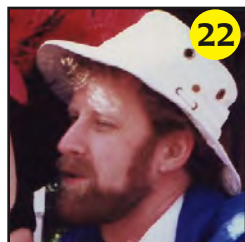
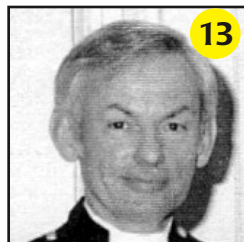
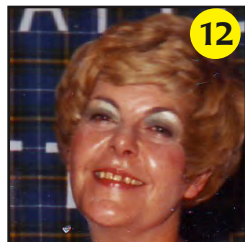
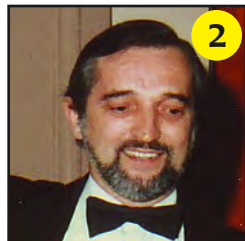
The first class in Toronto was held at Earls court Legion Hall on Lansdowne Avenue, taught by Matthew Sutherland in the fall of 1950. Georgina joined the class in December, 1952. Other original members included: Annie Sutherland, Coll Black, Isa Wright, Jim & Essie Stoddart, Lillie Stephenson, Margaret Rogerson, Isa Stirling, Jean & Sandy Storrar. By 1954, Donald & Sally Fraser, Pierre Bastien, Gordon Scott, Noreen MacLennan and Ann & Vic Scott had also joined.

Shortly thereafter, the Falcolmer Hall Group was formed by Donald Fraser, with teaching assistance from Matthew Sutherland.

In 1953, Georgina recalls taking part in a demonstration (directed by Matthew Sutherland) at the Gay Gordon Scottish Society's social function, Woodbridge, where she met Jim Lefevre. He formed a demo team at Bathurst United Church and some early members included Jim, his sister Jean, Sandra Binns, Coll Black, Fred and Ken Inglis, and Georgina.

Coll received his Prelim and Full certificates at St Andrews Summer School, 1957. Noreen and Sandy received Prelims on Miss Milligan's Examination Tour of 1957 and Full Certificates, along with Georgina, on MM's return in 1959.

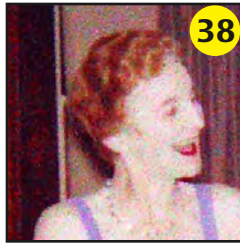
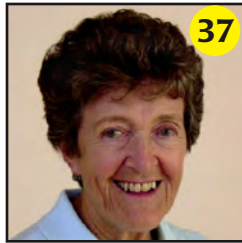
Name the Teacher...



1. George Armstrong
2. Jack Millar
3. Jean Hamilton
4. Bob Campbell
5. David Grant
6. Bob Millar
7. Miss Jean Milligan
8. Douglas Stephen
9. Carole Skinner

10. William Stoddart
11. Sandra Scott
12. Jean Anderson
13. Sandy Bain
14. Keith Bark
15. Sandra Binns-Johnstone
16. Ian McHaffie
17. Jean Noble
18. Ian Paterson

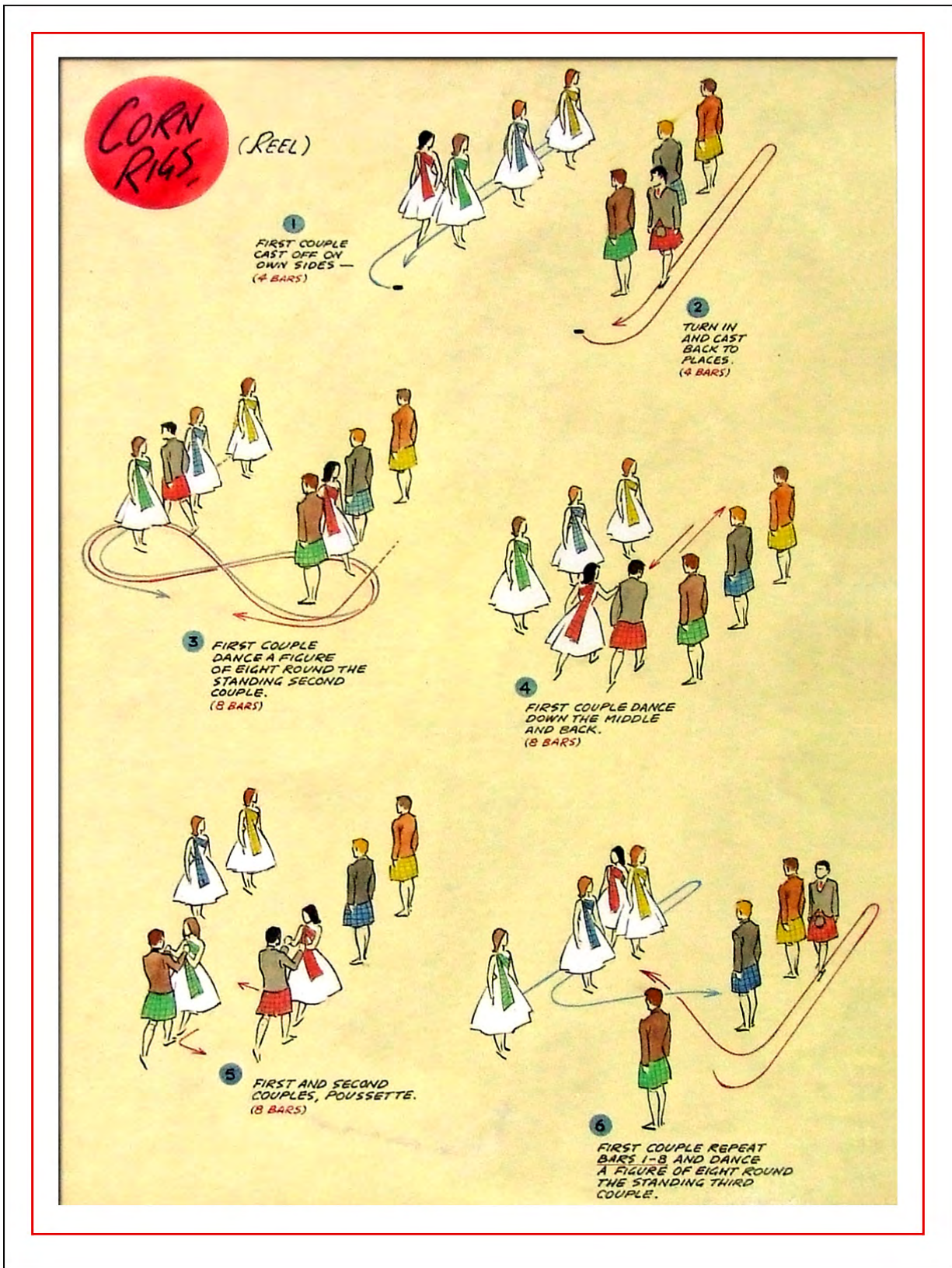
19. Colin Philip
20. Barbara Taylor
21. Bob Blackie
22. David Booz
23. Wes Clindinning
24. Steve Coombs
25. Tom Cunningham



- 26. Jessie Bryden
- 27. Lorna Larmour
- 28. Isabelle MacPherson
- 29. Deirdre MacCuish Bark
- 30. Betty Thompson
- 31. Georgina Finlay
- 32. Noreen MacLennan
- 33. John Scott Gowans
- 34. Betty Grant

- 35. Frances Gray
- 36. Moira Korus
- 37. Kathleen Kynoch
- 38. Anne MacLeod
- 39. Robin Matheson
- 40. Bob Waugh
- 41. Grace Harris
- 42. Diane Hooper
- 43. Margaret Anne Hunter

- 44. John Hurd
- 45. Coll Black
- 46. Vi Knight
- 47. Janette Todd
- 48. May Macfarlane
- 49. Donalda McDonald
- 50. Teacher-yet-to-be



ACKNOWLEDGMENTS

The committee for this Golden Jubilee book consisted of Teresa Lockhart, Rob Lockhart, Isabelle MacPherson, Jill Smith, Judy Williams, Vicky Zellins, and Jane Robinson. The Fiftieth Committee are indebted to the members of the Twenty-Fifth Committee. A special note of thanks goes to Donald Holmes. Many hours were spent to produce a book we hope you will enjoy. Thanks to all those people who contributed material to the book, but I particularly thank the Committee for their dedication and hard work. Congratulations on a job well done.

The original art illustrating *Corn Rigs* is the work of the late Dick Simon (see page 59).

RSCDS Toronto gratefully acknowledges the St Andrew's Society of Toronto for their generous donation of \$1000 towards the cost of this book.

... Jane E. Robinson, Chair, RSCDS Toronto

