



From the Chair



As I write this on Thanksgiving Monday, I am looking forward to our activities in the rest of the month. The main events are the next two of our Fall Ceilidh dance parties.

Some try to see distinctions between ceilidh dances, country dances, and what we do as RSCDS dancers. The quick answer is that they are all in the same family. Those dancing to the 48th Highlanders at the St. Andrew's Ball are dancing to a program of dances to be found in the earlier books of the RSCDS. The major difference is not the repertoire but the exuberance of the performance. Miss Milligan might have had something to say.

The relatively simple dances featured at ceilidh classes introduce newcomers to the fun and excitement and sociability of dancing to great music without getting too technical. Who knows? Some of the people who try ceilidh may want to try RSCDS as well. That's what is happening in Vancouver, Cincinnati, Glasgow, and exotic locations such as El Swere.

The annual Toronto Workshop will soon be upon us. Those of us who have opted for a life in the RSCDS always want to improve our technique so we can dance to the best of our ability for as long as we are able. Valerie Fisher and Tony Szeto and their team will give you a great welcome to the event with exceptional teachers, wonderful music, and a dance to follow.

See you there

Ceilidh with class



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

The 47th Annual Tartan Ball

The Tartan Ball is the highlight of our dance season. We have created quite a tradition, for which we should all be justifiably proud. Every February since 1964, the RSCDS Toronto has held its gala Tartan Ball in the Edwardian splendour of the Fairmont Royal York Hotel, Toronto. We continue this tradition with the 47th Tartan Ball on February 20, 2010.

The evening begins with a reception in the foyer, complete with hors d'oeuvres, giving you a chance to greet old friends and meet new ones. Out-of-town dancers are provided with a small tartan ribbon so we may recognize and welcome them. Once we are ushered to our seats, the Head Table guests are piped in.

An elegant meal is followed by a few words from our Chairman, the Scroll of Honour recipient, and the Guest of Honour. After dinner, dancers don their ghillies while the ballroom is cleared, and non-dancers retire to the balcony to watch the proceedings.

Dancers are piped back into the ballroom in a spectacular Grand March; the first dance is announced; sets are counted; the band strikes a chord; and the evening's dance programme begins. The fun goes on into the "wee sma' hours".

This is the 47th Tartan Ball. What makes this Ball so special? Everyone will have an opinion. My own view is that I am privileged to go to a fancy dress ball. I enjoy the anticipation, seeing everyone in finery, and dancing to music by Toronto's very own, world-renowned Bobby Brown & The Scottish Accent. It is truly exhilarating. We are fortunate.

Although we often take it for granted, this formal, grand event is unsurpassed in North America and perhaps the world. Throughout the dancing season, our teachers prepare us for this ball and the dances for the ball are sprinkled into the monthly dance programs, so there is plenty of opportunity to dance them. On the night of the ball, you will be ready.

The Tartan Ball Committee is working hard to ensure a grand evening. This year we are adding some special features to enhance the camaraderie and enjoyment of the evening. Look for additional announcements in the December and January newsletters. This year we will honour one of our own, Isabelle Macpherson, the Scroll of Honour recipient. As well, we will have a special Guest of Honour, who will be announced once details are confirmed.

We invite you to attend this premier event. The order form for tickets which is included with this newsletter may be used for individuals, couples, or groups of up to ten. We encourage all to attend.



... Louis Racic, Tartan Ball Convenor

December *Family Night* Dance

Date: Saturday, December 12, 2009
Time: 7:30 - 10:30 p.m.
Place: **Crescent School**, 2365 Bayview Avenue
Music: The Scottish Accent
Hosts: • Aurora Heights • Erin Mills (Tues.) • Glenview

The Highland Fair	J 6x32	Graded/6
Sally's Fancy	S 8x32	27/6
Selkirk Reel	R 8x32	Let's all Dance
Haste to the Wedding	J 6x32	25/6
The Birks of Invermay	S 8x32	16/2
The Dashing White Sergeant	R 6x32	3/2

Interval

St. Andrew's Fair	J 8x32	5/82
The Blithest Lass That Ever Was Seen	S 8x32	MMM2
The Flowers of Edinburgh	R 8x32	1/6
The Moudiewort	J 8x32	11/7
From the Broomielaw	S 4x32	Holden
The Edinburgh Castle Reel	R 8x32	Child/8

Extras

Mamie's Jig	J 4x32	Brandon
Highlandman's Umbrella	R 4x32	Holden

Hand sanitizers will be available at Monthly Dances.

Monthly Dances

The first Monthly Dance of the 2009-10 season is now history. On a wet, soggy night, 109 dancers showed up, ready to reel! This is about the average number for the September dance. It is important that the Monthly Dances get a lot of support during the remainder of the season because we need 130 dancers at each Monthly Dance to break even. We are fortunate to have great bands playing at our Monthly Dances: Bobby Brown & The Scottish Accent, and Don Bartlett & The Scottish Heirs. If we don't support the bands by coming out we could lose them, and we would miss the special joy that comes of dancing to live music.

So, please mark your calendars – the Monthly Dances are all held at Crescent School on the second Saturday of the month, at 8 p.m., with the exception of the December and March dances, which will start at 7:30 p.m.

Dance instructions for the upcoming Monthly Dance will be available at the previous month's dance. They are intended for dancers who wish to prepare for the following dance and don't have access to the instructions on our website.

Come out and enjoy yourselves — it's a great way to spend a Saturday evening!

... Forbes Duncan

50-50 Draw

Proceeds for the 50/50 draws held at Monthly Dances support Dancing In The Park. At the dance on September 26, Gerry Bralten won \$120.



Special Events

Sore feet? Sore knees? Aching back?

Sunday, November 15, 2009 at Broadlands

Learn to look after your joints and deal with injuries caused by Scottish country dancing – something useful for all of us! The workshop will be conducted by Nora DeGraff, who holds a Master's degree in Physical Therapy and also an honours degree in Kinesiology. She has been dancing all her life and she enjoys taking new classes and treating people with dancing related injuries. Cost is \$5 for members and \$8 for non-members. 2:00 p.m - 4:00 p.m.

St. Andrew's Ball

Saturday, November 28, 2009

Come to the Fairmont Royal York hotel and dance the night away at the St. Andrew's Ball — an evening of dining, dancing, and pageantry co-hosted by the St. Andrew's Society of Toronto and the 48th Highlanders of Canada. In the ceilidh room you will dance to the pipes & drums of the 48th. In the Scottish country dance room, you will dance to Bobby Brown & The Scottish Accent. Contact information@standrews-society.ca.

Scarborough Christmas Dinner Dance

Monday, December 14, 2009

Join Scarborough SCD for this popular annual Christmas dinner dance. We'll have wonderful music by Bobby Brown & The Scottish Accent. At Q-SSIS Banquet, 3474 Kingston Road. Tickets are \$45 from Margaret at 416-283-4790.

Erin Mills Christmas Dance

Friday, December 18, 2009 @ 8 p.m.

The Erin Mills Group invites you to take a break from Christmas shopping to attend the Christmas Dance celebrating "Homecoming Scotland 2009" at Cooksville United Church. "The Reel Thing" will provide the music. Tickets are \$15. Further details from the Hamiltons: (905) 566-9599.

Erin Mills Hogmanay Ball

December 31, 2009

Erin Mills' traditional Hogmanay Ball will be held at historic Clarke Hall in Port Credit. We start with a wine reception at 7.30 p.m. and then dance to the music of Bobby Brown & The Scottish Accent from 8:00 until midnight. \$60 per person includes wine, punch, tea, coffee and snacks mid-evening. Contact Keith Bark 905-822-1707; barkk@rogers.com



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pkmose@planeteer.com

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

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

We prefer not to record an entire CD in one day. To avoid oncoming fatigue, not to mention anxiety to play “perfectly”, we spread out the sessions over three days. The first day is set up and checking levels. The



In the studio: Bobby Brown & The Scottish Accent (L to R): Laird Brown, Bobby Brown, Fred Collins, Kathy Fraser-Collins; Mike Kerwin (sound engineer).

second and third days we record – 7 cuts each day for the TAC 50th Anniversary CD. Once all the tracks are recorded, and we are happy with them, Laird and I, as co-producers, begin the “mixing” process. This entails listening to each instrument individually by track and balancing the tracks to achieve a good, solid band sound.

As every set is different, every mix is different, per cut. It’s not one mix across all cuts of one CD – we mixed every cut separately to achieve a standard band sound throughout the 14 tracks. The repetition of listening can subtly trick your ears, so mixing is done only a few cuts at a time before taking a break.

Mixing is a tedious and labour-intensive part of making a CD. Once we have finished the mix, Laird and I take home a reference master to listen to on various CD players – in the car, on a stereo, computer, etc. – then we tweak the mix as necessary. Once Laird and I are happy with it, we have the studio run a final mix and from this, and we make a master CD.

Mastering is a delicate, technical process to enhance the sound even further, and we rely on our sound engineer, Mike Kerwin, who has worked with us for many years. The master is sent to the manufacturer, to commercially press 1000 CDs, in this case.

As we say in SCD briefing, “meanwhile”....

Preparation of the artwork has been going on outside the studio. In this case, the TAC 50th book design was used as a basis for the cover. Details about the sets, tunes, composers, copyright, acknowledgements, credits, timings and photographs are all typed and laid out to become the CD insert. As I’ve said before, this is a labour-intensive, detail-oriented process to be checked and rechecked. Much of the tune information was researched by Lisa and the basic artwork was done on our computer by Lisa, who worked with Ian Souter, Deborah Graham and Pat Coyle and liaised with the studio team. The final artwork is sent to the manufacturer to meet their specs and be printed, and inserted in the jewel cases with the CD. It takes 10-14 days to receive the finished product!!

Making a CD requires total team effort. All of the band members’ comments and ideas are considered. I am fortunate to have top-notch musicians, most of whom I have worked with for over 40 years. They are a rare and dedicated breed of musicians and all of us in the SCD world are the better for it. My sincere thanks to them all and also to my wife, Lisa, for all her hard work on this project.

I hope our work for the TAC on this special CD for their 50th anniversary gives joy to dancers. Our thanks to the TAC for their ongoing support of The Scottish Accent band.

The TAC 50th CD, and others, may be purchased at venues where Bobby Brown & The Scottish Accent perform, or order from TACsound.



Krystianna Laurence

Hats Off to Krystianna!

A benefit ceilidh for a young dancer who’s fighting cancer.

Please join us for an evening of dance, performance talent, and good cheer. Come show our community support and encouragement for this courageous member of the Woodglen Children’s Group.

Hats Off to Krystianna Ceilidh

Saturday, December 5 ~ 7:00 p.m. - 9:30

St Andrew’s Presbyterian Church
115 St Andrews Rd

(1 block N of Lawrence E. between Brimley & McCowan)

Tickets: Minimum donation \$10
All proceeds to benefit Krystianna.

Please wear a hat (of any sort), dress is kilt casual.

To offer a talent or ask questions, call Teresa Lockhart, 416-759-9845
or email Sandra Scott at setandlink@hotmail.com

Sunday Afternoons at Broadlands

2:00 - 4:00 p.m. \$5 for members; \$8 for non-members.

November 8: Paul Maloney will teach some of the less well known dances of John Bowie Dickson, a long-time SCD teacher in Montreal, and at Pinewoods (Boston Branch summer school). SCD dancers will know his *Luckenbooth Brooch*, *Angus McKinnon’s Hornpipe*, and *The Wind On Loch Fyne*.

December 5: Deirdre MacCuish Bark will introduce us to dances chosen from the Ruthven collection of Rob Sargent, a dancer/devisor who lives near Inverness in the north of Scotland, plus some other dances gleaned from this summer’s wanderings through North America and Europe. The music of Colin Dewar will be used, from *The Windy Strath*, on *Calum’s Road*, by *Montgarrie Mill* and *Balnain House*.

December 13: Keith Bark will teach a selection of lively demanding dances, including both old and modern dances involving traditional and new formations. As with all Scottish Country Dancing, it will be enjoyable but both your brain and body will be taxed.

Grace Notes

Themistocles Papaioannou (Jan. 6, 1933- Feb. 12, 2009).

Themis Anno is sorely missed by his partner, Ruth von Fuchs. *Kali Nichta*, Greek for “Good Night” can also be translated as “Beautiful Night”. Themis enjoyed many beautiful nights filled with the immortal music and friendly companionship of Scottish country dancing. Long may it prosper!

Doris Wilson

Doris Wilson was a member of Toronto RSCDS for many years. For the past 10 years she danced with the Highlands Of Durham group. Prior to that she danced with Scarborough and Don Mills SCD. Doris began dancing in 1968 after being inspired by Dancing In The Park during a stroll through Edwards Gardens. A Memorial Service for Doris was held on October 20 in Port Perry.

The Royal Caledonian Ball

Jon Allen-Friend recounts his experience and thoughts at a prestigious ball.

In May I attended the Royal Caledonian Ball at the Grosvenor House in London. The Ball originated in the 1840s as a private gathering given by the Duke and Duchess of Atholl for their Scottish friends who resided in London. Over time, it has grown into a highlight of the London Season.

Traditionally, the president had always been the Duke of Atholl, who annually attended the dance. As the present Duke of Atholl lives in South Africa, the president is now Iona, Duchess of Argyll.

I thought it would be another ball in the usual RSCDS style, although having danced with London RSCDS, I knew to expect some vigorous birls. However, it was a Reeling Ball, which is probably the closest form of Scottish dancing to that done at country house dances some 100-150 years ago. The dancing style is more rolling and less balletic than Scottish Country Dancing, more defined

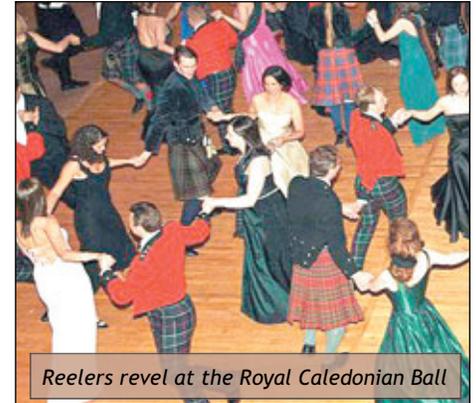
than ceilidh dancing, and the etiquette of reeling is somewhat different from that of SCD. From what I could see, Reelers like extremely formal dress. The ball ticket stated that ladies were expected to wear a sash!

Reelers take their SCD seriously and when they birl it is controlled and expected by the other dancers. For example, in the *Reel of the 51st*, it is normal after turning first corners, that the dancing couple will meet left hand with thumb grip, lean forward on the first setting step, lean back on the second step of the balance in line and then birl vigorously with left hand to give right hand to second corners with the music. Reelers seem to have a limited repertoire of dances but it is important to them that they are done well. I noticed less eye contact and flirting than in the RSCDS style of dancing.

I danced *Duke of Perth* in 5 couple sets 10 times and it was encored numerous times. *The Foursome Reel* and *Half Reel of Tulloch* (Reeler style) are routinely followed by two sets instantly merging



The Duke and Duchess of Argyll at the Royal Caledonian Ball



Reelers revel at the Royal Caledonian Ball

into an Eightsome. I found that if dressed appropriately, and dances are known well enough not to upset other dancers, one is made very welcome.

... J.A.F.

Double Celebration: Newtonbrook: 40 – Kathleen Kynoch: 80

On Monday, September 21, 2009, over 40 dancers gathered in Newtonbrook United Church for a double celebration—the 40th anniversary of the founding of the group by Betty Thompson and the 80th birthday of the current teacher, Kathleen

Kynoch. It was a happy occasion with some special guests—Jean Hamilton and Jean Noble who, along with Kathleen, all received certification in the same class. Some former Newtonbrook dancers, four members of the current Board, and four

Chairs of the Association attended, including Kathleen's husband, Jim. Bob Watters, the only original member of the group, was delighted to participate in his dance, *Betty Thompson of Newtonbrook* on the evening's program.

... Donald Holmes

Marguerite Agnew recites "Stately As a Galleon," a favourite party piece of Betty Thompson on many occasions



Jean Hamilton, Jean Noble and Kathleen Kynoch, obtained their full Certificates at Brock University in 1980



Dorothy and Ross Floyd



Kathleen Kynoch cuts her 80th birthday cake



Ella Allison, Bob Watters (the only original member in attendance)



Marian Holmes and Ross Floyd



Jean Hamilton, Donald Holmes, Michael and Jean Noble



Former dancers with Newtonbrook (L-R) Joan Robertson, Bob Watters, Jim Kynoch, Heather Braid, Marguerite Agnew, Margaret-Anne Hunter, Bronck Grech

MINICRIB – *The Soul of Wit*

By rights, this article ought to be short – after all, I’m upholding the utility of brevity. I should say, simply:

OMG - MINICRIB IS GR8!

MINICRIB is compiled by Charles Upton of Deeside Caledonian Society, Wirral. It has concise briefs of thousands of dances. It’s in Microsoft Word format, thus universally accessible, and it’s a free download from the Internet*. It’s a wonderful resource for dancers around the world and many a dance programme bears the MINICRIB imprint. Upton uses standardized cryptic notation which, once learned (which is nae bother), takes the shortest route from page to brain.

Upton, and all SCD teachers, would heartily agree: MINICRIB is not meant to replace the original instructions. For most dancers, however, the original books are not at hand and, for me, a page-long dance description has “too many notes”. A typical verbose original gives me a fit of EGO (eyes glazed over). I want essential info in rapid assimilation format and I’m happy to leave the parsing of intricate details to our wonderful teachers. Isn’t that why they get the big bucks? (not!)

Some say MINICRIB is “full of errors”. That is uncharitable hyperbole. Errors are rare. Besides, Upton issues regular updates incorporating corrections, new dances, and impressive automation features.

[Digression: Upton is more adept with Word than anyone I’ve encountered in 25 years of publishing engineering research! Using Word, he has built MINICRIB ADVANCED into a complex software application, with its own steep learning curve. But that’s a different article.]

As a new Member of RSCDS Toronto, I was told repeatedly that dancers were expected to learn dances from the original books; not from cribs. Patently absurd! Where would I get them, and at what cost? but that was the Party Line. Now, my wife, Teresa, is a SCD teacher and we have stacks of dance books — but both of us still use MINICRIB.

Teresa uses MINICRIB for “window shopping” – scanning for dances with potential for her classes, especially for theme nights. Having found a dance, she references the source book. Lacking that, she calls around to pick the brains of other teachers. She also uses MINICRIB as the basis of her own teaching briefs. Teresa hates work done twice and Upton’s abbreviation conventions and concise descriptions save a lot of reduction time – plus, she can easily modify a MINICRIB to add her own notes.

I use MINICRIB to learn dances. I study cribs over coffee at Tim’s. I love the elegant economy of expression, it helps me visualize, and remember, a dance. I add my own, even briefer, mnemonics (e.g., CP² for Corner, Partner). However, there is no substitute for practice in a social group.

In that Oh-my-gosh moment before the starting chord, it’s often comforting, and helpful, to have a brief glance at a brief brief. But, here’s a caution — wonderful pictures taken by newcomer Inga Tomas from the balcony at last year’s Tartan Ball show far too many dancers in set lines with heads bowed, as if in prayer (well, *maybe*. . .). Let’s savour Mr Upton’s masterwork over coffee and learn our dances . . . on the dance floor, let’s engage our partner.



. . . Rob Lockhart

MINICRIB – *Uptonian Gobbledygook*

“In this life we want nothing but Facts, sir; nothing but Facts! Teach these boys and girls nothing but Facts” (*Hard Times*).

While the educational conditions under which Charles Dickens had Mr. Gradgrind utter these words to his students were considerably different from ours, the sentiment is not lost. As a dancer, I rely on standard descriptions of formations when studying dances for a ball. True, it is convenient to have a booklet containing the dances for the occasion, but equally expedient and kind to the dancer is that these descriptions be both understandable in terminology and correct.

Parallel reels tell dancers what to expect, and most dancers can normally execute the formation correctly, but with “reflection reels”—Uptonian trumped-up gobbledygook without a legend, courtesy of MINICRIB – dancers guess among cross-over reels, parallel reels, or mirror reels. The “clarity” is murky and direction is arbitrary and misleading.

Conscientious dancers attend classes or rehearse less common formations (Tournée, Bourrel, Highland Schottische Poussette, and Three-Couple Knot) when necessary, but a satisfying booklet for a dance or ball program is worth keeping and studying only when it is correct, uses standard terminology, and educates dancers. Unfortunately, not everyone owns or has access to copies of original dances to consult.

Dancers who are familiar with dances can use wordless descriptions like those of Pilling for visual reminders. Others will use a linear sketch of the pattern they dance. Anyone who studies the basics of Scottish Country dancing in Association Classes or elsewhere and who is familiar with its figures and formations will have ample knowledge to perform most dances. Who then needs “3rd and 4th corners” or

“down the middle and back” or “Snowball Grand Chain” – three examples of gallimaufry, among many, we can clearly do without!

I am not suggesting we should never change; education is, after all, protean. Neither should I have to search for dance instructions in two or three places when they can be given precisely and concisely in one. Half of today’s high school students think Sodom and Gomorrah were married, so when ignorance becomes certitude what have we gained?

. . . Donald E. Holmes

Why is this gal smiling?

She loves her tartan T and hoodie!

XS to 2XL men & women
green, navy, grey, red

- T-shirt \$20
- Fitted Hoodie \$45
- Unisex Hoodie \$50

Carolyn Watt: 905-473-9306

cw@carolynwatt.com



Upcoming events: NEAR

- NOV 8. **Dancing at Broadlands**, Paul Maloney: John Bowie Dickson dances. 2:00 - 4:00 p.m.
- NOV. 14. **Toronto Workshop**
- NOV. 14. **November Monthly Dance** at Crescent School, 8:00 - 10:30 p.m.
- NOV. 15. **Workshop** on Care of Joints, Feet and Backs, at Broadlands.
- NOV. 15. **Teacher Workshop**, led by Angela Young. At Westway United, 2 - 4:30 p.m.
- NOV 20. **Bring-a-Friend Ceilidh Class** at St. Leonard's, 7:30 - 9:30 p.m.
- NOV 21. **Children's Workshop**, at Swansea Town Hall, starting at 1:00 p.m.
- NOV 28. **St. Andrew's Ball**, at the Fairmont Royal York, 5 p.m. - 1:30 a.m.
- DEC 5. **Dancing at Broadlands**, Deirdre MacCuish Bark: Ruthven Book dances. 2:00 - 4:00 p.m.
- DEC 12. **Family Christmas Monthly Dance** at Crescent School, 7:30 - 10:00 p.m.
- DEC 13. **Dancing at Broadlands**, Keith Bark: "Lively dances". 2:00 - 4:00 p.m.
- DEC 14. **Scarborough Christmas Dinner Dance**, Call Margaret at 416-283-4790.
- DEC 31. **Erin Mills Hogmanay Dance**, Clarke Hall, Mississauga.
- 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 Fairmont Royal York, 5:00 p.m. - 1:30 p.m.
- MAR. 13. **March Monthly Dance – Beginners' Night** at Crescent School, 7:30 - 10:00 p.m.
- MAR. 27. **25th Anniversary West End Workshop**
- MAY. 1. **Festival of Dance**. Details TBA.

Polo shirts!

We will be selling our popular dance shirts, embroidered with our spiffy new "outreach" logo, at the November Workshop. Cash or cheque accepted. Questions? Carole Bell 416-221-1201



Shirts may not be exactly as shown here.

Upcoming events: FAR

- NOV. 6-8. **RSCDS Kingston Branch 43rd Annual Workshop & Ball**. Teachers: Jody & 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.
- MAR. 5-7. **Belleville Workshop & Ball** with Bobby Brown & The Scottish Accent. Teachers TBA.
- AUG. 1-15. **TAC Candidate Classes and Exams**. Units 2,3 & 5. Wilfrid Laurier University, Waterloo, Ontario. Information on the TAC web-site www.tac-rscds.org or contact Exam Co-ordinator Deirdre MacCuish Bark: barkd@rogers.com
- AUG. 8-15. **2010 TAC Summer School** at Wilfrid Laurier University, Waterloo, Ontario. Information: www.tac-rscds.org or contact Summer School Director Marie Ziccarelli mrezz@roadrunner.com

Demo Pool Practices

Sundays: Nov. 22, Jan. 3, Jan. 10

At Broadlands Community Centre

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 familiar with the basic formations.

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

Children's Workshop

Nov 21 @ Swansea Town Hall

Young dancers will have a very special Workshop taught by Carole Skinner. Jean Noble will teach a parallel dance class for parents.

Age 10 and under: 1:00 to 1:45 p.m.

All Ages: 1:45 to 2:15 p.m.

Refreshments: 2:15 to 2:45 p.m.

Age 11+: 2:45 to 4:15 p.m.

Pre-register with your teacher, or Moira Korus (416) 924-9616, or Teresa Lockhart (416) 759-9845.

Fee: \$3 per dancer

Wardrobe trimming?

You can donate clean, gently worn dancing outfits to the 3rd Annual Clothing Sale at the November Workshop. It's a great opportunity to clear out your *stuff*, or acquire more *good stuff* at an excellent price. For more info, call Margaret Rieger 416 467-9083.



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Garage Sale Items Wanted!

We're planning a spring Garage Sale in support of the upcoming Youth Weekend. Save your stuff! Details TBA (Contact Fiona Philip: 905.785-8983).

Advertise in Set & Link

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 items of interest to dancers.

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



notice . . .

Please send submissions to carolebell@sympatico.ca. Deadline for the December issue is November 10.

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