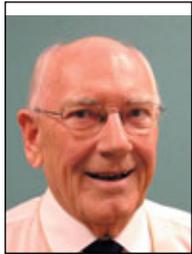


## From the Chair



The dance season has started. Welcome back!

By the time you read this the first of the Ceilidh class series will have happened and the first Monthly

Dance will be history.

By my count (I'll spare you the math), the Toronto Association and the GTA social groups together will offer over one thousand dance opportunities in the next ten months. The Toronto Association programs are coordinated by Ann Campbell, our Director of Programs.

Ann fixes the dates, arranges the facilities, books the musicians and, with help, lines up teachers, emcees and briefers.

Her span includes Association Classes, Monthly Dances, the Toronto Workshop, Tartan Ball, Dancing in the Park, Children's and Youth activities.

Ann is supported in this work by seven convenors. It is to her credit and a mark of her leadership that when convenors retire she is able to persuade exceptional new volunteers to take over so that the transitions appear seamless. In this way she recruited David Roper, Sue Ann Bryce, Louis Racic, and Jennifer Bentley (2010) to replace John Holmberg, Alice Chase, Colin Gardiner, and Valerie Fisher. Welcome to the new team.

Ann (with Deirdre) also acts as Board liaison to the important work of the Teachers' Panel.

On top of all this Ann continues to devise new dances, one of which, *The Music and the Dance*, has been submitted for consideration for the Society's next book of dances

Thanks, Ann.

## Dance Devisors & Designs: Roy Goldring

... 4th in a series by Ross Floyd



Roy Goldring (on the right) receives the Scroll of Honour from the Earl of Mansfield.

Roy Goldring lived in the Yorkshire town of Ilkley for 30 years and whether he went hatless on the moor\* is of little consequence due to his significant contributions to the expanding library of Scottish Country Dances. He devised 209 dances and is credited with 14 publications (see [www.rscdsleeds.org.uk](http://www.rscdsleeds.org.uk)). Many of these dances have been published by the RSCDS but many more were disseminated in leaflet form to the benefit of several charities.

Goldring was born in Devon. During WW II he was drafted into the armed forces and a flight to Egypt convinced him never to fly again. Fortunately, in later years he made an exception and flew to Canada to teach dancing. After the war his employment as a Civil Servant caused Roy to move about England. In Birmingham he met and married Doreen. In Surrey he was introduced into Scottish country dancing because there was no local English version!

Goldring began to construct dances as a member of the Leeds Branch (1971) and was greatly encouraged when Alastair MacFadyen, (now Honorary President of the RSCDS), one of his teachers at Summer School in 1977, submitted *The Cuillins of Skye* to the Society, which published it the following year.

He frequently contrived dances because he thought that an existing figure needed more use — particularly in a setting which enabled less experienced dancers to achieve success. *The Argyll Strathspey* (dedicated to Bob Campbell) was specifically designed to employ the Tournée. Roy found it necessary to devise only one original figure: the Capstan.

Other times it was the music or, the dance movements, which provided inspiration. He would imagine other movements or figures which would illuminate the vision. This path would, of necessity, be a trial-and-error procedure since it would not be acceptable if the product was awkward or if it mimicked an existing dance.

Goldring's role as teacher gave rise to a third motivation to devise new dances. These were aimed at producing new opportunities in class to practice figures or steps while others were designed specifically to give the participants a sense of achievement. They were simple, joyous dances which required no other justification.

His accomplishments include favourites such as: *EH3 7AF*, *The Reel of The Royal Scots*, *The Piper and The Penguin*, *The Music Makars* and *Tribute to the Borders*. His large compendium of popular dances resulted in Goldring being in great demand as a teacher for day and weekend events in Britain and beyond. One of his most renowned gigs was at Castle Douglas with John Drewry, to whom he dedicated *John of Bon Accord*.

Goldring served as Chairman of the Leeds Branch and was awarded the Society's Scroll of Honour in 2001. However, it was his mastery of music and the delighting, infectious character of his dances which are Roy Goldring's everlasting legacies to all Scottish country dancers.

Roy Goldring died 4 September 2007 — tragically, the same day Scottish country dancing also lost the great musician Stan Hamilton.

\* If this reference baffles you, go to YouTube and search: "on ilkley Moor song"

## November Monthly Dance

**Date:** Saturday, November 14, 2009  
**Time:** 8:00 - 10:30 p.m.  
**Place:** **Crescent School**, 2365 Bayview Avenue  
**MUSIC:** Bobby Brown & The Scottish Accent  
**Hosts:** • Bloorlea • Highlands of Durham • Woodglen

The Duke of Atholl's Reel	J 6x32	16/3
Miss Milligan's Strathspey*	S 8x32	Leaflet/20
The Blooms of Bon Accord*	R4x32	Drewry
The Starry Eyed Lassie†	J 8x32	23/11
The Wisp of Thistle	S 8x32	37/4
Salute to Miss Milligan	R8x32	Drewry
<i>Interval</i>		
Middling, Thank You*	J 8x40	15/8
Cape Town Wedding	S 8x32	39/4
The Dancer's Wedding	R8x32	41/3
O'er the Water to Charlie (new way)*†	J 8x32	34/5
MacDonald of the Isles*	S 3x32	Haynes
The Reel of the Royal Scots	R8x32	Leaflet/7
<i>Extra</i>		
The Laird of Milton's Daughter	J 8x32	22/10

\* Indicates Tartan Ball dances. † Dances that will be briefed only.  
 Hand sanitizers will be available at Monthly Dances.

## Social Group News

**Midtown Scottish Country Dancers** thank Brenda Hurst and the Toronto Association for their guidance and support of our nomination of our teacher, Isabelle Macpherson, for the award of the SCROLL of HONOUR. We also thank the many individuals who knew Isabelle at some time over the last fifty years and who took the time and trouble to send us letters of reference.

We also extend our gratitude to Margaret Anne Hunter for filling in for Isabelle while she was recuperating from hip surgery.

Midtown dances at 1:00 p.m. at Trinity-St Paul's Centre (Bloor, a bit west of Spadina) with Isabelle teaching. We welcome dancers to our small, friendly daytime group in downtown Toronto.

...*Flora Crawford and Judith de Swaaf*

**Bloorlea Scottish Country Dancers** are returning to Bloorlea Middle School, 4050 Bloor Street West, Etobicoke, at the corner of Bloor Street and the East Mall, our original location before moving to Bloordale United Church and then Eatonville Jr. Public School. If we put it in dance terms, our move is probably "circle round and back". We dance Tuesdays from 7:30 to 9:30 p.m.

Those of you who have a tendency to Scottish thriftiness will appreciate that it costs only \$3 to dance at our group. There is ample parking and it's worth the drive to Etobicoke!

...*Arlene Koteff, Contact, Bloorlea Group*



## Ceilidh with class

**Fridays: Oct. 16, Nov. 20**  
**7:30 - 9:30 p.m.**  
**St. Leonard's Anglican Church,**  
**25 Wanless Ave., two blocks N of**  
**Lawrence Station (Yonge line)**

**K**eith Bark leads a lively ceilidh class featuring dances anyone who is fit, and looking for fun, can do. Bring a non-dancing friend or come by yourself. There are only two classes left this year but there will be several more after Hogmanay.

As a special treat there will be a Saturday Night Ceilidh. . .

## Saturday Night Ceilidh Dance: Oct. 24

**F**red Moyes and his bionic accordion will raise the rafters of St Leonard's Church Hall, and Keith Bark will lead the dancing at this Special Events initiative. This is an evening for everyone, dancers and beginners alike. This event is a natural for folk who have attended the ceilidh classes, for those enrolled in beginner classes and for experienced dancers who want to just relax and revel in the joy of dance. \$15 for adults; \$5 for youth. Get your ticket early, space is limited!

Contact Deirdre MacCuish Bark 905-822-1707, barkd@rogers.com or Carole Bell carolebell@sympatico.ca 416-221-1201

## The RSCDS Toronto Association Workshop



### Saturday, November 14 @ Toronto French School

**T**hree dynamic teachers will share their wit and wisdom and help dancers of all levels to improve their technique. Each class (Beginner, Intermediate, and Advanced) will be taught by each teacher and there will be a combined class as well.

Your teachers this year are Angela Young, London, England; Robin Lynch, Winnipeg; and our own Jean Noble.

Our classroom musicians are Bobby Brown, Laird Brown and Don Bartlett. In the evening, at the Monthly Dance (included in your Workshop package), we will have Bobby Brown & The Scottish Accent.

There will be vendors to entice you – The Scottish Company for general Scottish goods and McCulloch's for dance shoes. Margaret Reiger will offer gently worn clothing. Now is the time to clean out your closets and bring in the garments you wish to contribute to the sale. Items can be donated or sold on consignment. Contact Margaret: 416.467-9083 hrieger@rogers.com

There will be a tasty lunch and most of all, dancing and socializing with friends, new and old.

We encourage you to register early as space is limited in each class and we wouldn't want you to be disappointed.

Extra Registration Forms can be downloaded from the website: www.RSCDStoronto.org. For additional info, contact Valerie Fisher: 416.497-4186 or v.fisher@sympatico.ca

### Errata from the September *Set&Link*:

- The Thursday Level 3 class at Swansea begins Oct. 15, not Sept. 24.
- The December Monthly Dance is Saturday, Dec. 12, not Dec. 13.

## Is It Easy To Make A CD? . . . Think Again!

Part 2 of a 3-part article by Bobby & Lisa Brown

The TAC 50th Anniversary CD features tunes by me, my son Laird, my pianist/bassist Don Wood, and the late Stan Hamilton. I also used a limited number of pipe tunes in conjunction with the old fiddle masters. Researching tunes is tedious and time intensive. Paradoxically, the bigger your library the longer it takes to find a *suitable* tune – another book might have something *even better!* This entire process must be done for every dance – 14 in the case of this CD.

Once we have sets for every dance, the tunes must be arranged for the other instruments within the band – piano, bass, 2nd accordion and drums, and sometimes lead acoustic guitar and lead piano. Arranging takes a long time. One must find suitable chords, transitions between tunes, and it requires constant playing of the sets to fine tune the choices. Once the sets are completed, Laird (on piano) and I begin rehearsing the material, checking the lead against the chords, enhancing where we think it necessary. This ensures a minimum of revision once the full band rehearses.



Laird Brown in rehearsal.

The band has two thorough rehearsals to fine tune dynamics, accompanying harmonies, and areas in which other instruments share the lead (acoustic guitar or piano). At this point, Laird and I have spent literally hundreds of hours in prep time. Finally, we're ready to go to the studio!

There are many ways of recording a CD. The way I do it is to make sure every instrument records to its own track. Earphones are used to obtain a band balance for everyone and video cameras are set up for all to "see" each other. Generally, once we start recording we record all jigs together, all reels and all strathspeys. In this way we "keep the groove" so to speak. After we finish each cut, we assemble in the studio and listen to the complete cut with all the tracks in a rough studio mix. This enables us to check for tempo, technical errors or sound issues that need to be tweaked in a second take (if required).



Bobby Brown at the mixing console.

Some bands start at a certain tempo but by the last tune they have sped up substantially, but so gently over the set of 8x32 that they don't notice. This is a pitfall I have learned to avoid from many, many years of recording. We are diligent in checking the start, middle and

finish of every set. If it's not steady or within the tolerance for dancing, we re-do it, until we get it right. On this CD, we used this procedure on all 14 cuts to ensure consistent rhythmic music in strict tempo for dancing.

### Sundays at Broadlands

There will be dancing at Broadlands in November and December.

**November 1** Donalda McDonald introduces some five-couple dances.

**November 8** Paul Maloney will feature interesting dances by John Bowie Dickson.



### Designing Dance Programmes

Last month *Set & Link* published a letter from John and Joan Reeves. In it they had concerns about the dances chosen for the monthly dances and made some suggestions. Below is a reply to that letter.

Dear John and Joan

Thanks very much for your letter with your suggestions and concerns. We agree with you that programs with repetitive formations can become mundane and that there are many different dances out there that can be enjoyed by many level of dancers.

Much thought is put in to create the programs for the Toronto Area for the Monthly Dances, Tartan Ball and Dancing in the Park programs. A program devisor is chosen, normally a willing and very experienced teacher who spends many hours choosing the dances. These programs are then reviewed by the Teachers' Panel, suggestions and changes are made and then the program is sent to the Board. We strive to ensure that chosen dances are not too similar, that the program will appeal to a mixed ability of dancers, and that 75% of the program is RSCDS dances. We are sure there are times when for one reason or another we do not meet these goals 100% but we certainly try.

We think your suggestion of supplying information to teachers and teacher candidates about how to create a program is a very good one and we will pass this on to the Toronto Area Teachers' Associations (TATA) reps as they plan teachers' workshops in the upcoming year.

Yours in dancing

Moira Korus and Blair Gerrie. Co-chairs Teachers' Panel

### Kaleidoscope Conference Clarification

The concept behind the Kaleidoscope conference originated from the RSCDS Management Board, but the Conference itself was initiated and organised by the International Branch of the RSCDS. Their organising committee, Jerry Reinstein, Pia Walker, Jeff Robertson and Susi Mayr did all the work. *Set&Link* gives the impression that it was organised by the RSCDS which was not the case.

. . . Deirdre MacCuish Bark

*Editor's note: We invite your written comments to anything that is published in Set & Link..*

### Music Workshop upcoming

Music is the soul of Scottish Country Dancing but it is, perhaps, not well understood. Bobby and Lisa's article on how a CD is produced illuminates some of the considerations that shape the music we love to dance to but we think there are more questions and we (RSCDS Toronto) are planning a music workshop on a Sunday afternoon in the not-so-distant future.

We would like to gear the workshop to teachers and dancers alike. We would also like to hear about what you want to know.

- How do teachers (or devisors) pick tunes for the dances?
- Why do some tunes energize while others bring you down?
- Is it true? The music will tell you.
- What is a jig and how do you tell it apart from a reel?
- Who were Niel Gow and J. Scott Skinner, and what have they got to do with dancing?

Please indicate your interest with questions and comments to: Kay Marsh: Kay@4villages.on.ca

## What's In A Name? *Wisp of Thistle*



*The insignia of a Knight of the Thistle.*

*W*ha daurs meddle wi me, roughly translated, is the motto of The Most Ancient and Most Noble Order of the Thistle. Actually, on the Order's badge it says in Latin "*Nemo me impune lacessit*" (No one provokes me with impunity). Most Ancient and Most Noble notwithstanding, I think we would all agree that the rough Scots version has the most ominous tone.

It is said that the importance of the thistle to Scotland goes back to the Battle of Largs in 1263. A few longboats of Norsemen landed there in the dead of night, trying to take advantage of sleeping clansmen in the vicinity. They crept ashore barefoot to hide their presence, but unfortunately, for them, tried to cross a field of thistles in the process. Now, the thistle is known for its vicious porcupine-like

spines and as such doesn't have any natural enemies amongst the fauna and flora of Scotland. A Norseman yelped in pain as his bare foot stepped on one of the thistles. This awakened the locals and the battle was formed.

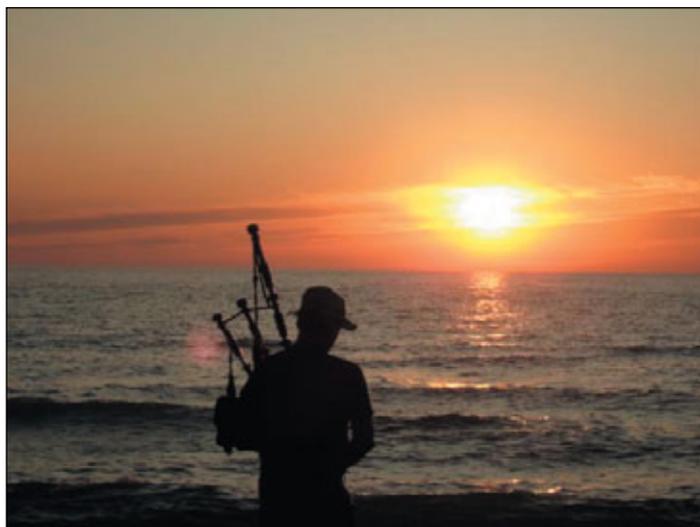
Having been "meddled with," so to speak, the Clansmen won the day, and the thistle became a symbol of Scotland's (dare I say?) prickliness, from that day on ... or so it is said!

How to segue from prickly spines to wisps? Well, thistles have them both, the wisps being the feathery puffs that can float in the air like, for example, dandelion seeds. I am told that the late Queen Mother, herself a Scot, on once seeing a Strathspey being performed, referred to the dance as being like a "wisp of thistle". This comment may not have escaped the attention of Nova Scotian RSCDS teacher, Patricia Kent, who devised the *Wisp of Thistle* strathspey that appeared in Book 37 in 1992. Attendees at the Toronto Workshop in November will be delighted to find Pat's lovely dance on the program.

...Barry Pipes, [mccallum.pipes@sympatico.ca](mailto:mccallum.pipes@sympatico.ca)



*A thistle in Princes Street Gardens, Edinburgh, frames the statue honouring the Royal Scots Greys.*



## Celebrating Day's End

**P**ORT ALBERT, Ontario on the shores of Lake Huron, middle of August, around 7:45 p.m. There's pipe music in the distance, and it's getting closer. On the beach, approaching us, are two pipers, in kilts, a man and a woman. As they near the front of our cottage another piper appears from the other end of the beach. It's another woman. The pipers meet and continue playing. They strike up *Amazing Grace*, then, slowly, they waded into the water, well above their knees. As the setting sun touches the horizon, the last skirl of the pipes dies away. They bow, then turn towards each other and kiss.

This evocative ritual continued each evening of the week we were at the cottage.

One night we set up a small table, with a bottle of Glenlivet Single Malt and glasses. At the conclusion of their playing they came over and we all toasted the setting sun.

It was a perfect way to end each day at the cottage.

... Forbes Duncan

## Dance Etiquette: Looking At Your Partner



**S**ince we were beginners, we have all been told by our teachers to "look at your partner"; however, too much of a good thing can be too much.

While it is proper and helpful to look at your partner, and doing so certainly helps if you loose your way, it shouldn't be an invasion of personal space, neither should it be so studied a stare that it looks funny. Nor should your look be so prolonged that it feels awkward.

When dancing balance in line, look at both partners, but avoid a military head turn done to beats of the music and don't lean your head toward either dancer or make a fuss if neither dancer responds.

In the past, dancing was often the only way for people to court at a time when it was frowned upon to hold hands in public. Subtle glances and friendly smiles were part of the dance and are still the best way. Practice in front of a mirror to see if you stare or lean.

...Carole Skinner

*Have you got a pet peeve or perplexing puzzle you'd like Carole to talk about? Contact her at 416-386-1620 [carolebskinner@aol.com](mailto:carolebskinner@aol.com)*

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[pkmose@planeteer.com](mailto:pkmose@planeteer.com)

## Louis Racic fondly recalls his first Tartan Ball



*Louis & Joanne Racic at their first Tartan Ball.*

**I** LOVE THE TARTAN BALL. My first glimpse of the Tartan Ball was as a spectator in the early '90s. I remember it vividly. Our teacher, Bob Millar, suggested we go to watch this grand dance from the balcony of the ballroom at the Royal York. As dutiful students of the beginner class, my wife Joanne and I, glasses of wine in hand, climbed the balcony stairs, feeling very much the interlopers. I remember watching the long lines of dancers, the kilts men, and ladies in their flowing gowns floating effortlessly across the dance floor. It was absolutely delightful.

This dancing was in stark contrast to the less-than-graceful motion of my own efforts. I distinctly remember thinking, "I'll never be able to go to this ball."

Well, as you may have guessed, the very next year we went to the ball and it was a magical experience. Scary, too. Joanne looked resplendent in her shimmering ball gown, I looked nervous in my kilt. General John de Chastelain was the Guest of Honour. I couldn't believe it when I ended up in the same set as the Chief of the Defence Staff. Talk about pressure! I even managed to find the nerve to ask his lovely wife, Mary Ann, for a dance when the opportunity presented itself. I was quite bold as a newer dancer.

We had an absolutely grand time and I still have my Tartan Ball booklet from that evening as a memento. After all these years, I love it still. We have not missed a Tartan Ball since. It is the highlight of the dancing season each year. This year, I am proud to be the Tartan Ball Convenor. I look forward to February 20, 2010. ...Louis Racic



*General John de Chastelain, then Chief of Defence Staff, and his wife, Mary Ann, were Guests of Honour.*

## Membership Renewal Grace Period

**D**espite what was written in September's *Set&Link*, that it would be your last newsletter unless you renewed your membership, you are (obviously) receiving the October issue. This is because your 2008-2009 membership is good until September 30. HOWEVER, this will, indeed, be your last newsletter unless you renew. If you have renewed, we thank you and welcome you back to dancing. If you haven't renewed, please do so quickly so you don't lose the benefits of membership. ... John Clark, Membership Director

## Dancing in Budapest



*Ken Adamson (second row, right) with the dancers of the Budapest SCD Club.*

**B**efore leaving for Budapest in June, we contacted Agnes Borbely, Budapest Scottish Dance Chair, who invited us to the last dance of their season. We were surprised by the young age of the dancers. One of the dancers was amazed to learn that many people over seventy still dance in Toronto and said very few in Hungary would be dancing at that age. After Agnes welcomed us warmly to the group, we presented them with a Bobby Brown CD and a copy of our *Set&Link*.

Zoltan Graff, the teacher, showed great vitality and flexibility as he led the two sets, translating the English briefs into Hungarian and demonstrating the dance. After one walk-through, the dance began. The steps and formations were very good, and the youthfulness of the dancers brought a vibrancy to the dance. The dancing level was on par with our Toronto social groups. The program consisted of *The Minister on the Loch*, *The Happy Meeting*, *The Village Reel*, *Dancing Forth*, *The Beach Dancer*, *Westminster Reel*, *The College Hornpipe*, and the programme ended with their favourite dance, *The Twelvesome Reel*, which was danced with great gusto and closed a pleasant evening.

The Budapest Scottish Dancing Club, an affiliate member of RSCDS, was founded in 1992. The club, although small, has successfully organized events attracting dancers from around the world, including Toronto. Plans are underway for a weekend workshop on May 21-24, 2010, in Szeged, southern Hungary.

Dancing in other parts of the world not only provides a pleasant experience, but also contributes to the international health of Scottish Country Dancing. We came away from Budapest with a warm feeling and a determination to do it again.

... Ken Adamson & Glenna MacDonald

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## Upcoming events: NEAR

- OCT. 16. **Bring-a-Friend Ceilidh Class** at St. Leonard's, 7:30 - 9:30 p.m.
- OCT. 24. **Saturday Night Ceilidh Dance** at St. Leonard's, 7:30 - 9:30 p.m. (live music)
- NOV. 14. **Toronto Workshop**
- NOV. 14. **November Monthly Dance** at Crescent School, 8:00 - 10:30 p.m.
- NOV. 20. **Bring-a-Friend Ceilidh Class** at St. Leonard's, 7:30 - 9:30 p.m.
- NOV. 21. **Children's Workshop**, details TBA
- NOV. 28. **St. Andrew's Ball**, at the Fairmount Royal York, 5 p.m. - 1:30 a.m.
- DEC. 12. **Family Christmas Monthly Dance** at Crescent School, 7:30 - 10:00 p.m.
- JAN. 9. **January Monthly Dance** at Crescent School, 8:00 - 10:30 p.m.
- FEB. 13. **February Monthly Dance** at Crescent School, 8:00 - 10:30 p.m.
- FEB. 20. **The Tartan Ball** at the Fairmount Royal York, 5:00 p.m. - 1:30 p.m.
- MAR. 13. **March Monthly Dance – Beginners' Night** at Crescent School, 8:00 - 10:30 p.m.
- APR. 10. **April Monthly Dance** at Crescent School, 8:00 - 10:30 p.m.
- APR. 24 **Annual General Meeting & Dance** at Crescent School, 7:30 - 11:00 p.m.
- MAY 8. **West Toronto Ball** at Ramses Temple

### Doing a Wardrobe Clean-out?



Do you have Scottish country dance outfits that have shrunk a little, that you are tired of wearing, or that are cluttering your closet?

You can donate clean, gently worn dancing outfits to the 3rd Annual Clothing Sale at The November Workshop. For more information, call Margaret Rieger 416 467-9083.

### Demo Pool Practices

Sundays, Oct. 18, and Nov. 22,  
Broadlands Community Centre,  
Lawrence E. and DVP

2:00 - 3:30 p.m. for core and other dances;  
3:30 - 4:00 p.m. for more demanding dances and step dance.

The demo pool welcomes interested dancers, who must be familiar with the basic formations.

Contact: *Deirdre MacCuish Bark*  
905-822-1707 bark@rogers.com

## Upcoming events: FAR

- OCT. 16-17. **RSCDS Hamilton Branch Annual Weekend.** Teachers: Alison Russell, Ayr, Scotland; Arthur McNair, Pittsburgh. Cate Reid, 905-332-2049 or www.rscdshamilton.org
- OCT. 24. **Kincardine Annual Scottish Country Dance** at Church of the Messiah (Anglican), Russell Street, Kincardine (west from highway 21) at 8 p.m. Tickets \$10 (refreshments will be served following dancing). Further information: 519-396-3622
- OCT. 31. **The Burlington 36th Annual Dance** at Nelson High School, 4181 New Street Burlington. Music: Don Bartlett. Tickets are \$20. sdilworth1@bell.net.
- NOV. 6-8. **RSCDS Kingston Branch 43rd Annual Workshop & Ball.** Teachers: Jodie & Craig Williams, Kanata; Kay Munn, Kingston. www.rscdskingston.org
- NOV. 21. **Detroit Branch 30th Anniversary Ball.** Music: The Music Makars. rscdsdetroit.org or email rharrer2@aol.com
- DEC 28-JAN. 5. **New Zealand 2009-10 Summer School** in Auckland. http://ssakl.rscdsnz.org.
- FEB. 12-14. Aloha Winter Weekend 2010 at Honolulu, Hawaii. www.rscdshawaii.org.

### Flu Epidemics and Pandemics



Scottish Dancing is a contact sport!

We work hard at sharing our beautiful hands. This year we need to be vigilant that all we will be sharing is goodwill. This

'flu season, more than ever, the importance of hand washing is emphasized.

Therefore, ample supplies of hand sanitizers will be available at Toronto Association classes, dances and workshops. Teachers of children are asked to confirm the safety of products for use with children.

As to coughs, sneezes and runny noses, we should all exercise good personal judgement. If you think you might have 'flu or feel you may be coming down with 'flu, the best plan is to take the night off. It is not heroic to risk spreading the 'flu bug. There is some doubt about the severity of the predicted pandemic of (so called) Swine 'Flu. The Board asks members to follow the information and advice in the media. If your doctor recommends a 'flu shot, please take it.

The Ontario Government web site www.ontario.ca/flu has up to date information.

Thank you all for doing the right thing. Have a healthy winter.

... James Graham, Chair, RSCDS Toronto



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Members can place a small ad in *Set & Link* FREE for one issue. It can be a "classified ad" of about 5 lines, or a business card advertising a service of interest to dancers.

Contact Brenda Nunes at 416-691-1764 or brennajnunes@gmail.com

