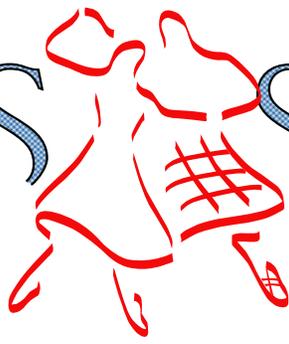


RSCDS
Toronto
www.dancescottish.ca



SET & LINK

Branch Award

★ Maureen Richardson ★

From the Chair...



Hello dancers. As you are aware from our September e-notes, all Toronto Association events have been suspended until social distancing restrictions have been removed. As we are not currently dancing, I look back at all the fun times I have had as a dancer, all the friends that I have made, and all the joyful times we have shared with others. I certainly look forward to dancing again, as do all of you.

Thank you to all our dancers who have renewed their RSCDS membership in these uncertain times. Well done.

We are still not dancing face to face; however, there are a number of Toronto social groups providing virtual dancing opportunities using Zoom. It is not the same as dancing in person, but it keeps you connected to other dancers and will keep your legs in shape for when we return. We are also making plans to have a virtual Monthly Dance in December. [\[See page 2\]](#)

Volunteer Awards are usually done in person at a dance. As it will be some time before we have a face-to-face dance, we would like to recognize the Toronto Branch Award and the Volunteer Award recipients in this *Set & Link*. The certificates will be presented at a later time. Congratulations to the award recipients.

I remember when I started dancing. My wife, Joanne, pointed out a magazine article about dancing your way to fitness. Scottish country dancing scored very high on aerobic activity. There is nothing like a spirited down the middle and up to get the blood moving. We had enjoyed a short trip to Scotland and thought we could give it a try. I called to find out about dance classes. Molly Graham gave me all the details. I asked her, "Do you have to be Scottish?" She replied in her lovely brogue, "Oh no, but a wee bit crazy helps." I was pleased to hear this as I am not Scottish. Joanne's grandparents came from the UK, but both of my parents were born in Slovenia.

My daughter, who has seen me wear a kilt her entire life, suspected I must have some Scottish blood in me. Last Christmas, she bought me an Ancestry kit to find out once and for all. Well, the results are in, and not surprisingly I am not the least bit Scottish. As expected, most of my ancestry is from the Slovenian region. However, 2% of my ethnicity is from the area defined as England, Wales, and Northwestern Europe. Now, 2% is not a lot. The scientist in me says that 2% is the margin of error for these tests, and it is quite likely I am not linked to the British Isles. But then again, I might be, just a little. I will hold on to that. In any case, I can always rephrase a quote from Healey Willan, "I am Canadian by birth, Slovenian by extraction, and Scotch by absorption."

Stay safe,

...Louis

Maureen has had a lifelong involvement in the dancing world, having started dancing as a four-year-old and obtaining her teaching certificate at the age of seventeen. Since then she has put massive mileage on her car as she thinks nothing of travelling 50 km or more to an engagement, and you can put your money on the fact that she will never



say no or be late. Maureen has taught a huge variety of classes, initially with the Rosedale Youth Group (picture below). Throughout her career, she has concurrently led beginner classes, three social groups, workshops, ceilidhs, and participated in festivals. She is never too busy to take on another request or challenge. Her teaching activities are not limited to Toronto Association events as she has used her connections as a schoolteacher to promote dancing in schools. She also initiated the Ambassador Training class to encourage non-certificated teachers to lead classes in their local schools and community centres.

Maureen is committed to introducing dance to newcomers by offering "Family Friendly" events and integrating beginner dancers into her established classes. Her commitment to the youth scene is impressive, not only in her role as chair of the Youth Committee but also as organizer of the Youth Ball for many years, a member of the Spring Fling committee, and the establishment of special classes for



Millennials. As a former director and latterly a member of the Education and Training Committee, in addition to her role on the Teachers' Panel, Maureen has demonstrated her passion for the future well-being of the dancing scene. Her many years of commitment to the promotion of and enthusiasm for dancing make her a most deserving recipient of the RSCDS Branch Award. ■

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

Moirá 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 [Moirá](#) 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 12 Dance

Virtual Family Christmas Dance

Saturday, Dec 12 @ 7:30pm

7:30 - 9:30 p.m. ~ FREE

Location: The Great Hall of your own abode

Dust off your computer screen, ghillies, kilt, and gowns

~ masks optional ~



We all miss dancing... especially our traditional, hugely-popular Family Christmas Dance. We shall revive some of that spirit with a Virtual Family Christmas Dance. The programme will be mostly the same as planned pre-COVID:

[2020-December-cribs+video.pdf](#)

All are welcome, but register with [Keith Bark](#) for a password to join via Zoom.

More details closer to the event



Notes about Zoom Classes this season

As physical distancing requirements continue, Deirdre and I will run Zoom Scottish country dance 'social' classes, for our own groups, and in tandem with Bloorlea. [[Glenview and Rosedale also offer virtual classes](#)] There is no cost to attend, but if you enjoy the class, we request that you join the RSCDS through RSCDS Toronto, or your local branch (Friday classes have attracted dancers from Australia, New Zealand, and Brazil).

Classes are open to all, and you can attend multiple nights. Invitations for classes are sent out weekly – each with a unique meeting number and password for better security. You must 'register' by sharing your email address with the designated contact person.

... Keith Bark



Dance Scottish

AT HOME

Each week, our good friends at the Society in Scotland send out a *Dance Scottish at Home* eZine to dancers worldwide. They are working hard to cheer us up and to keep the SCD community engaged until we can dance together again.

Every eZine features a link to a video class given by notable teachers from Scotland and elsewhere. You can join the class live and interactive on Wednesdays (2:00 p.m. in Toronto), or simply view the same class at leisure on Fridays (or any time thereafter if you keep the email).

If *Dance Scottish at Home* does not arrive weekly in your inbox:

[Sign up here](#)

Volunteer Awards ~ 2019/20

The Toronto Association benefits from a committed, hard working body of volunteers who give generously of their skills and time. The Volunteer Awards endeavour to celebrate that generosity.

We encourage volunteer participation. We would not be the vibrant dance community without the help of our volunteers, large and small, teachers, committee members, and helpers.

For those who have volunteered, thank you. For those who have not yet, we encourage you to become involved if you can.

Special thanks to the Volunteer Awards Committee :
Theresa Malek, Glenna MacDonald, and Arlene Koteff.

...Louis Racic

Ann Campbell

Ann Campbell has been a member of the St. Andrew's of Brampton Scottish country dance group since the late 1970s. She also danced regularly at Erin Mills and Trinity.

Besides serving many terms as Chairman of St. Andrew's of Brampton, Ann has been a member of the Executive of the RSCDS's Toronto Branch (now called the RSCDS Toronto Association). She



was the Convenor for the 2001-2005 Tartan Balls. At the April 2006 Annual General Meeting of the Toronto Branch, she was elected to the Board of Directors, as the Program Director. She completed her term in April 2012.

Ann is known primarily as a Scottish dance deviser and has written more than 190 dances. Her first dance, *Mrs. Marjorie Coulter*, honours the founder of the St Andrew's of Brampton social group. The dance was premiered on November 5, 1986, at the celebration of St Andrew's of Brampton's twentieth anniversary.

Throughout her career, she published three volumes of dances: *St. Andrew's of Brampton: A Collection of Scottish Country Dances*, *St. Andrew's of Brampton, Book II: A Collection of Scottish Country Dances*, and *Who's Who in Toronto*.

Her *West Toronto Ball Welcome* was selected from eleven jigs as the winner of a competition to celebrate the twenty-fifth West Toronto Ball. It was the first dance on the programme and was published in *West Toronto Ball Jigs* (1994).

St. Andrew's of Brampton was published by the RSCDS in *Book 37: Frae A' The Airs, Volume 2* (1992). Five sets of music have been written for this dance by four bands: Fiddlers Three Plus Two, Iain MacPhail, Alastair Hunter, and David Cunningham. This well-known dance is deserving of its world-wide popularity and can be considered a crowning achievement. ■ [Video of the dance](#)

Joanne Racic

Joanne had only been dancing for two years when she became a member of Jean Hamilton's demo team from 1993 to 1996, and since then she has totally immersed herself helping with social group and Association activities.

As a long-time member of Trinity social group, she has organized the summer dance programme, acted as teacher liaison for five years, and followed that by organizing the end-of-year celebration known as Trinity Assembly until 2013.

Her involvement since 1996 in the organization of the Tartan Ball has seen her acting as a committee member or willingly assisting with many of the vital details, not least of which was repainting at least thirty-one shields to be displayed at the Ball. For the last four years, she has been the ticket convenor for the unenviable task of ensuring that all attendees are happily seated with their chosen dining companions.

The dance wear bazaar held each year at the Association workshop has been an important fund raiser to defray Workshop expenses. Not only has Joanne's contribution been as a member of the committee since 2016, but she has also used her creative talents and time to make articles such as shoe bags for inclusion in the sale. Joanne now chairs that committee.

Joanne's 29 years of involvement in the dancing community and her contribution to the activities of the association make her a long overdue recipient of this award. ■



Volunteer Dance Devisor Competition

Congratulations to May Webster, the winner of the Volunteer Dance Devisor competition.

Her programme successfully and creatively followed the guidelines set out by the Teachers' Panel for variety, danceability, and fun.

We look forward to dancing May's programme — whenever that shall be. ■





Thank You to our contributors

Dear Members: Set&Link needs your contributions. We're sure many of you could share remembrances about an individual who greatly influenced your dancing. Or, how about a most memorable character? Perhaps you have a "My Best COVID Moment" story. It needn't necessarily pertain to Scottish country dancing; it could be a great read, or a film, or a strange circumstance. Your contributions keep us all connected, especially during this non-dancing period.

Keith Bark reflects on St Kilda

Ninety years ago, on the 29th of August 1930, the last remaining inhabitants of St Kilda were evacuated and resettled in various parts of the UK. At its peak, St Kilda had close to 200 inhabitants.

St Kilda is actually a group of islands, the main one being Hirte, (also spelled Hirta, and in Gaelic as Hiort) lying about 100 miles west of the mainland of Scotland and about 40 miles west of Harris, Western Isles, where Deirdre and I have visited every year for the past 20+ years — but not this year!

It has long been a dream of mine to visit St Kilda, but that is not possible in October when we usually go to Harris. Ships only go to St Kilda between April/May and August/September, the sea being too rough in the autumn and winter, not just for the crossing, but also preventing entry into the one bay for anchorage.

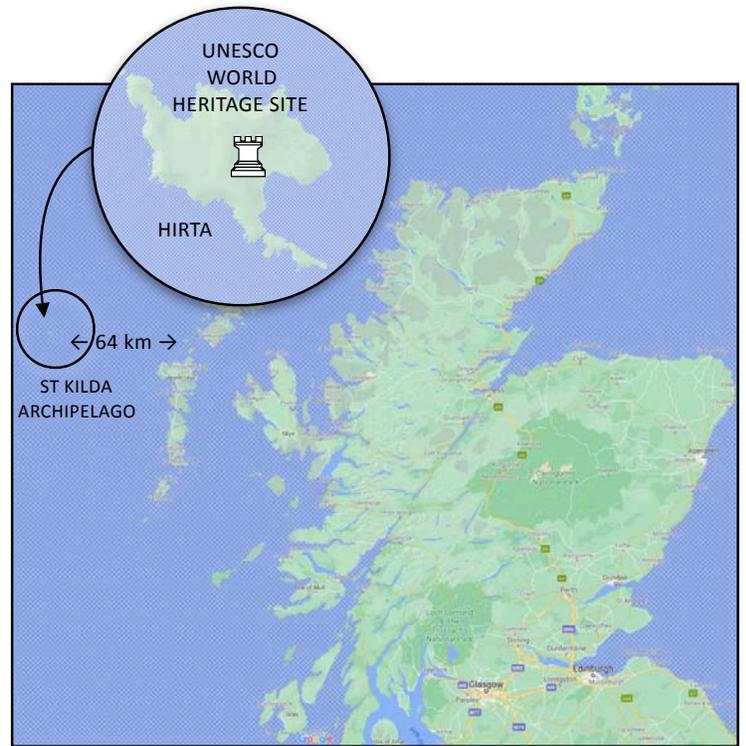


There is evidence that the islands had been populated for at least 2000 years, and because of their remoteness, the people lived in a very different manner to the “mainlanders”. There was no written history; documentation of life on the islands is based on visitors’ records from the early 1700s. Unfortunately, these early visitors brought with them diseases, the worst being smallpox, which virtually wiped out the population in 1727. Only a few children and one man survived the outbreak and new families were moved to the islands from Harris by the then owner of the islands.

The island was organised in a very socialist manner by the residents. Everybody helped (worked) in all the daily tasks. Men’s tasks included fishing and climbing the cliffs to capture gulls, and gather eggs. Women’s tasks included weaving and candle making. Children were given tasks suitable for their age. The men would meet to decide what needed to be done for that day or the next few days and decide who would do what. Some visitors referred to this as the island parliament!

Being remote, the animals were also quite distinctive. The sheep, in particular, were, and still are, a unique medieval breed known as Soay sheep (Soay is a small island in the St Kilda group).

No one knows why the set of islands is called St Kilda, but of course there are several theories. The bottom of the list is that the



group was named after a saint. Another is that the name comes from the old Norse word *childa* meaning fresh water spring (there is a fresh water spring on Hirte). Another theory is that it’s a misunderstanding of the name Hirte. The residents would pronounce it somewhat like “chilta” with the “ch” being pronounced as in “loch”. These latter theories fail to explain where the “St” came from.

The island group is now a UNESCO World Heritage site managed by the National Trust of Scotland. Nobody lives on the site, but there are Trust people and scientists there in the summer months. Visitors are allowed but limited in number.

Deirdre has been reading a recently-published novel about St Kilda, *The Lost Lights of St Kilda*, by Elizabeth Gifford. This reminded me of my dream to visit the island group. There must be several hundred books and publications about St Kilda and also videos and recordings. I have bought a lot of such books over the years and maybe one year I will get there. ...Keith Bark

[Woodglen danced *The St Kilda Jig*, by Deirdre MacCuish Bark, at the 2016 RSCDS Toronto Gala Day: [video](#)]



Don's New CD Coming Soon

Don Bartlett has a new solo piano recording

to be released this fall. It includes twenty of his own tunes. Don is multi-talented: a consummate musician, a Scottish country dancer, and a certificated SCD teacher – makes for a most promising CD. The selections on the CD are:

- *A Bonnie Lassie*, 8j32 (by Don Bartlett);
- *Petronella*, 6r32 (for 3 couples);
- *Miss Ogilvie's Fancy*, 8s32;
- *The Express*, 8j40;
- *The Links o' Forth*, 8r32 (by Bob Campbell of Oakville);
- *The Delta Borderers*, 3s32 (by Ruth Jappy);
- *Ruth's Return to Glen Ravine*, 8j32 (by Don Bartlett);
- *The Friday Night Musician* (by Ann Campbell), 8r32;
- *Stuttgart Strathspey*, 6s32 (for 3 couples);
- *Links with St. Petersburg*, 8j32;
- *The Tri-Mariner*, 8r32;
- *Any Good Strathspey*, 8s32;
- *Any Good Jig*, 8j32;
- *Smiling Lila*, 8r32 (by Don Bartlett);
- *The Jappy Farewell Waltz*.

Don said "My selection of dances was very simple. I selected music that I like and wanted to play – my own and traditional. There's lots more music that I want to record than I could fit on a CD, and I hope next year (!?) to make a band CD. When I considered the music I wanted to record, I thought about piano versus band, and chose, for the piano CD, the music most suitable for solo piano that encompassed a mixture of styles.



Lila • Don • Yvette

For example, of the strathspeys, two are traditional, one is modern, and one is pastoral. The closing waltz may not be suitable for dancers because the tempo varies substantially, but I wanted to record it, and perhaps the changing tempo will add an extra dimension to warm-ups."

I noticed several selections honouring Alex and Ruth Jappy and asked Don about them.

"Ruth and Alex were integral to my early years playing music. They lived in Toronto.

Alex played in my first band. The tunes I wrote occasionally referred to Ruth or Alex, so, since I am playing lots of my own tunes, there are dances that mention Ruth Jappy. The waltz is one I wrote when the Jappys moved out to Vancouver."

The Friday Night Musician was devised for, and the lead tune composed in honour of Gordon Hamilton, who always played the recorded music for Jean Hamilton's class in Mississauga.

Much of the personal is brought into the mix on the CD, and I am particularly delighted that the recording contains *Smiling Lila* — a fabulous dance with fabulous music, written by Don for his granddaughter.

Don, we can't wait... in fact, we are all keyed up!

...Teresa Lockhart

We dance in *The Dish With One Spoon*

We stand on ground that is the ancestral territory of peoples who were here long before Europeans crossed the ocean. We stand on the traditional territory of the Haudenosaunee, the Huron-Wendat, and the Mississaugas of the Credit First Nation.

In churches where many of our social groups dance, the worship services often begin with a version of this land acknowledgement, and they pose the question: "Upon whose land do you live?"

Treaties with this region's First Nations were based (on one side at least) on an indigenous concept: The Dish With One Spoon.

The "dish" represents what is now southern Ontario — from the Great Lakes to Quebec, and Lake Simcoe to the US border. We all eat out of the Dish (share the territory) with only one spoon. Significantly, there are no knives; we must keep the peace and share the Dish for the mutual benefit of all. We have responsibility to ensure the Dish is never empty, and we must care for the land and the creatures we share it with.

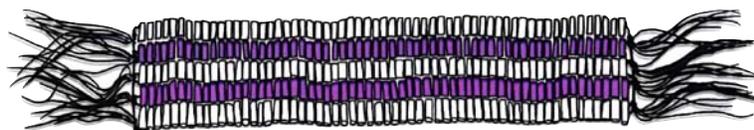
The concept of **The Dish With One Spoon Wampum Belt Covenant** was often used while making treaties to avoid conflict. The wampum belt, in effect, is a record of a diplomatic agreement.

In treaties with European powers, indigenous people continued to observe the concept, but Europeans had a different view, believing in private property. They either could not or would not understand the concept. Indigenous people were given less than three per cent of their homeland, in 617 small "Reserves".



Indigenous peoples, and recently some scholars, believe the ancient Dish With One Spoon concept can raise awareness of both ecological and environmental sustainability. At its core is the idea that those who use the land should not abuse the land. We should take only what we need from the land so that there will be a healthy, long-term, sustainable environment.

When we once again have the privilege of using churches and public spaces – and we will – how much greater will be our appreciation in regaining what, out of necessity, we relinquished for a short time? On whose land do we dance? ...Donald E. Holmes



Two-Row Wampum Belt (*Kaswentha*)

Anne Taylor: How I teach a Workshop

Anne Taylor is the current St Andrews Summer School Director, current RSCDS Convenor of Education and Training, a successful tutor and teacher. I asked her to write up a workshop that was enjoyed by many teachers.

Whether one is a teacher, teacher candidate, or a dancer, it is interesting to see how an extraordinary tutor prepares for a class. Thank you, Anne.
... Teresa Lockhart



In 2019 I was asked to do a workshop for SERTA, England (South East Region Teacher's Association). I chose "How to do it" as a theme but tried to incorporate progressive teaching. Following a walking warmup and stretching, I began with the class in a large circle for Skip Change of Step; briefly looking at advance and retire before doing Slip Steps.

Warm up dance: *The Ferryboat*, 32 Jig or Reel circle dance – *Let's All Dance*

All face into the circle, men with partner on right.
All advance and retire for 4 bars, then 8 slip steps to the left.
Repeat advance and retire, then 8 slip steps to the right.
Face partner for Grand Chain for 4 places, giving RH, LH, RH, LH for 8 bars to face a new partner.
With new partner, join both hands and dance 4 slip steps towards centre and back out again.
Turn RH 4 Skip Change of Steps, open-up in a circle, facing in, ready to begin again.

Formations taught

- Grand Chain
- Ladies' Chain
- Set To and Turn Corners
- Espagnole
- Double Triangles
- Lead down the middle for 3, up for 3 and Cast off
- Reels of three on the sidelines
- Reels of three after Set To and Turn Corners

Dances used

- Kendall's Hornpipe*, 8x32 Jig, Graded Bk 1
- My Mother's Coming In*, 8x32, Reel, Book 15
- Mrs Stewart's Jig*, 8x32 Jig, Book 35
- Mrs MacLeod*, 8x32 Reel, Book 6
- City of Belfast*, 6x32 Strathspey, Book 48

Ladies' Chain – Walked in 2-couple sets, 1st couple in 2nd place opposite side

This is how I like to teach it – Bars 1-2: Ladies give RH as they pass each other on the diagonal, curving slightly. At the same time, men dance slightly out and up or down (dancing the shape of a rugby ball), into the place vacated by the lady. Bars 3-4: Men now half turn the lady LH, and while dancing through his vacated place, the lady dances into a place diagonally opposite where she began, while he returns to place facing out. Repeat this movement. Men Polite Turn to finish.

When teaching and showing this formation I mentioned this is a Chain movement. Therefore, for a split second, the ladies USED to hold on before giving LHs to the man, thus forming the Chain. That's how we did it in the past; sadly, not now.

Dance – *Kendall's Hornpipe* — A simple dance even for beginners.

Pas de Basque for Double Triangles: I emphasized use of the jeté to travel with Pas de Basque. Couples stand Back to Back with partner. Points to Note: Orient couples as in the dance. Set R and L and use jeté to spring round each other, moving to the right. Still Back to Back... Set again and use the jeté to spring round partner and out to the sidelines to face partner, pulling R Shoulder back.

Now, into 3 couple sets... 1st couple in the middle, Back to Back facing own side of the dance.

[Notes: Rotate couples; arms extended not stretched; set should not be so wide they cannot reach — the Manual states supporting couples may spring slightly forward and back to complete this movement. I repeat, SLIGHTLY.]

Dance – *My Mother's Coming In*.

Set To and Turn Corners: 1st couple and 1st corners set to each other and turn (2 Pas de Basques). Points: No cheating, but anticipation is required. Prepare to turn on the 2nd Pas de Basque. Use the Right jeté to spring round your partner and the Left jeté to spring into the middle; the corner dancer must help by slightly lifting 1st couple and guiding them into place with the left hand. Hands are extremely important to assist the dancing couple to get back into the middle of the dance. Setting to 2nd corner is not so challenging as 1st couple only need to get to 2nd place opposite side.

Dance – *Mrs MacLeod*. The dance begins with 1st and 2nd couples dance RH across and LH back. (I am often asked, "Who joins with whom?" My reply is, "Whoever gets there first.")

1st couple lead down the middle for 4 steps and up to finish facing 1st corners.

[Points: Man guides his partner up to face her 1st corner while he gradually slips in behind her to face his 1st corner. I have seen this done differently where the man hesitates a little and allows her to dance up alone, leaving him slightly below.]

Espagnole: We walked through this movement.

[Points: Dance towards the opposite side and back to own side.

1st W crosses 2nd W in front of her. 1st M crosses 2nd M in front of him. Sometimes this movement is shortened and looks like a turning in the middle of the set.]

Dance – *The City of Belfast*. This was a favourite, well known to the group. Therefore, I didn't spend much time teaching the dance, apart from mentioning the change of direction for 1st Man into the Reels of 4 across.

[Points: Set to corners and use Left leg to extend further, enabling the move from 1st corner to 2nd corner. Also, the movement involved in getting the 1st couple back to 2nd place – 1st couple use L leg to push themselves into 2nd place and pull back R Sh to finish in 2nd place opposite side.

Quoting Miss Milligan: "We do not dot every i or cross every t". Slight variations and interpretations have emerged worldwide, and they are acceptable, provided they remain slight and do not present an obstacle to the enjoyment of dancers who may be unfamiliar with them.

...Anne Taylor

Grace Notes



Sheila Brown

d. 9 April 2020, in her 77th year

Sheila Brown of London, Ontario, was a smiling presence at many a Tartan Ball. She was gifted and accomplished at Highland Dance, Scottish Country Dancing, and Irish Set Dancing. Sometime in the '60s she attended St Andrews Summer School. She impressed Miss Milligan, who invited her to come back the next summer to take her Teaching Certificate. Alas, that never happened. However, Sheila taught young

people and was active in dance demos and functions for 40 years in both London and Toronto. Our condolences to her family, and to her dear friend Peter Auksi who usually accompanied her on dance adventures.

The Lonesome Reel



At the height of the summer heat wave, an email arrived from Reuben Freemantle of SCD Dictionary fame. I sensed urgency. While working on a COVID-inspired compilation, [Dances for Small Numbers of Dancers](#), he had devised *The Lonesome Reel* (medley S32+R32), suitable for 1, 2, 3, or 4 dancers in a diamond set. He needed video to illustrate the dance and (alas) the Graziani family of Bologna, Italy (mum, dad, and two teens) was not available. Please, could I produce a video for him? Full of unwarranted confidence, I said, "Sure."

Teresa walked me through the dance, multiple times. It's simple in principle, but it was strangely difficult for me to remember. Finally, I overcame lockdown lassitude and got it. So early one morning, before the sun was high and the heat unbearable, I set up cameras and music on our deck, put out colour discs to mark set positions, and cued Teresa to start the music. Oh, my! How my fitness level had declined under lockdown... how my Pas de Basque, never great, was now a Pas de Blah... my steps... 😞 But, I got it done and posted [the video](#).

Here's a challenge for Toronto dancers... Reuben deserves better than I gave him. It would be wonderful if, circumstances permitting, dancers more capable than I would perform and record the dance for Reuben. It's actually a fun dance, even for one person, and it's a good workout. If you need help with music/editing/posting: roblokhart@rogers.com
Instructions and diagram: www.scottish-country-dancing-dictionary.com/dance-crib/lonesome-reel.html ... Rob Lockhart

Ah hah! My Best COVID Moment



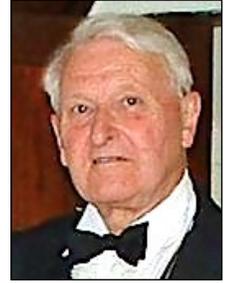
I am enjoying the beautiful northern wilderness at my cottage on Ice Chest Lake, north of Timmins. I was just reading the latest *Set&Link* and thinking how much I miss dancing when my eyes settled on my collies, Tartan and Bracken. I suddenly realized that I *could* actually dance with no COVID restrictions. It took only six months for the light to come on: *I can dance with Bracken and Tartan!*

Tartan has been learning the dance. He is a very lively and enthusiastic dancer! Bracken has been limping for a couple of months (an old shoulder injury), but when he spots Tartan dancing with me, up he struggles and joins in.

So there it is! If you teach your dog to dance, no mask or distancing is required. You don't even have to sanitize. I think Scottish dancers would enjoy the concept.
...Carolyn Pearce and the boys

Reuben Freemantle – the person behind www.scottish-country-dancing-dictionary.com

Rob Lockhart wrote: Which of us has not spent hours on Reuben Freemantle's dance dictionary website prepping for upcoming SCD events and exploring dances and dance videos? It's time we knew a bit about this chap to whom we owe so much! I asked Reuben for a brief profile. Before you read his words, you should know this:



Reuben Freemantle

- He was a nuclear physicist; then software manager for IBM in Europe. He's now retired.
- He was born in Alton, East Hampshire (Jane Austen country).
- Reuben and his wife Chris live in Newbury, Berkshire, not far from Highclere Castle. Traditionally, with children, grandchildren, and friends, they vacation in the Outer Hebrides, on Barra. He says:

The dancing there is typical ceilidh style in the oral tradition, totally uninfluenced by any authority such as the RSCDS, and includes local variants of *Reel of the 51st Division*, *Postie's Jig*, *The Dashing White Sergeant*, *Strip the Willow*, *The Schottische*, *Canadian Barn Dance*, a proliferation of Old Tyme and Sequence dances, and even (ugh!) some Line Dancing.

Reuben wrote: My first serious Scottish Country Dancing was in about 1960 with the Dorchester group (now subsumed into Dorset Caledonian Society), taught by Martin Sprague (devisor of *The Starry Eyed Lassie*); our class felt immensely proud to have mastered *Mairi's Wedding* and *Muirland Willie* after three years!

In 1974, I joined Newbury and District Caledonian Society, taught initially by the prolific devisor, Jean Attwood. Both groups were somewhat isolated from RSCDS Branches and, with no RSCDS qualified teacher, relied on experienced members for teaching.

For lack of ready access to official RSCDS teaching material, I started my own "Dictionary of Scottish Country Dancing" in the 1980s. It was still not sufficiently complete for a printed publication when my webmaster friend [Laurence] suggested creating a site for it in 2009. Subsequently, he added MiniCrib, dance videos, and Keith Rose diagrams. Although I am the front-man for the site, and am responsible for the material original to us, Laurence deserves the much greater credit for making all the disparate dance material readily available to the SCD community. Without my input, most would not miss anything; without Laurence there would be no site.

Within SCD, my obsessions are

- helping the inexperienced to succeed and so to enjoy dancing;
- meticulousness (pedantry?) over written instructions.

My abominations are

- ambiguity;
- dances which don't flow;
- warm up (I need to conserve my limited resources!);
- excessive concentration on footwork; and
- elitism.

re-MEMBER me!

Some Still-Hoped-for Events



I'm pleased to report: as this *Set & Link* goes to press, many of our members have renewed prior to the expiry date: September 30. Your continuing support allows us to maintain continuity and community so we can be ready to dance again post-COVID. To renew Membership, visit dancescottish.ca and click on **Membership**.

You can renew online or download a copy of the Membership Form, fill it in, and post it to me. ... *Bill Barber*

Three ways to re-MEMBER me!

1. via Interac e-Transfer to: RSCDSTA@gmail.com
Easy, if you do online banking. Set it up with your bank. Transactions are usually free for you, and TA avoids a 3% fee. Don't forget to execute your payment after you submit the form. If your bank requires a password for the recipient, send it to: tobillbarber@gmail.com

2. via PayPal
PayPal also accepts VISA and MasterCard.

3. Paper • Pen • Post
If you are a *Set & Link* by post person, a Membership Form was enclosed with your September issue. Also, you can download a paper form at: www.dancescottish.ca/Membership-Form.pdf
Fill it in, then post it with a cheque payable to RSCDS Toronto to:

Bill Barber, 54 Harper Avenue, Toronto M4T 2L3

The 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).
Details & Info: <https://www.rscds.org/events/rscds-agm-2020>

Winter School 2021: Feb 21 - Feb 26

Winter School typically welcomes 150 dancers from all over, and ends with a formal Ball in the majestic setting of Blair Atholl Castle. Details & Info: www.rscds.org/events/winter-school-2021

Spring Fling 2021, Aberdeen: Apr 2 - Apr 4

Scottish Country Dance Festival for dancers aged 12 - 35.
Details & Info: www.rscds.org/events/spring-fling-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 Twigg, Barbara Johnston
Musicians: Judi Nicolson, Ian Muir, Fred & Kathy Fraser Collins, Terry Traub, Mary Ross
Details & Info: www.tac-rscds.org

Blue Ridge Scottish Dance School 2021: July

Appalachian State University, Boone, NC, USA
Teachers: Linda Henderson, William Williamson
Musicians: Mo Rutherford, Neil Copland, Mara Shea
Details & Info: www.blueridgesds.org

Australian Winter School 2022: Sept 25 - Oct 2

Originally Scheduled for Sept 2020.
Details & Info: <https://winterschool2020.com>



FOR RENT

Spacious 1-bedroom apartment

This beautiful main floor apartment in the Annex has high ceilings, and good storage, with access to laundry and garden. Possibility of a parking space.

Available Dec 1, 2020.

\$2000/month (utilities included)

Contact Moira Korus:
smkorus@sympatico.ca



~ 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

Scheduled Dates

Oct 14	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

RSCDS Toronto Association Board of Directors

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