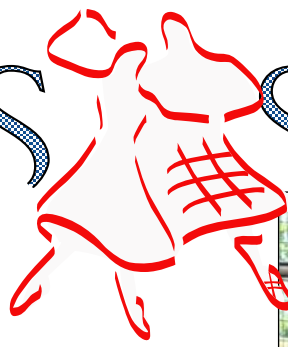


RSCDS Toronto

www.dancescottish.ca



SET & LINK

The Rosedale Romp

From the Chair...



Louis Racic

Happy New Year! Welcome to 2022.

The second annual virtual Christmas Dance, held on December 11, 2021, was a great success. Sixty-four dancers from around the world joined in. Most were from the GTA; however, other dancers hailed from Hamilton, Kitchener, St. Catharines, Ottawa, Alberta, New York, and New Zealand. Everyone enjoyed both the

dancing and the opportunities to chat in the breakout rooms. I was happy to see everyone and to have a chance for a short chat. There was a definite energy that was palpable. It reminds me of how important the sociability of SCD is to one and all. The evening was a lot of fun. Thank you, Keith and Deirdre, for organizing and hosting this Zoom event once more.

As it is January, it is appropriate to include a line of poetry from Robert Burns. I am sure this, from his poem, *To a Mouse*, is very familiar to you.

*The best laid schemes o' Mice an' Men
Gang aft agley,
An' lea'e us nought but grief an' pain,
For promis'd joy!*

These words of Robert Burns are quite apt today. Just when we thought we were going to be able to get back to in-person dancing in earnest, we hear about a new COVID variant. In our journey out of this pandemic, it feels that for every three steps we take forward we are taking two steps backward. At time of submission, we still do not know the impact of this new variant or the impact of the rising case numbers in Ontario on our plans. We are hoping for the best. In spite of the uncertainty, we are still planning events following all the current public health guidelines. We are cautiously scheduling in-person classes to start in January and an in-person social dance in late January. As long as it is safe to do so, they will all come to pass. We are hopeful that we will be dancing with promised joy in person soon.

Best wishes for a dance-filled 2022,

...Louis Racic



Six months into the COVID pandemic, Toronto's Rosedale teens discussed doing a socially distanced dance, outdoors, for the RSCDS Virtual Festival 2020. They decided to create a dance with everyone's favourite formations. A list was made, and the dance was created. Sadly, timing and worsening of the pandemic put an end to plans.

At the end of the 2020 dance year, Rosedale held a seasonal Zoom party where participants were invited to perform a ceilidh act. When the RSCDS announced the Virtual Festival theme for 2021, "Ceilidh, dancing and beyond", it seemed like a natural fit to put together the dance from 2020 with a couple of performers from the ceilidh event. And so, *The Rosedale Romp* was born.

Videos had to be four minutes long and include one of eight ceilidh dances devised in the ceilidh dance workshop at the Virtual Spring Fling Aberdeen 2021. The rest was open to the creative process.

Rosedale teens Nadia Abdollel, Kate Roytman, and Arianna and Joshua Stevens were joined by dancers from the Toronto Association. With an indoor masking rule, everyone hoped to dance outside, but temperatures of 3°C on performance day meant indoors and masks.

Toronto's entry begins with 32 bars of *The Bon Accord Swing*, danced by eight couples scattered throughout the space. The ceilidh intro transitions to the main dance, a reel in a square set, and it consists of three sections.



Kate * Nadia

These are connected by two ceilidh acts: a Scottish Step duet by Kate and Nadia; and Highland dance by Stella Salawu. *The Romp* finishes with a coda, inviting everyone back in to circle 16 hands round and back.

Moira Korus led the video initiative, with choreography assistance from me and the Rosedale dancers. Fred Moyes graciously gave permission to use his rendition of *Mairi's Wedding*. After the video shoot, Paul Barber put in countless hours for the editing.

[Read Paul's account on page 5]

The Society has posted the Virtual Festival dance videos created by RSCDS Branches in four different countries: [See all 4 entries here]

Everyone can vote for their favourite video: [Vote here - closes 31 Jan 2022]

Rosedale dancers and friends hope that you enjoy their *Romp* and support them for their efforts in the category of People's Choice Award.

...Halyna Sydorenko

Classes for Members

IN-PERSON "BRANCH" CLASSES

All applicable COVID-19 protocols will be followed:

- Pre-registration required: [on-line](#) or email [Sue Ann Bryce](#)
- Proof of full vaccination
- Temperature checks and attestation forms at the door
- Masks while dancing; no food; bring your own water
- Details about classes and procedures: [dancescottish.ca](#)

MONDAY EVENINGS AT ST LEONARD'S
LEVEL 1: BEGINNER CLASSES ~ 7:30 - 9:30pm
January 17 ~ March 21 • 10 classes for \$100

St Leonard's Church, [25 Wanless Ave](#) (Lawrence Station)

David Booz teaches beginners the basic steps, formations, and etiquette of Scottish country dance.

THURSDAY EVENINGS AT EASTMINSTER
LEVEL 1: BEGINNER CLASSES ~ 7:30 - 9:30pm
January 20 ~ March 24 • 10 classes for \$100

Eastminster United Church, [310 Danforth Ave](#) (Chester Station)
Hurndale Room (enter side door, go down stairs, turn right)

Keith Bark teaches beginners the basic steps, formations, and etiquette of Scottish country dance.

LEVEL 2: IMPROVER CLASSES ~ 7:30 - 9:30pm
January 20 ~ March 24 • 10 classes for \$100

Eastminster United Church, [310 Danforth Ave](#) (Chester Station)
Gymnasium (enter side door, go down stairs, turn left)

Deirdre MacCuish Bark will improve your execution of basic steps, and teach more challenging formations and dances.

Teacher Candidate Class, 2022



A Teacher Candidate Class is being planned in the New Year — pending sufficient interest.

The Toronto Association Board recognizes the strategic importance of recruiting new teachers into Toronto and surrounding areas for the long-term sustainability of the association and the Scottish country dance community.

To encourage potential teacher candidates, the Board has agreed to cover 50% of the class cost for Toronto Association members in good standing. If you are interested in becoming a Scottish country dance teacher, please contact Tony Szeto ASAP for further information: aszeto2010@gmail.com

In-Person Groups

IN-PERSON DANCING WITH SOCIAL GROUPS

Given the uncertain pandemic situation as we go to press, information is subject to change. In each case, be in touch with the designated contact for updates and protocols.

- Mon: [Scarborough](#) • Tues: [Don Mills](#) • Sat: [Rosedale Youth](#)

As always, [www.dancescottish.ca](#) will post the latest information as it becomes available.



Following the success of the recent refresher class, RSCDSTA is pleased to announce we will hold an in-person social dance on January 29 at Eastminster United Church.

Moira Korus will lead the dance, and it is open to all Toronto Association members. Moira will take you through easy and popular dances for a fun and enjoyable night.

Location: The gym at Eastminster United Church,
310 Danforth Avenue M4K 1N6 [<map>](#)

Time: Doors open 6:30 p.m. Dancing 7:30 to 9:30

Admission price: \$10 per person.

- > Given the current COVID situation in Ontario, there is a risk the event could be cancelled. <

Please register in advance by using this JotForm link:
<https://form.jotform.com/213475351775966>

Registration will close January 25, 2022. Members must be registered and have valid vaccination certificates to attend the event.

Please pay by cheque (preferably) or cash at the door. Cheques are payable to "RSCDS Toronto". If paying by cash, please have exact amount. Coins will not be accepted. This will speed up the sign-in process and cut down on crowding.

Prescreening: Link to a prescreening questionnaire will be sent to registered members 24 hours prior to the event.

Please submit this questionnaire by EMAIL to:

kevinmoloney@sympatico.ca

by 4:00 pm at the latest, January 29, 2022.

Bring proof of vaccination: — either hard copy 2-dose receipt or on your cell phone. All receipts (hard copy and cell phone) must show a QR code. In compliance with Eastminster COVID policy, a temperature check will be taken at the door.

Please bring your own mask and water (no food).

There is Green P parking available one block west of the Church on Danforth Avenue — (Playter Blvd & Danforth) or at the TTC station at Danforth and Broadview (the entrance is on Broadview).

Street parking is also available. The closest subway is Chester on the Bloor Danforth Line (Line 2).

Teachers' Pet Dances: [\[Click dance titles for video\]](#)



Deirdre MacCuish Bark

My list of favourite dances changes depending on the music, the season, memories evoked, and my mood at the time of asking. These are my choices at this time.

[The White Cockade](#) (R8x32, Preston, RSCDS Bk 5)

I am attracted by the music and words of the song, sung in primary school in Inverness. I like dances with connections to Scottish history; in this case, to Robert Burns, who rewrote the lyrics to suit his times, making it a Jacobite song. The dance was published in William Campbell's 1782 collection.

[The Honours of Scotland](#) (Medley Air (32)+S(32)+R(32), Bob Grant, Edinburgh) — This gives the exhilaration of participation in a complex dance for 12 dancers in a large performance area. The music was composed by fiddler Ron Gonnella just before his death in 1994. The dance was devised as a tribute to Ron and danced the following year.

The music is a medley of air, strathspey, and reel. The Honours of Scotland are the Crown, the Sceptre, and the Sword. The dance begins with a circle, representing the crown (danced to the air), flows into a lengthwise strathspey (the sceptre), and then to the cross shape of the sword (danced to the reel).

John Middleton taught us the dance at Thistle School in North Carolina. It is a demo dance and was performed at the interval of the Grandfather Mountain Highland Ball, in July that year.

[The Sword Dance of Papa Stour](#), Shetland Traditional — This traditional dance has roots in Norse mythology. In 1814, Sir Walter Scott visited Shetland and subsequently described the dance in his novel, *The Pirate*. The notes at the end give a description of the dance as done in Shetland with the verses for each dancer; it is considered a Folk Play.

Seven dancers representing seven Saints weave through the dance, culminating in a shield of interlocking swords.

Bob Blackie's dancers performed *Papa Stour* in the 1970s at Toronto Caravan. Keith continued Bob's work by teaching the dance to adults and youth for the Carrassauga Scottish Pavilion over 20 years ago. We also took it to Thistle School in North Carolina. For years, we drove the swords over the border and, fortunately, never had to explain them!

Fun to watch; even better to dance!

[Culla Bay](#) (S4x32, sq set, Ann Dix, RSCDS Book 41) — The attraction here is the music: *The Macauleys of Benbecula*, a Gaelic tune, closely followed by another favourite tune, *Callum's Road*. The Gaelic tunes control the flow of the dance and give the impetus to dance it well.

The Strathspey area in Scotland stretches from Drumochter Pass in Invernesshire, along the valley of the Spey northwards to the shores of Moray Firth. Despite the Strathspey name, the music did not originate in that area, but in the Outer Isles, originally Gaelic melodies coming from the Outer Hebrides during the 5th and 6th centuries.

[The De'il Amang the Tailors](#) (R8x32, RSCDS Book 14, Dales Collection of Reels and Dances, c.1799) — The fabulous music played by Bobby Brown on his *Celtic Fire* CD lifts the spirit and exercises the brain.

Excerpt about Papa Stour from *Northern Lights*
Sir Walter Scott describes his voyage in the summer of 1814 on the Lighthouse Yacht.

“Sunday, August 7, 1814 . . . At Scalloway my curiosity was gratified by an account of the sword-dance, now almost lost but still practised in the Island of Papa, belonging to Mr Scott. There are eight performers, seven of whom represent the Seven Champions of Christendom, who enter one by one with their swords drawn and presented to the eighth personage, who is not named. Some rude couplets are spoken (in English, not Norse), containing a sort of panegyric upon each champion as he is presented. They then dance a sort of cotillion, as the ladies described it, going through a number of evolutions with their swords. One of my three Mrs Scotts readily promised to procure me the lines, the rhymes and the form of the dance. I regret much that young Mr Scott was absent during this visit; he is described as a reader and an enthusiast in poetry. Probably I might have interested him in preserving the dance, by causing young persons to learn it.



A few years since, a party of Papa-men came to dance the Sword-dance at Lerwick as a public exhibition with great applause. The war-like dances of the northern people, of which I conceive this to be the only remnant in the British dominions, are repeatedly alluded to by their poets and historians. The Introduction of the Seven Champions savours of a later period and was probably ingrafted upon the dance when mysteries and moralities (the first scenic representations) came into fashion). In a small pamphlet, called “The history of Buckshaven”, it is said those fishers sprung from Danes and brought with them their war-dance or sword-dance, and a rude wooden cut of it is given. We resist the hospitality of our entertainers and return to Lerwick despite a most downright fall of rain. My pony stumbles coming down hill; saddle sways round, having but one girth and that too long, and lays me on my back. NB: The bogs in Zetland as soft as those in Liddesdale. Get to Lerwick about ten at night. No yacht has appeared.”

The Selkie Fowk (The Seal People)

R8x32, 3C, 4C set, by Deirdre MacCuish Bark

- 1-8 1s+2s Rights & Lefts x6 bars & Set
- 9-10 1s Turn RH ½ way to face 1st crn
- 11-12 1s turn 1st crn LH once round 'til facing partner
- 13-14 1s Turn RH ½ way to face 2nd crn
- 15-16 1s Turn 2nd crn LH ¾, end 1W btw 3s facing her own side, 1M btn 2s facing his side
- 17-24 RSh Reels of 3 across x6 bars, 1s RSh:3rd crn, end 1W btn 3s facing up, 1M btw 2s facing dn, 1s Turn RH ¾ to 2nd place own sides
- 25-28 Circle & Swirl: 2s+1s+3s Circle 6H round to Left x4
- 29-32 On #29, dance into middle, bring arms up as pull RSh back & curve clockwise with skip change of step to finish 2, 1, 3.

Along the north and west coasts and islands of Scotland there are many stories and songs telling of the Selkies (the seal people), who are reputed to be able to shape-change from seals into humans. They mix and marry into the local communities but almost always the lure of the sea is too much and they return to their sea homes in the shape of seals.

Fowk is the Scottish variant of Folk, especially in Orkney: the word is also to be found in the Yorkshire dictionary of 1887. The last 8 bars shows the sea waves swirling in and pulling the Selkies back into the sea.

Bars 9-16 are based on the movement ‘Swing Corners,’ from Thomas Wilson's 1811 manual, *Analysis of Country Dancing*.

Music: *Aye Afloat* CD: “The Whales Moo”

A Musing Drewry

I never actually met John Drewry (1923-2014), that Bard of Scottish country dance. I've only encountered him through his numerous dances and dance books. He wrote over 800 dances and 16 were published by RSCDS. I used to read his dance books on the subway en route to work. He's laugh-out-loud funny, and I became inured to weird looks from other passengers as I sat snickering. Drewry is one popular dude — it's a rare program without at least one of his dances. As one dancer enthused: "I see his name and I know, oh, that's going to be a good dance". Who doesn't know *Bratach Bana*, *The Bees of Maggiecknockater*, *The Silver Tassie*? Through his writings, I learned John was a biochemist, with a life-long interest in gardening, botany (grew exotic plants), hill-walking, photography, dancing, and music. A well-travelled man, his books reflect trips to Australia, Canada, Japan, and Turkey. He was a friend of Hugh Foss, a Bletchley code-breaker and dancer and deviser. Foss encouraged John to write dances.

You may think you don't know Drewry (dubbed Mr. Rondel by Miss Milligan), but you've met him by dancing his fab formations — Rondel, Inveran Reels, Set & Rotate, Diagonal rights & lefts, Petronella in Tandem, Corners pass and turn, half turn & twirl, the Espagnole, La Baratte, or Dance to each corner and set, etc. Whew!

A shy, self-deprecating man, John told this story: "At a ball, I was sitting next to a woman whom I did not know, when the next dance, one of mine, was introduced. 'Not another dreary dance' she said – and was a little surprised when I became convulsed with laughter!"

Always fond of a pun or joke (e.g. *A Pawling Reel*), here are some of his many humorous references that kept and keep me giggling.

All notes are Drewry's.

Bound and Gagged, R8x32, *Greenburn 2*: "A dance which is bound to leave you speechless".

The Monster on the Rocks, S4x40, *Greenburn 3*: "The Monster refers to a rock formation to the north of Cruden Bay, that looks "like a monster trying to climb out of the sea". "It is quite safe to be near the monster because it is very friendly. In fact it is "pally"olithic."

The Obelus, R8x32, *Stoneywood*, written for the dancers in Morland.

✦ "The obelus is "a dagger-like symbol used in printing. There does not seem to be one on my computer keyboard." It is a pity that the famous "dagger" quotation comes from *MacBeth* because Morland and Newby are just Wee Hamlets!"

Stainless Steel, R4x32, *Stoneywood 2*, we are instructed "To be danced flawlessly and with great polish!"

Neaps an' Haggis, R8x32, *Rondel Book*. Drewry differentiates between "the common right-handed Haggis (*Haggis Normalis*), which lives mainly on Lilly leaves and neaps. It is quite distinct from the rare left-handed Haggis (*Haggis Widdershinsia*), which was last seen on the Witches' Step in Arran".

General Bossiness, R8x32, *Australian Book*, for Jessie Middeldmiss of Canberra. "As the last item on the agenda for a meeting of the Canberra Branch Committee, Jessie put "Other General Bosiness" in error for "Other General Business". A real Freudian slip!"

La Donna È Immobile, J8x32, *Bankhead 5*, for the statuesque ladies of Strathspey. At the three-day Winter break at Coylumbridge in November 1994, some of the ladies were very static and inspired me to produce this dance as a joke. 1st woman stands still for the whole dance apart from stepping down at the end.



The Jewel in the Navel, J8x32, *Australian Book*, for Dr Heinz Duewell of Newcastle, N.S.W. Drewry notes: "Heinz divides SC dancers into two categories:

1. Below the navel dancers,
2. Above the navel dancers.

"Below the navel dancers" are those who think that perfection of technique is the only thing of real importance in Country Dancing. They spend hours practicing footwork and foot positions. The choice of dance is not of great importance to them so long as it allows them to show off their technical excellence.

"Above the navel dancers" admit that technique is of importance especially if that rare experience of a near-perfect performance of a dance is to be achieved, but they dance for the sheer joy of dancing, for the pleasure of moving to stirring music and meeting other like-minded people. To these people the choice of dance is of primary importance because they love to experience flowing movements and to work through challenging ideas. I pointed out that "At the navel dancers" are belly dancers whose technique is not normally relevant to SC Dancing. The title of this dance is a play of words on Heinz's name and his theory.

Slains Castle or Dracula's Jig, J4x32, *Bankhead Book 2*, "A dance to send you batty". While staying near Slains Castle, Bram Stoker had the inspiration to write *Dracula*.

Starkers Fell, J4x32, "to all who walk alone". When two of the dancers at the Morland Week were walking near Ullswater, they met a solitary hiker. He wore a straw hat, a rucksack, climbing boots and nothing else! This dance is a light-hearted depiction of this incident and is not to be taken too seriously!

Three Naked Men, J8x48, Leaflet. Drewry's suggested tune: Cold and Raw.

The Apple Tree, H4x32, Leaflet: "A dance to mark the 300th anniversary of the publication of Newton's *Principia* in 1687".

Jim Stott shared how John liked...

"...the imaginative dances of Roy Goldring. His favourites among the traditional dances are *Monymusk*, *Braes of Breadalbane*, and *The Montgomeries' Rant*; and among his own dances: *The Blooms of Bon Accord*; *The Bonnie Lass of Bon Accord*; *The Colonel's Bed*; *Miss Florence Adams*; *Strathmore*; *The Royal Yacht Britannia*; and *The Duchess Tree*."

John has written many dances, some busier than others. *The Eternal Flame or Perpetuum Mobile*, R4x32, from *The Turkish Set*, "is a dance that has everyone dancing all the time".

It certainly will be a most welcome distraction when we move away from our current *Perpetuum Immobile* situation. Thanks to a man, a conjuror, who magics his unique designs into unforgettable dances and keeps us laughing, and dancing, and dancing.

...Teresa Lockhart



A lucky discovery unearthed an online treasure trove of [pictures of John Drewry and his travels](#), including [his time in Toronto](#), showing Toronto faces you may know. (No account needed to view Flickr).

For more information about Drewry: [Set & Link, Feb 2009](#) and [Set&Link, Oct 2014](#)



News & views from the Social Groups



On November 28, the Board held a Social Group Liaison Zoom meeting. Hillcrest, Trinity, Aurora, Rosedale, Humbercrest, Glenview, Erin Mills/ Bloorlea, Woodglen, Don Mills, South Simcoe, St. Andrew's of Brampton, and Scarborough groups were represented, and it was great to see everyone and get their comments.

Thanks to the teachers and social group leaders who attended; their input was much appreciated.

The intent of the meeting was to discuss teachers' thoughts/plans around in-person dancing, with the pandemic and its variants always at the back of our minds. Many things were discussed, not the least being the availability of venues. Understandably, some groups expressed hesitancy. Despite the difficulties shared by all groups present, overall, everyone at the meeting was keen to get started with in-person dancing. The November trial class was mentioned — a resounding success with 30 people showing up — and it was felt it was important to make sure those dancers' needs are met. The hope is that as some groups begin and dancers start dancing, others will slowly join. With the difficulty of securing affordable venues plus the gradual decline in numbers, it was suggested that merging groups could be beneficial for some social groups to remain viable. It was pointed out that the decision to combine groups is entirely for individual groups to consider.

While recognizing the need for flexibility in these uncertain times, the Board detailed classes planned for 2022 [\[see page 2\]](#). The social group leaders offered their feedback on the plans.

Regarding monthly dances, many things need to be considered. Instead of waiting for ideal conditions, perhaps we need to try something else and see what the response is; for example, a smaller location with pre-booking, fewer musicians, and 4-5 sets only. We also realize that with the challenge of finding venues, and the variability in numbers of attendees, we may need to book more than just one location for the duration of the season.

The meeting ended with the Chair thanking everyone for their participation; their input will help us to navigate through these unusual times. If needed, the Board will be there to offer support to the social groups so that we can inch forward to some kind of dancing normality. ...*Sheena Gilks, Communications Director*

DEATH IN DAYLESFORD, by Kerry Greenwood (a Phryne Fisher Mystery)

re Haggis: Phryne and her young assistant, Dot, attend the Daylesford Highland Gathering...

“...there were stalls selling everything from boiled sweets to haggises. Dot examined one of the latter from a safe distance and shuddered. It was brown, with overtones of grey, and it lurked like a malevolent beast of prey. ‘Don’t fancy it, Dot? I’m told that, prepared properly, it can be quite palatable.’

Dot turned to her employer. ‘If you say so, Miss.’ Phryne laughed. ‘I know. It looks as if it’s designed to be a battlefield projectile.’”

The Making of *The Rosedale Romp*



When asked to produce a video of *The Rosedale Romp*, Toronto's entry to this year's RSCDS Virtual Festival, I could draw on my 15 years of CBC experience directing documentaries, although none

was about dancing. I attended the last rehearsal at Rosedale Presbyterian Church in mid-November to learn the dance sequence.

A week later, with the assistance of Leo Roytman, we deployed two cameras, both Google Pixel 3 phones on tripods, at either end of the same well-lit hall to shoot the dance. These cell phones record excellent high-definition video.

The dancers enthusiastically repeated the dance several times, allowing me to record the dance from both ends of the hall and to roam around during the dancing taking various close-ups. The Rosedale dancers displayed admirable composure during my roving — imagine a meddlesome photo hound dropping into the middle of your set.

I downloaded some new editing software and learned how to use it by assembling the video, utilizing all the angles and sound available. It meant carefully syncing the dancing to the music soundtrack — Fred Moyes' recording of *Mairi's Wedding*.

Absolutely essential to the completion of the project were the reviews of various cuts of the video from the choreographers of *The Rosedale Romp*, Moira Korus and Halyna Sydorenko. Their critical eye spotted numerous defects as I generated one version after another. Finally, we all agreed... version number 10 was the best to send to Scotland in time to meet the December 4 deadline.

I think it is an excellent dance and the performance of the Rosedale dancers was superb.

... *Paul Barber*

The Romp: A dancer's point of view

Overall, the experience was fun, but tiring. It was fun to see all the people I haven't seen in almost two years, to see that many of them haven't changed, and to remember how fun dancing was with a large group of people. However, because the masks we all wore were pretty thick and the room itself was stuffy, the fact that we had to do so many takes to get different angles made the experience sort of exhausting.

During the breaks, Nadia and I would go to the window and take off our masks to be able to keep dancing without fainting. Honestly, I don't know how everyone else survived, but it might be because they didn't have to dance the entire time.

We've seen the rough copy and it looks fairly good, just some of the clips don't match very well to the music. Once they edit out the slight hiccups, I think it'll look really good. ...*Kate Roytman*



Kate Roytman

How Scotland Got Her Name



Donald Holmes

Be it resolved that all Scots are Irish would make an intriguing, if unwinnable, debate. You may already know that Scotland got her name from the “Scoti” or “Scotti”, a Gaelic-speaking people who came from Ireland around 500 AD and settled in Argyll. Then where did the Scoti get their name? The word “Scot” is found in Latin texts from the fourth century describing a tribe that

sailed from Ireland to raid Roman Britain. It came to be applied to all the Gaels, thought to be derived from the Spanish *escota* and settled in Ireland, Scotland, and the Isle of Man. It is not believed that any Gaelic groups called themselves *Scoti* in ancient times.

In the fifteenth century *Scotichronicon* by Walter Bower, one of the earliest histories of Scotland, written in the 1440s, there was a legend that a Greek prince called Gaythelos was banished, with his wife Scota, the daughter of an Egyptian Pharaoh. He sailed westwards and landed in Spain, carrying *Lia Fáil* — the Stone of Destiny [Set&Link, Oct 2017 p. 5]. From Spain, Gaythelos explored further, and one of his sons, named Hiber, found an island (later called Ireland) which he named Scotia, after his mother. This was long before the standardization of spelling. So Gaythelos’ name gave rise to “Gaelic”, Hiber gave rise to Hibernia, and Scota gave rise to Scotia and then Scotland.

When historical documents are scarce, authenticity questionable, and historians disagree, pseudo-history, myth, and legend suffice.

Looking back hundreds of years, a Scot is any member of an ancient Gaelic-speaking people of Ireland or Scotland in the early Middle Ages. Until the 10th century, “Scotia” denoted Ireland, and the inhabitants of Scotia were Scotti. The area of Argyll and Bute, where the migrant Celts from northern Ireland settled, became known as the kingdom of Dalriada, the counterpart to Dalriada in Ireland. St Columba inaugurated Christianity among them and helped raise Aidan to the kingship of Scottish Dalriada, probably in 574.

The Scots eventually expanded eastward at the expense of the Picts (a.k.a. Painted People), into what came to be known as the Forest of Atholl and Strath Earn (valley of the River Earn) and northward into the area of Elgin. The union of the lands of modern Scotland began in 843, when Kenneth I MacAlpin, king of the Scots (Dalriada), became also king of the Picts and, within a few years, joined “Pict-land” to “Scot-land” to form the kingdom of Alba. By 1034, with inheritance and predictable warfare, the Scots had secured hegemony over not only Alba but also Lothian, Cumbria, and Strathclyde—roughly the territory of modern mainland Scotland. In 1305 the kingdom was divided into Scotland, Lothian, and Galloway; in the 14th century Scotland came to be the name for the whole land, and all its inhabitants were called Scots, whatever their origin. In modern political context, Scot is applied equally to all inhabitants of Scotland, regardless of ancestral ethnicity.

The name “Scotland” was being used by English writers as early as the 11th century to refer to the Gaelic-speaking kingdom of Alba north of the river Forth. The Latin word *Scotia* (*land of the Scot(t)i*), was initially used to refer to Ireland, and the use of the words *Scots* and *Scotland* to encompass all of what is now Scotland became common only in the Late Middle Ages.

The Scots- and Irish-Gaelic name for Scotland, Alba, derives from the same Celtic root as the name Albion, which designates the



Scotichronicon, depicts the medieval legend of the founders of Scotland: Scota (in blue) and Gaythelos (pointy helmet), voyaging from Egypt.

entire island of Great Britain, but by implication as used by foreigners, sometimes only the country of England, the largest portion of the island of Britain. Similarly, Indigenous people refer to Turtle Island as not only Canada but also the whole of North America. Albion derives from an early Indo-European word meaning “white” referring to the cliffs of white chalk around Dover, ironically located at the farthest end of Great Britain from Scotland itself.

Finally, a sentimental favourite name for Scotland is Caledonia, another old Latin name derived from the Caledonii tribe likely based on a Brythonic word for “hard” or “tough” from a Celtic language consisting of Welsh, Cornish, Breton, Cumbria, and Pict. Etymologically, Caledonii means “possessing hard feet”, alluding to steadfastness and endurance, as repeated in Dougie MacLean’s 1977 song: “Caledonia, you’re calling me, and now I’m going home. Caledonia’s been everything I’ve ever had.” ...Donald E. Holmes



We get letters...

RE: *First Steps... The Refresher Class*

I attended my first in-person class to support a favourite teacher and the Branch.

I was surprised about the number of people (30) in that small basement room. I realized later the class was originally planned to be in the gym, which is a larger space with a high ceiling; that would have been better for increased air circulation.

I was also concerned to discover there was no “physical distancing” encouraged between the dances. In the instructions for attending the class, we were asked to practice distancing when not dancing – why was there no announcement to remind us of this request?

I am not sure I would attend another class without assurances of a few increased protocols.

... Alison Booz

RE: *Zoom Classes*

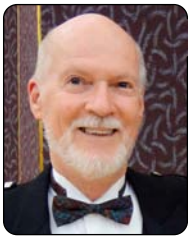
I would like to thank all the Zoom teachers for keeping us active this past fall. For those of us who live in the hinterland, Zoom is awesome; the opportunity to dance several times each week without driving for literally hours and without driving at night in a snow storm!

I hope once the pandemic is over and we are back on the dance floor that some Zoom classes continue to be offered on their own or as a hybrid. Live classes, even if they are on Zoom, offer that nice human touch.

Happy New Year to one and all.

...Helen Bellé, South SImcoe

The Great Christmas Cookie Caper



Geoffrey Selling, of RSCSD Delaware Valley, is famous for cookies (amongst other talents). Biscuit fame started modestly. As a school teacher, he noticed teachers got lots of Christmas goodies, but non-teachers, administrators, and other staff missed out. Gentleman that he is, he

Rob Lockhart decided to bake cookies for those unfortunates, and it became an annual ritual. Year by year, custodians, office staff, vice-principals, etc. requested their favourites. The variety and sophistication of his offerings grew. Fancy one of these?

- Cherry pinwheels • Swedish walnut cookies • Cranberry-walnut rugelach • Basler brunsli cookies • Golden almond amaretti.

Fast-forward to 2021: TAC SUMMER SCHOOL, VIRTUAL LIKE MUCH ELSE.

Registrants were invited to participate in an online auction to raise funds lost to COVID and other regretful circumstances. As the classes Zoomed along, we could review the auction offerings and enter a bid. We don't need more 'stuff' but we were enticed by the offer of a box of Geoffrey's famous Christmas cookies. We put in a bid; someone bid higher. We upped our bid; and this tit-for-tat cycle continued. The pledges mounted steadily. We really, *really* wanted those cookies! They would be a highlight of our second annual COVID-enforced seasonal celebrations in our bubble of two. Our caution crumbled – we made a final bid, and won, by a crumb.

The identity of our main competitor? ... none other than that cheerful rascal, David Booz! Don't weep for the rascal, though... Geoffrey said he would honour the top three bids. We each paid our TAC pledges, and Geoffrey's cookies topped the fund-raiser tally. Who says a bake sale isn't a great fund-raiser!

The cookies arrived last week; both orders in one box, but even so, the cross-border shipping was fiercely expensive. Geoffrey absorbed the fee, but to honour his generosity, David and we shared the cost by making an equivalent further donation to TAC.

These are possibly the most expensive cookies in Toronto, and worth it. They are our delicious daily advent calendar of exquisite taste and variety — and TAC is worthy of every Scottish country dancer's support.

... Rob Lockhart



It's All Going to the Dogs

Ah, January 25th, the birthday of Robert Burns, born lang syne, is celebrated across the world. We love his witty poetry, such as *To A Mouse*, *To A Louse*, *Tam O' Shanter*; or perhaps you favour songs, such as *Ae Fond Kiss*, or *My Love Is Like A Red, Red Rose*. There are so many poems/songs to choose from, but only recently did I discover [Twa Dogs](#), a satirical poem describing an imagined dialogue between a rich man's dog, Caesar, "a gentleman an' scholar" (likely a Newfoundland*), and Luath, a poor ploughman's Border Collie, a "rhyming, ranting, raving billie". They talk about their lives, contrasting the worlds of the aristocracy and the commoner; between those who have and those who have not. Although the dogs discuss their owners, they talk on equal footing, without a sense of social inequality. Have you ever seen a Yorkie act like it wasn't as important as a German Shepherd?



An educated ploughman's son, Burns met all levels of society, and wrote as a champion for the masses. The poem also demonstrates his great love and understanding of dogs and affirms the humanity of the 'little guy'. Sadly, the poem was a memorial to his own dog, Luath, killed the night before Burns' father's death.

Despite the luxuries beloved of the rich, Luath argues for the riches of the poor — for example, the rest enjoyed after a hard day's work, the important comfort of family, and partying together on "That merry day the year begins."

There is not the space here to delve into a deep literary analysis of the poem, but the conclusion of the dogs' debate about the relative merits of both high and low society is that the dogs "Rejoic'd they were na men, but dogs", and that humans are rather foolish creatures.

A toast to that great Chieftain of Scottish rhyme ...

Happy Birthday, Mr. Burns!

...Teresa & Rob Lockhart



Never mind Waldo... find Alex!

Peter Mansbridge, long-time CBC news anchor, now retired, has published his memoirs in a best-selling new book, *Off The Record*.



Our dancing friend, Alex Sutton (also now retired), was for many years Director of *The National*, CBC's landmark evening news broadcast. Alex, of course, was at Peter's retirement party. Can you spot him?

[Click here to view the party photo in large size.](#)

Events & Aspirations

2022: Jan 21 - St Andrew's Society Burns Dinner

We are delighted to be holding our traditional Burns Dinner once again, in conjunction with (and at) the University Club of Toronto. Come join us and banish the mid-winter blahs with some "richt guid" cheer! All are welcome, whether member or not. Info at: [EVENTBRIGHT](https://www.eventbrite.com)



2022: July 24-31 ~ TAC Summer School, Mount Royal University,

Calgary, Alberta Welcoming, supportive classes for dancers of all levels. Daily classes, evening social dances, a formal ball and banquet. Evening after-parties, ceilidh, silent auction.

Teachers: Raphaëlle Orgeret (France), Robert McOwen (USA), Jeanne Moody (USA), Barbara Johnston (Canada).

Musicians: Judi Nicolson, Fred Collins, Ian Muir, Kathy Fraser-Collins, Terry Traub, and Mary Ross. Info/registration at: tac-rscds.org/

Royal Scottish Country Dance Society

Winter School 2022

February 20-25 at Atholl Palace Hotel, Pitlochry

Teachers: Fiona Mackie, Sue Porter, William Williamson, David Hall | Musicians: Mo Rutherford, Shona MacFadyen, Adam Brady, Neil Copland

<https://www.rscds.org/events/winter-school-2022>

Summer School at St Andrews

24 July ~ 14 August

Three weeks of dancing fun and instruction in beautiful St Andrews. Directors Jim Stott & Janet Johnston.

Morning classes at all levels, optional afternoon classes, evening social dances, and serendipitous ceilidh evening fun.

<https://www.rscds.org/events/summer-school-2022>

The Great Lakes Group Meeting

Odessa Fraser, representing Kingston Branch, attended The Great Lakes Group meeting on Zoom, October 24, 2021. The meeting was organized and hosted by Deirdre MacCuish Bark and Keith Bark. These highlights are from the Kingston Branch December 2021 newsletter, shared by permission.

"One of the agenda items was to discuss possible arrangements for the Society's 100th Anniversary in 2024 and to gather input from the attending representatives. There were discussions concerning the cost and feasibility of possible venues, dinner, bands, and tickets. ... It was agreed that the date for the ball and dinner would be sometime between April 27 and May 25, 2024. Members were asked to approach their group with a request that they not initiate any big events during that time frame. This is in an effort to provide dancers with an opportunity to attend without conflicts from their own or close group activities.

We also discussed how different dance groups are dealing with the COVID restrictions and protocols. Some groups contacted their local Health Unit and received clarification on dancing restrictions. Different Health Units have different protocols within the Provincial guidelines. As a result, a few groups are starting to dance with specific guidelines; others are not going to start in-person dancing until January, so that they can confirm a venue and survey their dancers and teachers to determine the number of dancers prepared to start in-person dancing. It was interesting to hear how each branch is managing through the COVID challenges."

...

The next meeting is scheduled for the Spring of 2022, with possible subcommittees to be established for the event and to coordinate the planning process for 2024.

Board Bulletins

Nominations: Board Positions

The Nomination Committee is preparing a slate of nominees to be presented for approval at the April 23, 2022 AGM.

The following Toronto Association board positions need to be filled: • Vice-Chair • Program

Any member of RSCDS Toronto can nominate a fellow member for a position on the TA board. The nomination form is available [here](#), or on the [membership page](#) of the website.

To volunteer, offer your suggestions, or for further information, please contact [Liz Clunie](#): 416 418-5494



AGM Motions Deadline: Feb. 4

February 4 is the deadline for submission of motions

from the membership for the 2022 Annual General Meeting. Submissions must have the support of 10 full members as indicated by their signature.

Send motions to: Fiona Alberti at fiona@alberti.ca Motions received will be posted 60 days prior to AGM.

Scheduled Dates of Board Meetings, 2021-2022 season

Jan 5	Feb 7	Mar 10
Apr 6	May 9	Jun 9

RSCDS Toronto Association Board of Directors

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Vice-Chair: Paul Barber	416.534-0516	paulbarber48@gmail.com
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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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