

# SET & LINK

~ A Festive Season Treat ~  
*Virtual Family Christmas Dance*

## From the Chair...



**Louis Racic**

Hello dancers. It feels very odd to be the Chair of the Toronto Association at a time when we are not able to come together to dance or hold events. We are all trying to stay connected with a hobby that we enjoy. I encourage you to keep in touch with your dancing friends.

I am very heartened to see the virtual dancing opportunities provided by our Toronto area teachers via Zoom. I commend the teachers who are endeavouring to keep us connected. I have been attending several of the Zoom social classes that are available, but must admit my expectations were not very high when I signed up for my first class. In my mind's eye, I pictured I would be dancing alone with Joanne in our living room, pretending to turn the dancers who are dancing in some other living room. How much fun could that be? Well, we were very happily surprised at how much we are enjoying the classes. It had been months since we had danced so it was good to do the steps.

I was out of practice and my dancing muscles complained a bit, but not for too long. It was also good to recall the familiar and the more unfamiliar formations. We have been dancing one or two times a week and don't even have to drive to get there.

Scottish country dancing is a very social hobby, and as well as missing the actual dancing, we are all also missing the social interactions: the small talk between dances, the chatter over tea, and the familiar faces. We are so used to seeing our fellow dancers on a regular basis that there is a definite sense of loss. It is great to see other dancers in the Zoom classes and to say hello. It is not a perfect substitute to a live dance, but compared to not seeing anyone, it is a pretty good facsimile. I would encourage you to give it a try. It may not suit everyone, but it is one way to keep in touch with other dancers and to keep dancing.

Stay safe,

...Louis Racic



It's time to put on your finery. Get out the ghillies, kilts, and gowns, spruce up the computer screen, and get ready for an evening of celebration.

We invite you to Zoom in and join fellow dancers at a Virtual Family Christmas Dance, **Saturday, December 12 at 7:30 p.m.**

If you haven't yet tried any virtual dancing, visit the [Social Groups page on our website](#) to see what is available. Many options are listed at the top, and if you scroll down you will find others. You might like to attend one of Keith's on-line classes, as he is hosting the December dance, it would give you a chance to get used to his format. If you want to learn the dances ahead of time, the crib sheet is on the website ([Events Near, December dance](#)) and there are video links to all of the dances (see also, page 2). We may not get through them all on December 12, but watching will get you in the spirit.

It will be a fun and relaxing evening — no fear of sets getting messed up! You don't even have to dance. You can just put your feet up and watch, or use the 'chat' function with fellow observers. There will, of course, be breaks.

Dancers will be randomly assigned to break-out rooms so you can also chat while perhaps munching on Christmas goodies. It's a great opportunity for the non-dancers in the family to give Scottish dancing a try (no one will see them), and they can't use the excuse of not wanting to spoil it for others. What better way to enjoy a Christmas social-distancing evening!

Hope to see you there.

Email Keith Bark to reserve your spot: [barkk@rogers.com](mailto:barkk@rogers.com)

...Sheena Gilks

## Membership Matters: 213, and counting...

Bill Barber, our Membership Director, informs us that Toronto Association membership stands at 213 at the time of printing. Thank you. The numbers have improved since reported in the October 14th eNotes, and a few (including brand new members), are still coming in.

The eNotes are distributed to the social groups following each Board meeting. If you are not receiving them, please contact your teacher/group contact or Communications Director, Sheena Gilks: [sheena.gilks@gmail.com](mailto:sheena.gilks@gmail.com)



# Virtual Classes

## Erin Mills and Bloorlea

Tuesday Evenings @ 8 p.m. ~ 60-90 mins

Via Zoom

Keith Bark and Arlene Koteff will teach week about.

Contact [Keith](#) or [Arlene](#) in advance for a password to join Zoom.

All are welcome.

## Humbercrest

Wednesday Evenings @ 8 p.m. ~ 60-90 mins

Via Zoom

Deirdre MacCuish Bark will teach. Contact [Deirdre](#) in advance for a password to join Zoom.

All are welcome.

## Glenview

Wednesday Evenings @ 8 p.m. ~ Starts October 14th

Via Zoom

Moira Korus will teach. Contact [Erica de Gannes](#) in advance for a password to join Zoom. All are welcome.

## Woodglen

Friday Evenings @ 8 p.m. ~ 60-90 mins

Via Zoom

Deirdre MacCuish Bark will teach. Contact [Deirdre](#) in advance for a password to join Zoom.

All are welcome.

## Rosedale

Saturday Mornings ~ specific times for different classes

Via Zoom

**Family Class: 9:30am (30 mins)**

Young children can dance at home with parents/siblings. No dance experience needed. We start moving and keeping time to music as we warm up; we learn easy steps; then use them in a dance.

**Intermediate Class (age 8+), 10:15am**

We start with step practice; then walk and dance one formation; and then put the steps and formation into a dance.

New dancers are welcome.

Info and Zoom password: Ask [Moira](#) in advance 647.378-5753

## Basic Technique Classes

Thursday Evenings @ 8 p.m. ~ 60-90 mins (no charge)

Via Zoom

Keith Bark will teach Basic Technique based on his Level 1 and Level 2 Toronto Association classes. The training is open to everyone interested in learning or improving basic skills.

Contact [Keith](#) in advance for a password to join Zoom.

Questions about Zoom? ... ask [Keith](#).

# December Dance



Programme by Pat Coyle

Date: Saturday, December 12 ~ 7:30 p.m. to 10:30 (-ish)

Place: Chez vous, via Zoom Music: "Best of the bands" (recorded)

Lamb Skinnet	8 x 32 J	RSCDS Book 14
Miss Gibson's Strathspey	8 x 32 S	Derek Haynes, RSCDS Leaflet
Round Reel of Eight	1 x 88 R	RSCDS Book 27
Kendall's Hornpipe	6 x 32 J	RSCDS Book of Graded SCDS
Glasgow Country Dance	M-8x(S16+R16)	Campbell, RSCDS Book 23
Mrs MacLeod	8 x 32 R	RSCDS Book 6

Interval		
Joie de Vivre	8 x 32 J	I van Maarseveen, RSCDS Book 39
The Spirit of the Dance	8 x 32 S	Irene Paterson, TAC 50th Anniv
The Triumph [see story, p.6]	4 x 24 R	RSCDS Book 1
Laird of Milton's Daughter	8 x 32 J	Lord Craigmyle, RSCDS Book 22
The Paisley Weavers	3 x 32 S	Derek Haynes, RSCDS 3rd Graded Book
Crom Allt (The Crooked Burn)	8 x 32 R	Roy Goldring, RSCDS 3rd Graded Book

Extra		
Ha! Ha! The Wooin' o'It	6 x 32 R	RSCDS MMM

*Register in advance with [Keith Bark](#)*

*All dances will be walked and briefed.*

*Look at this list as a menu from which the dances will be drawn.*

*Download: [December Cribs + Video Links.pdf](#)*

# Board Bulletin

## Special General Meeting ~ Nov. 21, 2020

At the last AGM, we passed a motion to have our accountants complete a REVIEW ENGAGEMENT instead of an AUDIT to reduce our accounting expenses by about \$2000 dollars. The three types of engagements possible with accountants are a FULL AUDIT, a REVIEW ENGAGEMENT, and a COMPILATION. The AUDIT costs about \$5500, the REVIEW ENGAGEMENT about \$3500, and the COMPILATION about \$1500.

At the last Board meeting, we recognized that the cost of completing a REVIEW ENGAGEMENT will be approximately 10% of our 2020 projected revenue. In a year where our revenue and level of activity are very much reduced, the Board felt it is unnecessary to spend more than 10% of our total projected revenue on accountancy fees. To address this concern, we want to change our accounting engagement to a COMPILATION engagement to save an additional \$2000. This change requires us to pass a motion of the Members at a Special General Meeting. **The Special General Meeting will be held via Zoom on Saturday, November 21, 2020 at 7:30 p.m.**

We will email each Member in early November with further information and instructions on how to register for the Special General Meeting.

## Survey Comments ~ The Tartan Ball

In the September Set & Link we presented a summary, high-level view of the 2020 Survey results. This month, we address some of the questions asked about the Tartan Ball.

 Some dancers suggested we should go back to the Royal York as it is centrally located. Some were surprised the Tartan Ball ticket price did not go down once we left the Fairmont Royal York Hotel.

There were numerous suggestions on how to lower the cost of the ball, such as not providing wine with dinner and dispensing with the dinner altogether.

We all would have liked to stay at the Royal York. It is a lovely place for a ball, and we were there for over five decades. It was a good run. Unfortunately, we have been priced out of that venue. As our number of dancers decreased and the hotel prices went up, it was inevitable that we would part company. Like all hotels, they have a minimum spend requirement for using their venue. The Concert Hall had a \$40,000 minimum, based on 400 diners at \$100 each. For many years they waived their minimum spend requirement for us as we were a long-tenured client and, we were able to enjoy the splendour of the Royal York at a discounted fee. No longer. Also, our smaller number of dancers do not require the large ballrooms at that hotel.

Most venues suitable for a grand ball are very expensive. Our dancing requires a spacious dance floor. Venues with large rooms generally expect there to be many people for dinner. Venues don't care how many people dance; they want to know how many people will eat dinner. Minimum dollar requirements are based on this large number of dinners. At the Old Mill, we use all three rooms to dance, but we only need one to have our dinner – thus we pay an additional room rental fee.

If no dinner is served, there would be a steep rental fee; if no dinner is served, it would not be a ball. As many of you will recall, in November 2017 we held a 60<sup>th</sup> Anniversary Dance at the Villa Colombo, which did not include dinner. The ticket price was \$60. It was poorly attended, and there was much grumbling about the lack of food.

On some occasions we plan to provide wine with dinner. For instance, during the 60<sup>th</sup> Anniversary of the Toronto Association, we supplied wine for the Tartan Ball as a treat. However, most often when we provided wine with dinner it meant that we did not sell enough tickets to cover the minimum dollar spend. At the last Tartan Ball, we projected attendance of 140 dancers, based on the previous year's attendance, but we sold only 109 tickets. When the total number of projected dinners is less than the minimum amount, we are on the hook for the minimum amount. The venue is going to charge us no matter what, so we chose to provide wine with dinner, rather than just giving the venue more money with nothing being passed on to the dancers. Supplying wine is a way to make up the shortfall.

...Louis Racic

## Zoom classes give me the zoomies!

The pandemic hasn't just upset our routines.

Cats and dogs everywhere have had their daytime and evening plans disrupted as well. For some pets, it's meant extra walks and cuddles. For others, it's been too much togetherness, with no time to get into mischief while their 'parents' are out. Others have had their patience tried by weird things happening via the laptop or iPad. Owners have reported pets diving on their mat while they try to do yoga via Zoom, suspicious looks when they don't go out any more, and clingy behaviour when they do leave the house.

Recently, Louis and I decided to give Zoom social classes a try. Our cat, Jasper, ever curious, watched us move the furniture and set up the iPad for our first session. He settled on top of his perch and positively glared at us while we danced with our invisible set.

A couple of evenings later, we set up the iPad again for another Zoom social. Well, once we got dancing to the music, Jasper got the 'zoomies'.

He started racing around the room, diving onto the furniture, scratching the upholstery, and howling. Thankfully, we had our mic turned off, so no one could hear him – or me scolding him. He settled down once we were done and had put things back in place.



Now, each time we start our Zoom class, he gets the 'zoomies', often tearing through our 'set' as we dance. His latest trick? Flopping down in the middle of our set, sometimes with a paw extended. Perhaps trying to trip one of us as we go down the middle and up?

We all know that eye contact with your dance partner is essential, and that we shouldn't be looking at the floor while we dance. However, Louis and I have discovered that dancing at home has its hazards, and unfortunately we must keep an eye firmly fixed on where the cat is, adding to the challenge!

... Joanne Racic





Nathan and Maureen at the computer working on their online class

## Grandma and Nathan: Learning together

Significant changes to my usual routines began in January of this year. Nathan, my now 4-year-old grandson, attended the local Montessori School for the morning class, staying

for lunch. His younger brother was only four months old, and bundling up children in winter is always interesting, so I would take Nathan to and from school. On Fridays, I was a bit more conspicuous at the school. I was coming directly from the Aurora Social Group and Nathan was quite fascinated by the different patterns of my tartan dance skirts.

At the onset of the COVID-19 shutdown, Nathan was with me Monday to Friday. We continued with his schoolwork, working through the basic pre-kindergarten skills. Given our attention span, there was time to do other things... walking the dog, playing in the park very early in the morning, baking chocolate chip cookies, and exploring.



He was fascinated with the contents of my jewellery box, which includes kilt pins, sash brooches, and a variety of other items brought from Scotland and passed down. With each one, there is a story, and he never tired of hearing

them. Then, of course, there were the tartans of skirted kilts, sashes, garment bags, ties, ribbons. Out came the books, with plenty of pictures. That led to conversations of bagpipes and pipe bands, with musical accompaniment from my laptop repertoire — much to the chagrin of my dog, Maya.

There is always surprise in the topics raised. The other day, we were laundering summer clothes to be put away, and Nathan asked if my dance skirts went into the washing machine. That led to a conversation about different materials. I definitely connect to the inspiration for the story, *If You Give a Mouse a Cookie*.

September was supposed to be his first experience in a Junior Kindergarten Class in the mainstream education system. His parents opted for online. They also felt it would make sense if I was the adult supervisor, given my previous profession of elementary school teacher. Those who know me and my 'relationship' with modern technology must be shaking their heads, or laughing, at the thought of me doing online classes with a 4-year-old, uploading/downloading whatever as required.

Nathan and I continue to share weekdays, Monday to Friday, going to the online class for an hour in the morning and one in the afternoon. Assignments are done following the classes. We are both learning a great deal, about each other and about the skills presented in the JK Curriculum in a very different classroom setting.

Each challenge presents an opportunity to rise to the occasion, especially when it involves those near and dear to us. Of course, hope springs eternal that I will one day see both my grandsons in the kilts — and perhaps even on a dance floor. I can work with the younger one, Ben, when I have him on the occasional Saturday. My sons would have nothing to do with any kind of dance, but I am hoping that my passion only skipped a generation.

Stay safe, be well, and embrace the moment!

...Maureen Richardson



1. Nathan models a scarf in Lighthouse Tartan, bought in Arbroath on my trip to Scotland in 2016. The tartan had just received Royal Assent.
2. Shoes purchased in Scotland for Nathan.
3. Given to me by my great-grandmother.
4. Brooch brought from Scotland by my Uncle Jim about 40 years ago.

## Thank You!

I extend my most sincere appreciation to the Toronto Association Board for the Branch Award. When Chair Louis Racic called to let me know, I have to admit that I was rendered almost speechless... a rare condition for me. Given the list of previous recipients, and their contributions to our dancing domain, I am truly humbled.

It is my belief that we take our energy and inspiration from all of those around us. Over decades of dancing and teaching, that same belief is stronger than ever. Throughout those years, I have been so

grateful to have learned so much from dancers, mentors, musicians, and teachers, and even from those enjoying watching the dance.

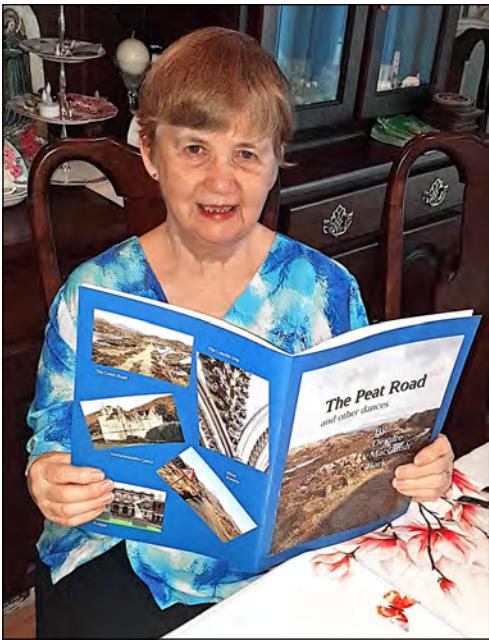
Thank you for this honour, and thank you for being a part of a Scottish country dance life that brings me so much joy, both in the dance itself and in the relationships it has nurtured.

Stay safe, be well, and I look forward to joining you again on the dance floor, even a concrete one, and I hope in the not-too-distant future. Warm regards,

...Maureen Richardson



# The Peat Road and Other Dances



Although I have danced for many years, my dance devising is a relatively recent skill, and a very enjoyable one.

I had been thinking about gathering a few of my dances and publishing them for a while. Now, thanks to the generous donations and encouragement of both the Woodglen Social Group of Toronto and the Friday Zoom class, I was given the impetus to go ahead.

My dances owe much to my upbringing in Scotland and are influenced by family ties to the Outer Hebrides. As children, my sister Morag and I spent every summer in the Outer Hebrides, on a croft on the Island of Harris. For me, this continued through college and early married life, until we emigrated to Canada. After a 20-year hiatus, Keith and I started visiting Harris again and have done so for almost 25 years — this current year being an exception because of the pandemic. As you look through the dances, you will see the influence the Hebrides.

We have danced with Toronto for all of our time in Canada, and have made many wonderful friends in the process. This also is reflected in the dances. There are many links between Scotland and Canada, so here is another!

The book is available for \$12 plus mailing charge. Part of the income from the books will be donated to both TAC and the Toronto Association.  
...Deirdre MacCuish Bark

## Scottish Weather Words (the printable ones)

Below are 12 Scots words used to describe the challenging nature of Scottish weather. Can you match them to the definitions? (BTW, Scots have more than 400 words describing snow.)

- A. Smirr [\_\_] A large snowflake.
- B. Drookit [\_\_] A cold and wet mist that has travelled in from the sea.
- C. Stoating [\_\_] Scottish weather at it's most miserable: wet, gloomy, dismal, dreary.
- D. Oorlich [\_\_] Extremely wet / absolutely drenched.
- E. Mochie [\_\_] Freezing, i.e. It's fair jeelit ootside.
- F. Jeelit [\_\_] A patch of rainbow in the sky.
- G. Haar [\_\_] When it rains so heavily that the drops of rain bounce off the ground.
- H. Flaggie [\_\_] Evening twilight dusk (especially when the nights are fair drawin' in).
- I. Watergaw [\_\_] A mist coming in from the East.
- J. Gloaming [\_\_] Fine rain or drizzle.
- K. Dreich\* [\_\_] Warm and moist weather. A feeling of being clammy.
- L. Fret [\_\_] Damp, chilly and utterly unpleasant.

\* Voted the nation's favourite word in a recent Scottish Government poll.

# "Lord Preserve Us"



Looking out the window on a dreich Wednesday morning, I decided to rummage through my two RSCDS Toronto SCD cookbooks (*A Golden Feast* and *Diamond Jubilee*) for a tasty recipe.

I've experimented with several of the recipes, and especially enjoy Deirdre's Mars Bar Squares (p. 36) and Marian White's Rhubarb Dream (p. 70). But today I was searching with a different purpose in mind.



For the past 40 years or so, our church has held an annual Giant Fall Sale. As we are sadly aware, most churches are closed, and all church rummage sales and other crowd gatherings are cancelled because of COVID-19. Tom, an innovative member of our congregation, and a man who just loves to cook, has come up with an idea to both keep us connected and to raise funds for our Refugee Sponsorship Programme: holding a "Lord Preserve Us" Sale.

Congregation members have been invited to contribute their favourite preserves for an online sale. Not being proficient at preserving relishes or pickles, I decided to try my hand at lemon curd and marmalade (pgs. 75 & 76 – *A Golden Feast*).

Bill, my tasty husband, declared they were both delicious!

...Anne Anderson

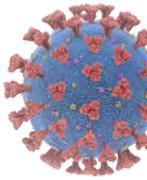


"I hate all those weathermen who tell you that rain is bad weather. There's no such thing as bad weather, just the wrong clothing, so get yourself a sexy raincoat and live a little."



...Billy Connolly, on Facebook, 21 Oct 2020

# The Corona Borealis Reel



## The Corona Borealis Reel

A 32-bar “no hands” reel for 3 couples in a wide 4-couple set

By Andrew Collins, September 2020

1-4 1s dance Back to Back

5-8 1st Set, Cast 1 place (2s step up #7-8)

9-12 1s Cross passing RSh, Cast round 1st crn, end facing up & down

AS 2s+3s Cross passing RSh, face in on diagonal (#10 2L+3M pull RSh back) & Set

13-16 1s Pass RSh, Cast round 2nd crn, pass LSh to face 3rd crn

AS 2s+3s change places passing RSh up & down on sidelines, end facing in on diagonal (#14 2L+3M pull RSh back) & Set

17-24 1s+3rd crns ½ Reel of 4, 1s pass RSh to face 4th crns

1s+4th crns ½ Reel of 4, 1s pass LSh to face 1st crns

25-32 1s dance Hello-goodbye Setting, 1s pass RSh with 2 skip change

of step, end 2nd place own side

Repeat having passed a couple



Suggested music: J. B. Milne

Complete instructions:

[www.dancescottish.ca/leaflets.html](http://www.dancescottish.ca/leaflets.html)

Andrew Collins is an RSCDS teacher, former Chair of RSCDS Toronto, and he's danced since he was seven.



## History of the Triumph

In number 20 of *The Reel* (RSCDS London), September 1954, Hugh Thurston had this to say about Triumph. Quote:

It is at least as well-known in England as in Scotland, and is also found in America. There have been many, and still are several, versions of the dance, and they all have two things in common: the tune, and the ‘leading up in triumph’. In fact, Triumph is really the name of a tune, and a figure, rather than of dance.

Most of the early Triumphs were longer and more symmetrical than ours: after the second man had led the first woman down and up in triumph, the first man would do the same with the second woman, these figures perhaps following a hands across and being followed by some progressive figure such as the poussette. The 24-bar dance which we know -- or rather the version which appeared in the early editions of the SCD books with an ordinary poussette -- evidently became popular towards the middle of the last century, for it is to be found in several manuals.

A dance very similar to Triumph has been found in Schleswig-Holstein. Its name, Dreigespann, means ‘triple yoke’; its gay polka-rhythm tune has a faint but unmistakable resemblance to ours. It starts with a hands-round, then, the men lead the woman down in triumph, turn, and lead her up in triumph (the men’s hands are simply joined behind the woman’s back, not held high as in the British versions). Then these three dance a hands round and the first couple dance down the middle to the bottom of the set. It is interesting that we have here the same progression as in the Book 2\* version of Triumph.

## Contact Tracing...

*The Corona Borealis Reel* is Andrew Collins’ tribute to his enjoyment of the dances of Hugh Foss. Like Foss’ *J.B. Milne*, both dances feature a MEANWHILE figure, and both devisors instruct the dancers who move counter-clockwise round the square in the MEANWHILE to pull right shoulder back, allowing for a “smooth performance”.

J.B. Milne was a friend of Foss. The story of Milne, and his namesake dance was told in the December 2010 edition of *Set & Link*. Milne owned numerous cinemas in Scotland. It has been suggested the looping figures in Foss’ MEANWHILE represent the track of reels of film through a cinema projector.

Fred Collins, drummer extraordinaire for the Torridon Scottish Dance Band (and formerly The Scottish Accent), shared some of his memories about Milne.\*

“Like myself, (Milne) was born in Dundee and although his office on Tay Street was just a few yards from mine, I never officially met the man. Day after day, however, I would see this millionaire drive past our window in his Rolls Royce.”

Freddy played with the great Scottish fiddler, Angus Fitchet,\*\* and he happened to mention J.B.’s Rolls — Angus “divulged” some interesting stories:

“He and J.B. were school chums; both took up the fiddle and later found themselves in the orchestra pit of the Victoria movie theatre in Dundee playing for silent movies. During their school years, J.B. evidently loved to gamble, however he was always quite reluctant to pay up when losing and would keep the play going until he was either on the winning side or at least breaking even. Although quite a character, his shrewdness obviously paid off as he eventually owned the Victoria theatre along with many other movie houses around Scotland.

“I used to wonder why the Rolls Royce would remain parked outside his office for days at a time and was only recently informed that he was regularly chauffeured by his business associates—after all, a Rolls Royce can be an expensive vehicle to run.

\* “Dance Talk – Some memories from the 1960s: J.B. Milne”, *TACTalk*.

\*\* Fitchet composed the music for Foss’ book: *The Angus Fitchet Scottish Dance Album*.



Hugh Foss

John B. Milne

Angus Fitchet

Fred Collins



Halyna Sydorenko

# The Silent SPRING FLING — Behind the Scenes

Spring Fling, the premier Scottish country dance event for dancers aged 12-35, is taking flight to other continents. In 2020, the first Spring Fling outside Europe was to land in North America, in our very own Toronto. Spring Fringe, for older young-at-heart dancers, was to run parallel to the Fling.

Planning for the May 2020 event began with location scouting in May 2018. In spring 2019, special dance classes for millennials were launched, aimed at getting young people dancing together in preparation for an international event. This was an initiative of then Director of Outreach/Marketing Lyn Aird-Barsevskis and South Simcoe dancer Helen Bellé.

A casual conversation with a millennial at the 2019 West Toronto Ball led to a serendipitous discovery. Working in web design, Regina Zaripova helped with the initial stages of the Spring Fling website. Our other millennial members, Erica de Gannes and Tristan Gerrie, liaised with millennial dancers and did media and promotion, including Facebook updates.

Registration opened. Dancers were coming from North America, England, France, Ireland, and Scotland. Registrar Tony Szeto fielded registration inquiries and interpreted data.

Some Fling registrants were awarded scholarships by the RSCDS; others were supported by local branches. Grants were gratefully received from the RSCDS, RSCDS Toronto, and TAC.

[ScotlandShop.com](http://ScotlandShop.com) provided support, and individual and group donors joined in as well.

And then? Closures. Travel restrictions. The unravelling of plans. Toronto's Spring Fling was cancelled — on the first weekend of spring.

As COVID-19 brought the world to a standstill, we all found ourselves in self-isolation: we, the Committee... our teachers, Gary Coull, Linda Henderson, and Fiona Philip... our musicians, Laird Brown and Scotch Mist, Laura Risk, Mara Shea, and Nicholas Williams... and our dancers.

Friday, May 15, 2020, was to be the start of a youth-filled weekend of dance. We had asked registrants to invite a Spring Flinger to dance [The Toronto Volunteers](#), devised by our own

Deirdre MacCuish Bark. Scotch Mist would hit the first chord and dancing would begin!

We, the Spring Fling 2020 Toronto Committee, thank RSCDS Toronto for supporting the event financially, and we thank Past Chair, Liz Clunie, for her support, in both word and deed, of everything Fling-related. The many registrants who donated all or part of their fees in support of a future youth event are our dance angels. Grants received from the RSCDS, the RSCDS Toronto Association, and TAC were returned.

For two years, our Committee was a hub of activity. Maureen Richardson chaired the local Youth Committee and kept us all organized with minutes, and her on-point level-headedness. As a member of the Youth Services Committee, my Spring Fling Co-Chair, Moira Korus, liaised with the Society and made many site visits with me in our search for venues and accommodation. I also had an opportunity to liaise with the Society, working with their graphic designer on the Spring Fling Toronto flyer.

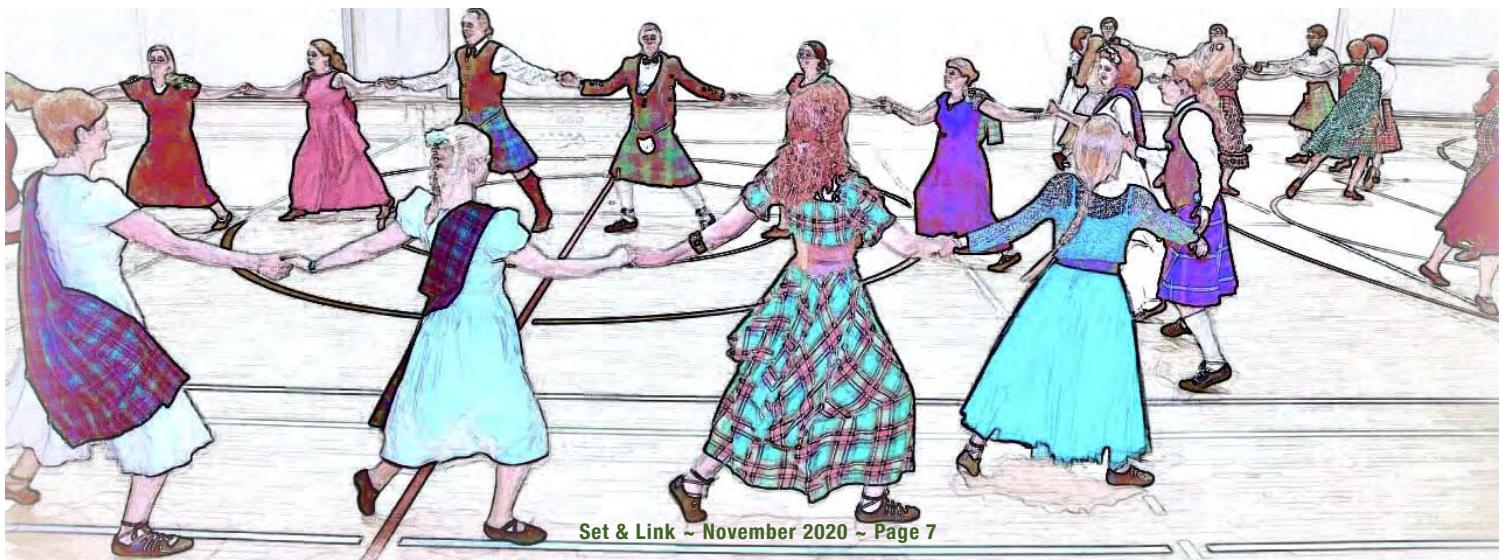
Website manager, Leo Roytman was there 24/7, literally on-call. John Clark and Deirdre MacCuish Bark took on communications, equipment rentals, programme planning, sponsorship, and everything else in between. Last but not least, treasurer Keith Bark managed finances and ensured adherence to various legal processes.

I am grateful to all my colleagues on the Committee from whom I learned so much. Everyone was amazingly thorough every skip-change-of-step of the way.

Given that Ontario is in the second wave of the pandemic, we must wait before making any decision on resurrecting Spring Fling/Spring Fringe in Toronto.

Just as I was about to SEND this article to Set & Link Chair, Donald Holmes, I got a link from Claire Cunin, Chair of RSCDS Youth Branch and Youth Coordinator of Lyon Branch. She shared a [video that Lyon Branch made for the RSCDS Virtual Festival 2020](#). One of the dances it features is *The Toronto Volunteers*. Claire was going to join us in May for the Fling and can't wait to join us in Toronto when Spring Fling is resurrected. We're keeping fingers crossed, Claire. *Merci et à bientôt!*

...Halyna Sydorenko



# Thank You, Muriel



Muriel Nicoll

This dance season, there has been a dramatic decline in requests for paper copies of *Set&Link*. Overwhelmingly, members have opted for email delivery. This has put our valued *Set&Link* team member, Muriel Nicoll, out of a job. For many years Muriel has folded and stuffed envelopes, bought postage, and mailed hundreds of *S&Ls* to the membership. To save the TA money, Muriel often distributed *S&L* by hand at Celtic Connections, Glenview, Hillcrest, Petronella, Trinity, and sometimes at monthly dances. A hand-delivered letter, together with a smile, an occasional hug, and a bit of community news showed her sincerity, generosity, and love for the many Scottish dancers she knows in the Toronto Association. Muriel, for your untiring, cheerful service over many years, the Newsletter Committee says: *Thank you!*

## ☆ 2020 Scroll of Honour ☆

The Stars	Nominated by
Jim Healy	Management Board
Marjorie McLaughlin	San Diego Branch
Fiona Miller	Medicine Hat Branch
Ian Muir	Management Board
Ron Wallace	San Francisco Branch
Marilyn Watson	Youth Services Committee
Ruby Wilkinson	Edinburgh Branch
Angela Young	Management Board

## Grace Notes



**Shirley McLaughlin, d. 13 Oct. 2020**  
Born in St John's, NL, Shirley moved to Toronto in the 1960s. She was a talented homemaker, superb hostess, and renowned cook. Shirley and her husband Jim danced at Hillcrest from about 1979 to about 2007. They also attended monthly dances and many of the balls in the area for about 25 years. Their daughter Jennifer danced with Betty Thompson. We extend our condolences to her children Jennifer and Iain (Dawn), her grandchildren, and her sister Gladys Baird.

### RSCDS Toronto Association Board of Directors

**Chair:** Louis Racic  
**Vice-Chair:** Paul Barber  
**Secretary:** Fiona Alberti  
**Treasurer:** Wendy Fulton  
**Program:** Kevin Moloney  
**Membership:** Bill Barber  
**Communications:** Sheena Gilks  
**Marketing:** Ron Macnaughton  
**Education/Training:** Tony Szeto

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RSCDS Toronto  
c/o Secretary  
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### Newsletter Committee:

Donald Holmes (Chair)  
Sheena Gilks  
Rob Lockhart (webmaster)  
Teresa Lockhart  
Marian White  
Judy Williams

## Some Events

### The Virtual Autumn Gathering (AGM): Nov 7

The virtual 2020 AGM will be hosted from 12 Coates Crescent on Saturday 7 November at 2pm Scottish time (9am in Toronto). <https://www.rscds.org/events/rscds-agm-2020>

### Winter School 2021: Feb 21 - Feb 26

Winter School welcomes 150 dancers from all over, and ends with a Grand Ball in the majestic setting of Blair Atholl. [www.rscds.org/events/winter-school-2021](https://www.rscds.org/events/winter-school-2021)

### Spring Fling 2021, Aberdeen: Apr 2 - Apr 4

Scottish Country Dance Festival for dancers aged 12 - 35. Alternative arrangements are under consideration.

[www.rscds.org/events/spring-fling-2021](https://www.rscds.org/events/spring-fling-2021)

### St Andrews Summer School 2021: HOPEFUL

The Society Board hopes this will go ahead. Keep checking. [www.rscds.org/events/winter-school-2021](https://www.rscds.org/events/winter-school-2021)

### TAC Summer School 2021: July 25 - Aug 1

• Classes for all levels • Teacher Candidate Courses (units 2, 3, 5)  
Mount Royal University, Calgary

#### Teachers:

Janet Johnston, Ron Wallace, Alan Twhigg, Barbara Johnston

#### Musicians:

Judi Nicolson, Ian Muir, Fred & Kathy Fraser Collins, Terry Traub, Mary Ross

Check for latest update: [www.tac-rscds.org](https://tac-rscds.org)

### Australian Winter School 2022: Sept 25 - Oct 2

Originally Scheduled for Sept 2020.

Info: <https://winterschool2020.com>

### Weather Words

#### Answers

H  
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### ~ Board Meeting Dates ~

Members of RSCDS Toronto are welcome to audit Board meetings (i.e. Zoom in, and silently observe). For details, contact Fiona Alberti: [fiona@alberti.ca](mailto:fiona@alberti.ca)

#### Scheduled Dates

Nov 9 Dec 10  
Jan 6 Feb 8 Mar 11  
Apr 7 May 10 Jun 10



Please send submissions to *Set&Link* by the 10th of each month. Send to Donald Holmes [deholmes@sympatico.ca](mailto:deholmes@sympatico.ca)

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