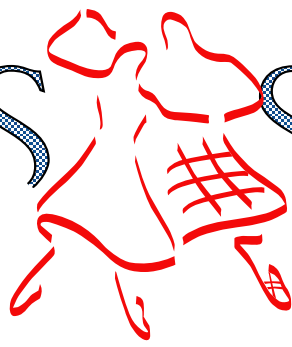


RSCDS Toronto

www.dancescottish.ca



SET & LINK

2021 West End Workshop a Success!

From the Chair...



Louis Racic

The Board is made up of nine fellow dancers who volunteer their time. We rely on these volunteers to ensure the continued success of the Toronto Association. I thank all of the members who have remained on the Board. At the AGM there was a change to the members of the Board. I would like

to thank Bill Barber for his service on the Board, spending three years as the Membership Director. Thank you, Bill. I also thank Carol Ann Boothby for volunteering to be the new Membership Director. I look forward to working with you. I hope this will be the year we will get back to dancing in person.

We would all prefer to be dancing. Happily, we have our memories of dancing in better times. As our season of not dancing stretches into its second year, we need to stretch our fond memories of dancing further back. I think back to last May and we were not dancing. But when I reach back two years ago, I can remember happier times. In May 2019, Joanne and I were in London, England, for a week of sightseeing. There is plenty to see in London. Whilst we were there, by a favourable bit of happenstance, the London UK Branch was running its Summer Wednesday Dance. This was held at St. Columba's Church Hall on Pont Street, Knightsbridge, just around the corner from Harrods. It is a lovely place to dance, and we received a warm welcome.

Here is how the London Branch described the event: "Over 65 beginners and experienced dancers from the London area and beyond, including visitors from Toronto and Vienna, came together to enjoy dancing to the excellent music of Sandra Smith and Ian and Meryl Thomson at our Summer Wednesday dance on 29 May 2019. A great evening enjoyed by all who attended."

We certainly did enjoy it. We have added it to our list of fond dancing memories. Once the pandemic has ended, we look forward to dancing in person again and continuing to build up our store of fond dancing memories.

...Louis Racic



Guest teacher Sue Porter described the weather outside her Oban, Argyll, Scotland, window as "dreich", but it was sunny in the hearts and minds of all the participants of the West End Workshop and Tea Dance on March 27.

We enjoyed two workshop classes, the first led by Sue, the second by Fiona Miller in Lethbridge. The workshop portion was followed by a Tea Dance devised by Deirdre MacCuish Bark, with music and background notes by Don Bartlett. All this for the grand sum of \$5, in the convenience of our homes.

Sue, with her iPod strapped to her forearm like a pro, and dance partner husband, and Fiona, with her techie son/dance partner, warmed us up, and urged us to pay attention to details such as transitions and finishing the step as we learned and danced their selections.

Sue taught *Oban Foxtrot* (warm up), *Coats Land*, and *Hope Little's Strathspey*.

Fiona, for the Intermediate/Advanced class, taught *Snowdrops in the Glen*, *Lochindorb Strathspey*, *Ring of Kerry*, and *Edinburgh Toy Shop*.

We participants were oriented as if we were one of the musicians, looking down at the top of a set. With only an occasional cat as a dance partner, I admit I've become a bit sloppy, so reminders to hold arms around shoulder height when doing a chain and elegantly dropping arms to sides in timely fashion (not holding on too long), made me focus more on my form. On the other hand, I knew I wasn't going to ruin any set if I forgot a phrase, so, although I miss dancing with flesh and blood partners (no ghosts), it was low stress in this regard.

After a break, the Tea Dance got started. It was organized in a Zoom-friendly way, in groupings of three dances each. To everyone's delight, Don Bartlett gave a brief chat before each grouping, providing us with information about the tune options (usually three) for each dance. Don explained why he had made the choice we were about to hear him play as accompaniment. This was a new world revealed to me. While I have sometimes heard Ann Campbell and other devisors share information about tunes on Zoom social dance nights, I hadn't really appreciated the history or background that would lead to the choice of a certain tune for a dance. Many thanks to Don for the information and his wonderful music.

By the end of the dance, there were 88 Zoom connections, which means that well over 100 people participated in the workshop and dance. Much gratitude goes to Sue Porter and Fiona Miller for teaching remotely so well, and to the West End Workshop Committee, who made the afternoon very enjoyable. ...Linda Steggles

Virtual Classes

TUESDAY EVENINGS:

Erin Mills / Bloorlea ~ 8 p.m. ~ 60-90 mins
Keith Bark and Arlene Koteff teach week about.
All are welcome. To join: [Keith](#) or [Arlene](#)

WEDNESDAY EVENINGS:

Humbercrest ~ 8 p.m. ~ 60-90 mins
Deirdre MacCuish Bark teaches.
All are welcome. To join: [Deirdre](#)

Glenview ~ 8 p.m. ~ 60-90 mins
Moira Korus teaches. All are welcome.
To join: [Erica de Gannes](#)

THURSDAY EVENINGS:

Basic Technique Classes ~ 8 p.m. ~ 60-90 mins
Keith Bark teaches Basic Technique for Level 1 and Level 2
Toronto Association classes.
All are welcome. To join, contact [Keith](#)

FRIDAY EVENINGS:

Woodglen ~ 8 p.m. ~ 60-90 mins
Deirdre MacCuish Bark teaches.
All are welcome. To join: [Deirdre](#)

SATURDAY MORNINGS:

Rosedale Youth
Saturday Mornings ~ specific times for different classes
New dancers welcome. [Moira Korus](#) 647.378-5753

SATURDAY AFTERNOONS:

Scottish Step Dance for Beginners
2 p.m. - 3:00

Basic steps and step dances.
Alma Smith: asmith26@cogeco.ca

LAST MONDAY OF EACH MONTH:

Ceilidh Dancing ~ 8 p.m. - 9:00

Join Alan Rosenthal for some virtual ceilidh dancing. Beginners welcome. You don't need a partner.
To join Alan: ceilidh@alanr.ca
More info: www.alanr.ca/dance/virtualceilidh.html

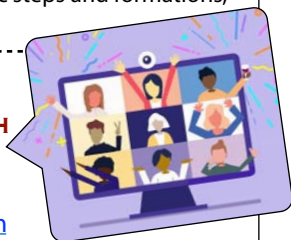
RSCDS DANCE SCOTTISH AT HOME:

"Live" every Wednesday afternoon

- To receive a link to join live classes: [Sign up here](#)
- To access previous classes and podcasts: [Visit here](#)
- To see Global Virtual Listings: [Visit here](#)
- To learn about, and see video of basic steps and formations, explore: [This link](#)

Zoom on over to GLENVIEW'S END-OF-SEASON CEILIDH
Wednesday, May 12 at 8:00 p.m.

No ticket needed, but you need to contact erica.degannes@gmail.com for the link to the session. Join us to see friends, do a few dances, and then be entertained by some of your fellow dancers. Please email smkorus@sympatico.ca if you wish to perform at the event.



From Inside the West End Workshop



Perhaps you've noticed the tartan cover page of our brochure changes each year. It is chosen by Theresa Malek, and her choice may be influenced by a conversation, or even a tv show. This year, with COVID in mind, she typed 'corona' into the online tartan database and the result was this year's tartan:

Coronation (1936) #2 (Commemorative) for King George VI.

Registrations for the day exceeded expectations with 146 participants, primarily from various locations in Ontario, but we were excited to see attendees from Alberta, British Columbia, Quebec, Nova Scotia, Virginia, New York, Scotland, and England.

Many thanks to our teachers, Sue Porter in Oban, and Fiona Miller in Lethbridge – both of whom, despite some apprehension about this style of teaching, did an excellent job. They put us through our paces, challenging our brains and our legs to get moving. As Fiona said at the end: we're "all a-puff" – even her dog, who came into the room and plopped down with a sigh.

In lively chats during the breaks, it was interesting to learn step dancing has risen in popularity. Given that we are anxious to return to in-person SCD, some speculated that programmes would have only dances with touchless formations.

Special thanks to our musician, Don Bartlett, who recorded the Tea Dance music, just three times through to suit the circumstances dancing at home on our own. For each dance, Don told us about the music he chose, the tunes and their composers, and how a dance can be dated by pinpointing when the publisher was in business. Regarding Don's own musical history, we learned the tunes for *Save the Children* (Book 51) were tunes he wrote 30 years ago: the first, named for his mother, was *Kathleen Bartlett of Go Home Bay*, the second *West Hill*, for his neighbourhood, and the third for his father *James Acton Bartlett*. The tune for *Staying Home with an Imp* was by Wolfestone, a Celtic rock band who Don said has a different take on the traditional music. I checked them out on YouTube and enjoyed listening to an entire album.

Last year, we had to cancel the 35th annual West End Workshop. This year, we celebrated the gift of technology which enabled us to carry on.

Thank you to Keith Bark for facilitating the continuation of the WEW and our dance community's very important social connection.

...Nancy Duffy, Publicity Director



Dear Editor...

Thank you — I so enjoy *Set & Link*! Thanks so much to you and your team. Toronto Branch is clearly very active during these strange times of lockdown, and you have a quite amazing group of contributors. Your newsletter contains a lovely mixture of memories, the fun and friendships of dance, and links to Scotland. With very best wishes, ...Lorna Ogilvie, Chair, RSCDS

Thank you — Many thanks for another most excellent edition of *Set & Link*. Please congratulate everyone involved, especially Cheryl for granting access to her movie. It really brought a smile to my face and a lump in my heart wishing for such fun again. ...Irene Bailey

RE: John Beckwith: I'm 94 this morning — *The John Beckwith Songbook*, which premiered on March 7, has been a huge hit, surpassing all of our previous concerts. Over 2,500 people have enjoyed these three concerts to date, and the number is growing daily. Said John Gilks of *Opera Ramblings*. ...Doug & Margaret Kean, [Quoting Confluence, on Facebook]

RE: Are you ready to dance again? — I really enjoyed Margaret Rieger's contribution in April's *Set & Link* on maintaining our physical strength while, perhaps, being not as active during the pandemic. My workplace at U of T made available to its community a simple exercise (attached) that one can do during a "sitting" day of remote work, or movie-watching, or book-reading, to engage and strengthen some of our muscles. I'd like to share it with you. If you try these 30-second chair stands, please keep in mind Margaret's good advice about under-doing, rather than over-doing. Even a few of these per day can go a long way. ...Halyna Sydorenko

30-Second Chair Stand

[Click here to open instructions](#)



Teachers' Pet Dances: Moira Korus



Moira Korus

I find it very hard to choose my favourite dances. I like so many dances – some for the music, some for the memories they evoke, some for the patterns they make, and some for the energy. If you ask me for this list in another few months, or had asked me six months ago, it might be different. I have a propensity for intricate or difficult dances, and I love dances where there's opportunity to work with the rest of the set to cover, and to make the dance look good. Here is my selection.

[Macdonald of Sleat](#), (J120, Mary Isdal MacNab, *MacNab Dances 1*)

You probably won't find this dance on any dance program you attend, but it's still one of my favourites. I first taught it to the Rosedale teenagers when we were looking for a dance to do for the Woodglen Scottish Country Tea (remember how great those were?). It's a very energetic dance, with about 56 setting steps, and so well suited to the energetic youth of Rosedale. When they performed it at the Tea, during the "pick up figure" where one dancer starts and eventually they end up with four dancers linked, and then all four dancers turn as one to face up, they received applause during the dance – the only time I remember that happening. The teens were invited to perform at the Eglinton Cinema for the premiere of the Disney/Pixar movie *Brave*, and we were able to adapt the dance to perform at the front of the theatre. That was a very special evening.

[J.B. Milne](#), (R8x32, Hugh Foss, *Angus Fitchett Album*)

I have always liked the energy of this dance. I have a special memory of dancing it at a monthly dance with Laurie's daughter Sam. She had not been dancing for a while as she had recently outgrown the Rosedale group, but she attended the dance and I invited her to dance this with me. I am sure she had little idea how the dance went when the first bar chord sounded, but Sam watched and absorbed, and (as can be done by those with some experience and beautiful steps like Sam), she picked it up immediately and danced it beautifully. The dance was encored, which added to the enjoyment.

[Autumn in Appin](#) (S4x32, John Drewry, *RSCDS Book 31*)

I love the different shape this dance creates and the intricacies of making sure you end up back in the correct spot. The set changes from longwise to square set during the dance and, therefore, makes for a lovely demonstration dance. You end up with a different partner for part of the dance, and then get your original partner back at the end. Dances like these have me admiring the deviser. How do they think of putting all the different movements together and work out the patterns to get everyone to their new position?

[The Elephant's Stampede](#) (J4x48, MacDonald & Mackintosh, *Aurora 10*)

Both the dance and music are fabulous. Marian Anderson's recording (*Fisherman's Reel* CD) truly makes the dance. It is energetic, and everyone is moving all of the time. If you lose your place, it's hard to figure out where you need to be, so you must keep your wits about you all the time. This is a great dance for everyone during an evening of dance, and it makes for a fabulous demonstration dance.

[Alltshellach](#) (S8x32, Elizabeth D. Gilroy, *RSCDS Book 23*)

This is the most traditional dance I have chosen – I do love traditional dances, too. This was one of the dances from my Teacher's Certificate, and it was *so good* when we got it right! It has many opportunities for covering, and good teamwork can make the dance look fabulous. It has the tourn  , and while I know some people might like to avoid any dance with this formation, I really like the elegance, and particularly the covering in the last four bars. *Alltshellach* is an excellent dance for a technique class at an advanced level, and I have used it to teach at a workshop.

...Moira Korus

Teachers' Pet Dances: Gavin Keachie



Gavin Keachie

Gavin Keachie started dancing at Rosedale Children's Group at age 4. He began occasional teaching with Moira Korus at Rosedale about 2015, and in 2019, he achieved his full SCD Teaching Certificate. Along with Moira, he currently teaches Saturday morning online dance classes to Rosedale youth. He is also pursuing (remotely at the moment) a PhD at the Catholic University of Leuven, in Belgium, studying the 8th century theologian Saint John of Damascus. He hopes to return to Belgium, and dancing this fall, Covid permitting.

Most of my choices are connected to good dancing memories.

[Alltshellach](#) (S8x32, Elizabeth D. Gilroy, *RSCDS Book 23*)

I first learned *Alltshellach* doing Unit 2 of the Teaching Certificate. I thoroughly enjoyed perfecting tricky dances with a group of skilled dancers, and this was my favourite. It has beautiful music and contains two of my favourite formations: strathspey poussette and the tourn  .

[Shiftin' Bobbins](#) (R8x32, Roy Clowes, *Thirty Popular Dances, Vol 2*)

I like how it flows; I like the music, and I have many fond memories of dancing it at various balls.

[Dashing White Sergeant](#) (Rnx32, *RSCDS Book 3*)

This was my absolute favourite as a kid. It was always the last dance at the Christmas and end-of-year Rosedale parties. It has wonderful music and lots of opportunities for fun flourishes.

[Tam O'Shanter](#) (R4x32, Ann Malley, *Leaflet*) – A dance I've used many times in teaching kids and new dancers, always telling the story as we go through each phrase. Few dances have as fun a story.

[Petronella](#) (R8x32, *RSCDS Book 1*) – Dancing double Petronellas at the St. Andrew's Ball is always a good time. ...Gavin Keachie

Tam O'Shanter

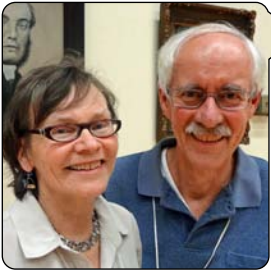
R4x32, 4C set, by Ann Malley

They reel'd, they set, they cross'd, they cleekit / Till ilka carlin swat and reekit.

- 1-8: 1st man CROSS set above his partner, dance behind her, in front of 2L, behind 3L, cross over to his own side, dancing behind 3M & 2M to place.
[Tam winding his way down the road]
- 9-16: 1s SLIP STEP down & up
[Tam galloping down the road with his horse Meg]
- 17-24: Others CIRCLE round & back.
[witches dancing – raucous cackling is encouraged]
- 25-32: Everyone CHASE C'W. Finish 1s facing down, others make bridge with partner.
[witches chase Tam]
- 33-40: 1s DANCE down under the bridge to 4th place.
2s TURN right hand.
[Tam crosses Brig o'Doon as witch snatches Meg's tail]
[Video of Tam O'Shanter dance at 2016 Family Ceilidh](#)



Click to see Rosedale demo: [Macdonald of Sleat at Brave premiere](#)



In 2018, we were headed to York for one of our fabulous conferences for the International Council on Monuments and Sites (ICOMOS). We ran into Graham Desson at Pearson Airport as he was heading to Scotland to golf. We casually mentioned that in 2017 we had visited the Scottish Cemetery in Kolkata, formerly

Calcutta, West Bengal, on an interesting tour looking at Shared Built Heritage, and, if they were interested, we could make a presentation to the St. Andrew's Society. *Voilà*, just before Covid arrived we spoke to the Society about this incredible restoration and rejuvenation of the Scottish Cemetery.

To give an example of what we were seeing, there were many countries involved in India during the trading of silks and spices. Portugal, Sweden, France, and Great Britain were all involved, and actually had large colonies all along the Ganges River and its tributaries to move trading goods.

The question now is: after the colonies have gone, who looks after the impressive buildings and sites these colonists left behind? India has a very challenging job in preserving some of these heritage buildings and putting them to other uses, and that's what we were looking at. This particular Scottish Cemetery was incredibly interesting for what it has done for the city with the help of Scotland. It was the only cemetery on the tour. Other buildings investigated were a Portuguese Catholic Church, the first Botanical Garden for Calcutta under British Rule, a Jewish Synagogue, and an Armenian Church – to give just a few examples.

Built in 1820, the Scottish Cemetery belonged to St. Andrew's Presbyterian Church in Kolkata, which up to that point, didn't have a place to bury its parishioners. The church was using the Catholic Cemetery nearby. With many more Scots arriving, mostly from Dundee, to develop the tea and jute trade with the East India Company, St. Andrew's needed its own cemetery.

There are over 1600 headstones and monuments, some of Aberdeen granite, and over 4000 burials. Well over 90% of the names are recognisably Scots, e.g. Ross and McGillvray. Others are Bengali, like Banerjea and Mukerjee – prominent names in East Bengal. The cemetery fell into disrepair in the 1970s and was used as a garbage dump, a site for illicit drugs, and a refuge for the homeless of the very poor surrounding neighbourhood. In 2008, The Kolkata Scottish Heritage Trust (KSHT) was established to restore the cemetery. Under the direction of James Simpson, an

Scottish Cemetery in Kolkata

Edinburgh architect, and Neeta Das, a Kolkata architect, three acres of encroaching jungle have been cleared, the gatehouse restored, headstones repaired and reinstalled, native plants reintroduced, and landscaping surveys completed.



This project is amazing in so many ways, but foremost is the cooperation with Scotland, the Presbyterian Church, and the neighbourhood to create a vision for this property. The young

architect from Kolkata, with a Hindu background, was fearful of "bodies in the ground". However, he overcame this fear to spearhead the project. James Simpson set up skills training workshops to teach local artisans how to restore granite tombstones, and actually led a workshop in Scotland for these masons to learn techniques of mortar and repair. Neeta Das coordinated with the social services in the area to set up family healthcare and child development programmes as well as overseeing the restoration project.

The cemetery is now an oasis in the middle of one of India's largest cities with a population of 15 million. The neighbourhood is still very poor, but has adopted the cemetery as its own, finding new ways to use it, and taking pride in the transformation.

Perhaps some of you reading about this project will realize that you might have a family connection to this Scottish Cemetery so far away. There is a website with a catalogue of names of some of those buried there: findagrave.com (search cemetery > Scottish > Kolkata)

... Mary Glendinning & Ian McGillivray



Scottish Studies

Chapbook Competition

Enter our 2021 Scottish connection writing contest

The Scottish Studies Foundation is pleased to announce its first ever [Chapbook Competition](#). Novice, emerging, and established writers are invited to submit a manuscript of between 2000 and 5000 words on any topic or theme with a Scottish connection. The winner will have their work published in the form of a chapbook and will receive \$500 CAD and 20 copies of the book. ([Read more about the history of chapbooks.](#))

The Mystery of *The Machine Without Horses*

Note that her Ladyship's
impish "escort"
is riding
—decidedly *not*
walking—
beside his lady.



Ed: By coincidence, two of our regular contributors spontaneously decided to explore the perplexing title of this popular jig. And the answer is...

The Machine Without Horses (Book 12) is a popular, and very old jig – but to what does the title refer? Some, plausibly, speculate it references the British Industrial Revolution (~1760-1840) and the advent of the steam engine replacing horses. Others contend the machine in question is a sedan chair. The validity of either explanation is uncertain.

Both the dance, devised by David Rutherford, and its traditional Scottish tune were taken from a 1772 publication, 30 years prior to the building of the first steam locomotive that was patented as “the High Pressure Engine” in 1802 by Richard Trevithick and George Stephenson. Plausible speculation is thus improbable.

However, long before the steam engine, in Scotland the word “machine” was often used of a horse-drawn carriage.

From another vantage point, to what degree could the sedan chair, a closed cabin (the roof could be opened to accommodate hair or hats), on poles both fore and aft held by two burly blokes (typically highlanders), be an acceptable alternative? These chairs were equivalent to today’s taxis. They were first used in France, and named after the town Sedan, and they were introduced in England in 1634 by Sir Saunders Duncombe, who had a 14-year licence to provide chairs for hire: sixpence for a journey within the city, and four shillings for a day. Over 300 were licensed in London in the 1700s. Sedan chairs were also popular in Old Town Edinburgh, where streets were very narrow and often unsanitary.

The merit of the sedan chair was its indifference to hazardous surfaces of the streets and its convenience for negotiating narrow lanes and closes, and even entering houses. After the great fire in London in 1666, streets were frequently impassable, so the gentry used sedan chairs. They were regularly preceded by a servant or chambermaid carrying an oil flame, and if the freight were a lady returning from a ball or concert, she would have been accompanied by her escort who walked alongside. With a fare system established for sedan chairs, they also served as ambulances for the Royal Scottish Infirmary.

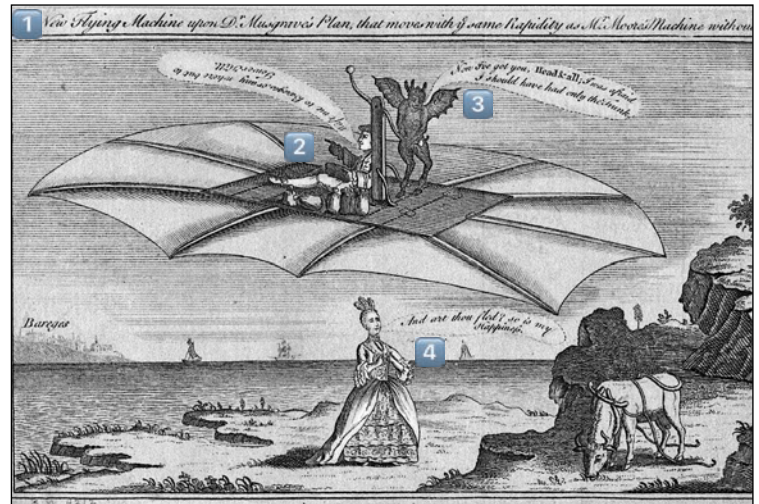
George Emmerson, in his authoritative book, *Scotland Through Her Country Dances*, wrote:

The sedan provided safety, shelter, and stalwart company. “The machine without horses” indeed, to the men from the glens and isles. How else would they describe it?”

With this version of the story, be it lore, folk tale, fiction, fact, alternative fact, or truth—what’s your preference?

... Donald E. Holmes

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1. A New Flying Machine upon Dr Musgrave's Plan, that moves with ye same Rapidity as Mr Moore's Machine Without Horses.
2. Waft me to Bareges, or to any where but to Tower Hill.
3. Now I've got you, Head & all; I was afraid I should have had only the Trunk.
4. And art thou fled? So is my happiness.

For a recent Zoom class, I decided to look up the history of some old popular dances. The first dance for the evening was *The Machine Without Horses*, attributed to John Rutherford in his book *Twelve Selected Country Dances for the year 1772*.

The dance intrigued me because no one had satisfactorily explained the title. George Emmerson, in his book *Scotland Through Her Country Dances*, considers it to be a sedan chair, but they had been around for quite a time prior to the 1770s.

My internet searches of archives led me to the British Museum, and a registration by a Mr Moore in 1768, for a device called “The Machine Without Horses”. The description given was that it involved “the quick working of a man’s feet upon some iron springs, and could travel several miles at great speed on suitable terrain”. This was the time of the Industrial Revolution and many types of machines were being registered.

I have not been able to find a better description, nor a picture of the machine, but found a reference to it in a political satirical cartoon published in *The North Briton* newspaper in 1770. The cartoon spoofs the then Prime Minister and the (Dowager) Princess of Wales.

The cartoon shows Dr Musgrave’s Flying Machine and indicates that it can move with the same speed as Mr Moore’s Machine Without Horses. In the cartoon, the Prime Minister is escaping to France using the flying machine rather than being taken to Tower Hill. The Princess is saying that all her happiness has fled.

I had to follow up *that* story!

The Prime Minister at the time was John Stuart, 3rd Earl of Bute. The Dowager Princess of Wales was Augusta. It was rumoured that they were having an affair. This was never proven but the Prime Minister had to resign his position. He did, however, remain friends with Augusta and she tried to get his status with George III restored but was not successful.

One further note on John Stuart. He was the first Scottish person to be Prime Minister in the relatively new parliament following the Acts of Union (1707). Wikipedia offers a lengthy history of him.

So now I am satisfied I have found the reason for the dance title *The Machine Without Horses* — but still do not know what it is.

...Keith R Bark

Fred Collins: The Jappy Trio



Having taken early retirement from Shell Canada in the mid 80's, I moved to Vancouver where I once again met my good friend, Alex Jappy, whom I had initially met while playing with Ed Brydie and Angus MacKinnon, and some years later with Don Bartlett. At the time, Alex was playing classes for his wife, Ruth, while his daughter, Maureen, played piano. I was asked to join them, and we became the Alex Jappy Trio.

Our engagements took us to places like Portland, Fort Worden, Seattle, Philadelphia, Lethbridge, and Victoria. We had a few incidents on some of these travels. For example, while playing in Philadelphia the stage parted exactly where I was seated, and my drum throne and I landed on the floor behind the stage. Fortunately, this time no damage was done to my drum. If you'll remember, much the same happened with Ed Brydie on the train, and also in a recording studio with Bobby. Do I have an issue?

Then there was Lethbridge! I flew from Vancouver to Calgary where I changed planes. The plane from Calgary to Lethbridge, however, was very small – 20 passengers. Luckily, I had a window seat and so was able to watch the luggage being loaded. To my horror, I saw that the transport truck was returning to the terminal with my bass drum. As only curtains separated the cabin from the cockpit, I immediately contacted the pilot who in turn contacted the terminal. (Can you imagine that happening in this day and age?) Evidently, they had run out of space to place my drum, and I was told that it would arrive on the next flight, arriving in Lethbridge at 10 p.m. Well I quickly advised them that the ball I was playing commenced at 8 p.m. To my embarrassment, they removed one of the passengers and placed my drum in his place.

Arriving at the terminal for the return flight, Alex was asked to open his accordion case for inspection. Not only did he open it, he strapped it on and played a tune, typical Alex! Then as we were leaving, Ruth turned to the security officer and jokingly said, "He generally gets paid to do that you know!"



My friendship with the Jappys continued even after my return to Toronto in the early '90s when the Scottish Accent was invited to play for Ruth's Delta Borderers annual "Spring Fling". The band, in fact, regularly stayed at their house where we would play into the wee hours for invited dancers from the Ball. The Jappys were always magnificent hosts and their after parties were legendary.

Both Alex and I were staunch Manchester United FC supporters and so after important games we would get on the phone and compare notes like the well-informed armchair critics that we were.

I miss the "man frae Buckie"!

...Fred Collins

Catching up with Eleanor Bishop

I have always had an interest in dancing, starting at a very young age. My parents recall two-year-old Eleanor dancing down the hallway, through the living room and back, on repeat, to any music that had a beat. When I was four, my Mum, Anne Bishop, who was born and raised in Edinburgh,



thought to introduce me to Scottish country dancing as that was what she had enjoyed growing up. I loved it. It will always be a time in my life that I look back on fondly. I made wonderful friendships and was lucky to have been taught by amazing teachers such as Joyce Kite, Fiona Noble Phillip, Lorna Larmour, and Moira Korus. One of the most memorable moments was when a few of my friends from Rosedale and I attended Summer School in St Andrews.

It has been twelve years since I attended a Saturday morning dance class at Rosedale Presbyterian Church. After leaving Rosedale, I tried my best to continue my passion for dancing. I attended dance workshops, a few social classes, and dancing in Edwards Gardens.

In 2008, I enrolled in a three-year Child and Youth Work programme at George Brown College. Working part-time and attending school full-time did not leave much room for dance, but I made it to a few balls when I had the time to attend practices. My post-secondary career concluded with Honours in Child and Youth Work from George Brown College and Honours in Child and Youth Care from Ryerson University.

I tried my hand at different jobs in, or related to, my field such as working as a Residential Counsellor, an Early Childhood Education Assistant in a daycare, and a Support Worker at the Geneva Centre for Autism. These were all amazing experiences that allowed me to grow as a professional and find my true area of interest within my field. In 2019, I found my dream job when I became affiliated with Holland Bloorview Kids Rehabilitation Hospital through volunteering in a few of its programs. Through my volunteer experience and networking, I was hired as a Client Service Assistant, working in respite and day programs run by the hospital, and also as an Educational Assistant at the hospital's attached school, Bloorview School Authority. I am still currently working both jobs and could not imagine myself working anywhere else.

...Eleanor Bishop



Hidden Danger!

In Elizabethan Britain, your taste in art could cost you your head. Displaying a portrait of Mary Queen of Scots over your mantel was considered treason most foul – off to the Tower!

The above portrait of Sir John Maitland graced the walls of Ham House in Richmond for years immemorial. Sir John was a powerful and influential Lord Chancellor of Scotland under King James VI. The portrait dates to 1589 – but who painted it? The effort to discover that brought the portrait, in 2016, to the Courtauld Institute of Art, where it was examined by art restorationist Dr Caroline Rae.

An X-ray revealed a ghostly outline of a lady — clearly a portrait of Mary Queen of Scots; not the original, but an excellent copy of an original. Such copies were commonly commissioned by devotees of the tragic Queen, and proudly displayed until too hot to handle. Since the covered-over portrait of Mary is a copy, Sir John has not been erased but now we know what he's been hiding for about 400 years.



...Source: www.nationaltrust.org.uk/

Bill Barber thanks the Members



Bill Barber

THANK YOU to all new and renewed members of the RSCDS Toronto Association for your ongoing support. When it's possible to resume normal activities, our community of dancers, teachers, and volunteers will ensure we'll be in a strong position to pick up the pieces. Until then, we are grateful to those who are providing online dancing. Valuable though it is, Zoom dancing is a misty memory of the joy we once had on the dance floor. Meanwhile, RSCDS HQ in Scotland offers many opportunities.

...Bill Barber, Membership Director, ret.

- How can get the Dance Scottish At Home (DSAH) weekly newsletter?
~ Complete the [SUBSCRIBE FORM](#). All past DSAH newsletters [HERE](#).
- What is the link to the DSAH online Zoom weekly classes?
~ The link to the each live online class is posted in the DSAH newsletter and the weekly class reminder email. All online classes to date are [HERE](#). Note: The DSAH newsletter and weekly classes will take a 'summer holiday' from 16 July until the end of August.
- How can I contribute feedback or content for the DSAH newsletter?
~ Visit the [FEEDBACK FORM](#) and forward any photos or attachments to info@rscds.org. Submitted photos and content may be used across our social media or elsewhere for the promotion of the RSCDS.
- Are there any updates on Unit 1 exams for Feb 2021?
~ Unfortunately, the Unit 1 exams scheduled for February 2021 were postponed. It is hoped they can be rescheduled for mid-2021.
- Can I watch the recording of the Winter Evening 2021 virtual event?
~ Yes! Visit <https://www.rscds.org/events/winter-evening-2021>

Vive les Belles Rebelles!

Oh, the curse of chronic curiosity.
Ah, the joy of excavating dances entombed in a dusty dance book. While exploring possible dances for my future possible Coronation programme, I rediscovered *The New Atholl Collection of Scottish Fiddle Music & Dances* (Gonnella & Murray). A dance, *Colonel Anne of Moy Hall*, and a remarkable story of unflinching courage were unearthed.



Lady Anne Farquharson-MacKintosh

Lady Anne Farquharson-MacKintosh was the first Scottish woman to be given the title of Colonel. Nothing like celebrating brave, strong and determined women in story and dance.

Lady Anne was a Jacobite; her husband, Angus Mackintosh, was not. Angus was in the service of King George, fighting on the side of the Hanoverians. In 1745, while her husband was away, Bonnie Prince Charlie visited their home, Moy Hall. A Government force of about 1500 troops learned of his stay, and planned to capture the Prince and claim the £30,000 bounty. Lady Mackintosh, only 22, managed to help the Prince escape. She cleverly sent out a handful of her staff with guns and loud battle chants and the tiny but mighty group convinced the Government troop they were outnumbered. Her ruse worked; the Government force fled. The event became known as The Rout of Moy.

La Belle Rebelle, as Bonnie Prince Charlie called Lady Anne, also raised between 200 and 400 men from her husband's clan for the prince. Quoting *The New Atholl* book, she "gave the men white cockades to wear, and led them to her cousin, wearing a tartan riding habit, a blue bonnet on her head, and riding a white horse."

Captain Angus Mackintosh was later captured, and was released into his wife's custody. When they met, she greeted him with the words, "Your servant, Captain" to which he replied, "Your servant, Colonel."

The Jacobites were defeated at the Battle of Culloden in April 1746. Lady Anne was arrested and detained for two years. However, the spirited woman was not quelled. Reports relay how, at a dance in London with her husband, Anne met Prince William, Duke of Cumberland, who asked her to dance to a pro-Government tune. She returned the favour by asking him to dance to a Jacobite tune.

In Scottish country dance, we also celebrate another formidable female Colonel in dance: Lt. Col Muriel Gibson, was Secretary of the RSCDS from 1975-1988. The tune, *The Colonel is a Lady*, is dedicated to her, as is her eponymous dance. *Miss Gibson's Strathspey* anyone?

...Teresa Lockhart



Lt. Col Muriel Gibson

RSCDS Archives

The following inscription was found at the foot of a dance entitled, *The Fairest of Women*, S4x32 by Anne Large: In the Megalithic chambered tomb at Maeshowe on Orkney, some marauding Vikings left a carved runic inscription "Ingrid is the fairest of women". Both Ingrid and her admirers are otherwise unknown to history.

Events & Aspirations

May 22 ~ Virtual Pawling ~ Via Zoom

SCD class with teacher Dave Hall ~ Pawling Porch Chat Room
Concert by Terpsichore. Info: pawlingweekend@gmail.com

July 24 ~ TAC Summer School ~ Via Zoom

AGM: July 24, 2021, other events July 28-30.

Open to dancers of all levels. We plan classes, a ceilidh, a virtual auction, musical interludes, and interactive events.

Updates: <https://tac-rscds.org>

2022: May 7 ~ RSCDS London Ontario Branch 60th Anniv.

Details to follow: <https://www.rscdslondoncanada.org>

2022: Sept 25 - Oct 02 - 45th Australian Winter School

RSCDS Western Australia Branch invites dancers for a great week of dancing with terrific teachers and musicians.

Info: <https://winterschool2020.com> (Yes, the weblink is correct.

Originally planned for 2020 but then...)

2022: Nov. 5 ~ 100 years of Dancing in Waterloo Region

Kitchener-Waterloo Branch was established in 1960; Blair Scottish Country Dancers group was established in 1980. Add those legacies together and we can celebrate 100 years of dancing in Waterloo Region. We hope this event will be real, not virtual.

Royal Scottish Country Dance Society

St Andrews Summer School 2021

Virtual ~ Week of 18th July

The virtual Summer School will take place during the week of 18 July, with further details to be announced shortly.

www.rscds.org/events/summer-school-2021

Dance Scottish at Home

On holiday: 16 July until the end of August.

All those talented people working so hard to keep us connected need a break.

[All past Dance Scottish at Homes](#)

Planning for Resumption

This Fall, we hope...

This autumn, when (some) members can return to dance, the Society envisions that DSAH in its current format will reach its natural end point.

Planning for the next version will ensure that the much valued, direct communication with members, will continue.

Helpful suggestions for members, in preparation for the return to dancing, will be produced during the summer. Specific up to date advice, provided by Sport Scotland, will also be shared.

100th Anniversary of RSCDS

November 26, 2023

Big plans are afoot to celebrate this historic milestone. Branches are encouraged to develop their own projects.

www.rscds.org

A LIFE WELL LIVED



Toronto dancers send our condolences to our Royal Patron, Her Majesty Queen Elizabeth, on the loss of HRH Prince Philip. He will be missed, but we are grateful for his life of service, particularly the legacy of the Duke of Edinburgh Awards for young people, and his early and constant warnings about protection of the environment.

CONGRATULATIONS



Mike Greenwood, grandson of the late Margaret Bain, and our former go-to-guy (i.e. Digital Marketing Communications Officer) at the Society, left that post after years of wonderful service to follow his heart – all the way to Brisbane, Australia. Now we hear via Facebook that Mike has married his beloved, Bonnie Kay.

RSCDS Toronto Association Board of Directors

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Please send submissions to Set&Link by the 10th of each month. Send to Donald Holmes deholmes@sympatico.ca

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