



# The Reel Thing

## SCOTTISH COUNTRY DANCING IN AMERICA'S FINEST CITY



Dancers and Musicians in Merrill Hall, Asilomar.  
Friday, November 2, 2007.

### Chairman's Message

By Marjorie McLaughlin

Happy Holidays to all! We've just finished the Thanksgiving feast and hope you enjoyed the chance to dance off some of the indulgences at the Friday class in Balboa Park. Our Christmas Ball will be held at the end of this week (7:30 p.m. on Saturday, December 1st), and it is a great way to start the seasonal round of parties and socializing with friends. The beautiful Portuguese Hall in Point Loma needs little added decoration to make it a special and festive place, and the floor is a joy to dance on. This year the music will be provided by two perennial San Diego favorites - John Taylor from San Jose on fiddle, and Barbara MacDonald Magone from our own backyard in Oceanside on piano. People are still talking about how much they enjoyed themselves the last time this duo played for our Christmas Ball, and this year will bring more of the same wonderful music.

At the suggestion of Sandy Mosteller, the Branch Board has agreed to support a collection of Toys for Tots at this year's Ball. Please bring an unwrapped toy for a boy or girl to the dance. Sandy will collect the donations and deliver them to the MCRD collection station. It is

important that the gifts be unwrapped so that they can be distributed appropriately.

We are pleased that the dancers who began attending classes this summer and fall are still with us. Most of them will be attending the Christmas Ball as their first formal event. Please make them welcome and show them the hospitality and friendship that Scottish Country Dancers are famous for.

Following the Ball we are all invited to the Mostellers' nearby home on Point Loma for what is always a great after-party. Contributions of finger food to share are most welcome.

We have heard from dancers in the Orange County, LA and San Gabriel Valley Branches that they plan to attend our dance. If anyone is able to offer hospitality to our out-of-town guests, please contact Karen Kukuk, who will coordinate with our visitors. [kkukuk@cox.net](mailto:kkukuk@cox.net)

In advance we want to thank Eric McLeod for all his efforts in coordinating this year's Ball.

There will be announcements elsewhere in the Reel Thing and on the Branch website <http://www.rscds-sandiego.org/>, but please make note of the seasonal changes to the normal class schedule. Except for the Betwixt-and-Between dance on December 28th, there will be no classes in Balboa Park in December. Class on the night before the Ball is normally not well attended (it seems to take a while to

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## Chairman's Message, cont. from page 1

get properly gussied up), and the following Friday, December 7th, the Balboa Park facilities are closed for the celebration of December Nights (well, Christmas on the Prado to us old-fashioned folks). The Board decided to cancel the two following Friday classes due to the busy holiday season. However, we do look forward to a special night of dancing in Casa Del Prado on December 28th.

The Tuesday Poway class will be continuing through December, except Christmas Day, of course, so you can enjoy weekly dancing there. In January 2008 we will resume the usual class schedule on Tuesdays and Fridays.

Due to a recent change in the hosting of the Branch website, our Webmaster, Peter MacNeil, has changed the way in which you can receive timely information of activities and classes. We now have a Google Group to which you can subscribe at <http://groups.google.com/group/RSCDS-SanDiego> Our thanks to Peter for organizing this. By registering your email address you'll receive occasional updates, or you can post questions about classes or other dance-related concerns. During the recent disastrous fires, it was a reassuring way to share news of our concerns about fellow dancers, and welcome good news from those who successfully weathered the firestorms.

There is one upcoming event that we should all include on our calendars. On Sunday, February 10, 2008, the International Dance Association will host its annual Festival in the Balboa Park Club from noon to 5 p.m. The International Dance Association (IDA) is the organization through which we get use of the facilities in Balboa Park - at no cost - and which arranges for our insurance coverage. Two of our members (currently Jeanne Moody and Karen Kukuk) attend bi-monthly meetings and keep us up to date on IDA matters. The annual Festival is the one event of the year at which all nine IDA member groups are asked to participate. Each club has a spot on the afternoon schedule to put on a demonstration of, or invite audience participation in, their particular dance style. It's a great opportunity to try out Irish Ceilidh Dancing, Ballroom Dancing, Cajun-Zydeco, International Folk or Line Dancing. Ours has always been a popular part of the program. We also have a

## Recent Events

table at which we can talk with prospective dancers, and publicize our classes and events.

A willing few have always supported this event but it would be much more fun, and much more successful, if we had a good showing of members to help promote Scottish Country Dancing. We will send out reminders in January and ask you to sign up for some part of the afternoon's activities. You can support the Branch by spending some time at the table or by dancing during our demonstration/participation time slot. Of course you are also welcome to enjoy the rest of the afternoon's dancing.

We'll see you on December 1st dressed to the nines! Happy Holidays to all!

Marjorie

## Recent Events

### Julian Weekend

I hoped to print happy news about the wonderful time we had at the annual Julian retreat this year. Unfortunately, about two months before our scheduled retreat, a brush fire broke out on the Camp Stevens property, and burned several buildings, including the lodge in which we traditionally stay. Janet McDaniel, our fearless organizer for the Julian weekend for many



Moosaic over the fireplace in Bishop's Lodge, Camp Stevens, julian. November, 2006.

## Recent Events

years, worked with the camp directors to find us alternative arrangements. Sadly, it did not work out that we were able to retreat to Julian at all, and the camp and the branch refunded money to those signed up.

The good news about the fire is that no one was hurt, and the staff quarters and most of the buildings on the campus were saved. Some damage occurred to Blum Lodge, the one with the amazing stained glass. Bishop's Lodge, with its gorgeous fire place, was one of the first to burn.

The camp is accepting monetary and sweat-labor donations toward rebuilding. Work weekends are held frequently. All information about the fire, and which buildings were damaged or salvaged can be found here: <http://www.campstevens.org/>

### Seaside Scottish Highland Games

Several branch members ventured northward to Ventura in October to attend the Highland Games. Several of us traveled by train, and some stayed overnight. Marjorie McLaughlin and Pat Grivetti assisted with the Scottish Country Dance adjudication, although there were not enough San Diego branch members to convene a set to dance. At the games, there was excellent music, good food, and great shopping available. Some of us even got to chit-chat with Alasdair Fraser and Natalie Haas, whose new album—*In the Moment*—is excellent, by the way!

### Jeanne and Amy's Sojourn in Asilomar:

By Jeanne Moody

The first weekend of November saw Amy and I driving up to Pacific Grove for what promised to be a fun weekend of dancing. And indeed it was. We arrived, after a brief detour, to find the buildings and surrounding grounds of Asilomar to be as gorgeous as reported. We were happy to see Pat Grivetti as well as Richard and Marjorie McLaughlin representing the San Diego branch with us. There was a dance Friday night to introduce us to the other dancers. The hospitality was without equal, as was the dance floor. I forget every time I attend a workshop that the evening dance is not only a chance for us to meet each other, but for the workshop teachers to observe everyone's dancing,

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Amy and Jeanne at the Saturday Night ball, Asilomar, November, 2007.

deciding what elements to focus on in their classes. But Saturday soon reminded me of this as the instructors put us through the paces. While Amy and I didn't have the pleasure of Marjorie's teaching, we received excellent instruction from Fiona Grant of the Bristol branch and Eileen Hsu. I think she's from Seattle. They were fun classes with dancers who really knew what they were doing.

After hours of priming (yeah right) Amy and I headed off to the ball. The music was lively, and the floor—did it ever spring! Standing still while the others danced double triangles I thought I might get jumped up to the ceiling. Amy and I left the ball early so we could clean up in preparation for the ceilidh.

It seemed to end too soon. Maybe that was because Amy and I left Asilomar early to get in some sight-seeing before our long drive home. Whatever the cause, we followed the adage that it's best to leave wanting more. We'll be sure to visit our dancers to the north again and would recommend the workshop to anyone in search of excellent dancers and teachers.

*Editor's note: next year will mark the 30th consecutive year that the San Diego branch has been represented at this workshop. Perhaps we can get a much larger group to represent the branch for this major milestone! It is a very affordable, very fun workshop in a very beautiful place. Please consider joining us next year—we will advertise as soon as we know anything, because it is sure to sell out fast. So keep your ears open as soon as April for information about signing up!*

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### Milestones

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Chuck and Joanne West are pleased to announce the engagement of their youngest daughter Katherine June (Katie) to Mr. Colin Duncan. Colin and Katie met four years ago and have been together ever since. Colin's family hails from Glasgow and live in Orange County. They are thrilled to have a Scottish Highland Dancer joining their family. Katie and Colin have set the date for August 9, 2008.

## Travel Notes

“Not for all the tea in China ...”

By Jim Mosteller

The farther from home, the more interesting the possibilities of seeing the different, the exotic thing. Not necessarily in distance; far could mean walking the barrios of East LA. Sandy and I just returned from several weeks in China, where we saw the different thing, but in ways we never expected.

It's a given the Orient is exotic, i.e., not in our familiar, comfort zone. There was some of that, of course, but there were as many McDonalds and KFCs as in San Diego - maybe more. No, the different and exotic things were in the pervasive feeling and attitudes. It's the sum of three primary factors:

- China has virtually unlimited resources; try to find something in the store **not** “made in China.” It's an economic tornado, gaining strength.



Sandy and Jim Mosteller at the Great Wall of China, 2007.

## Travel Notes

- China has virtually unlimited manpower. (1.3 billion people will do that.) The country is surprisingly spotless, with countless street sweepers and other maintenance workers picking up the public areas. Construction continues without stop; two 12-hour shifts, seven days a week. Dozens of arc welders light midnight high-rise skeletons.

- China has a focused national will. No referenda, no town hall meetings, no ACLU, no protests - remember, in Tian'anmen Square, the tank won. Things get decided - and done - quickly.

These combine for an interesting vibe. Tremendous energy in the air. There's a fevered pitch to much of what you see. The architecture and visual design is garish, over-the-top, lacking style and grace. The subtle Orient was the past, not the present.

We're glad we went. Wouldn't have missed it. An eye-opener. Are we anxious to return? Not for all the tea in China.....

## Oregon and Washington

By Harlynn Geisler.

Highlights included:

Portland:

The Oregon Zoo with a cage of at least 100 Fruit Bats flying, mating, and crawling across the wire mesh ceiling. Wow!

The Portland Classical Chinese Garden, only 7 years old, although it looks as if it's filled the Chinatown city block it is in forever. It includes examples of a number of structures common to Chinese gardens. The Portland Japanese Garden, a traditional Japanese garden occupying 5.5 acres, located within Washington Park.



Jud Farrar at the Portland Japanese, October, 2007.

Powell's Book Store (it's a city block wide and a city block deep) where we bought a coffee, no books. Portland claims it is the home of the microbrew revolution in the United States. Today, with 28 breweries within the city, Portland is home to more breweries than any other city in the country.

We love Portland. If we were to move from San Diego, it would be top of our list for a new home.

Olympic National Park:

Ruby Beach we found the beach dramatic with huge pieces of white logs as driftwood and giant seastacks off the beach.

A trail in the Hoh Rain Forest where we saw elk, banana slugs on the path, and a quick glimpse of a pileated woodpecker.

Tacoma:

The Olympic Game Farm, which has several animals that were used in movies. We still have llama nose prints on our side windows.

Hurricane Ridge had a nice trail that led past some wildflowers with unusual names, such as the woolly sunflower.

Tumwater Falls Park in Olympia has fish ladders and holding ponds; the salmon in the concrete ponds kept jumping, hitting the sides or the wire fence and flopping back into the water. They were some of the biggest salmon I've ever seen.

The Washington State History Museum had a wonderful art quilt exhibit and a fascinating movie about Native storytellers. Also, they let you take photos.

Seattle:

The Tacoma zoo, with seahorses (have you ever seen baby seahorses - they are so tiny!) and a beautiful barn owl that a zookeeper had on her wrist.

Mount Rainier with waterfalls and twisty, slow roads, and a lovely Bistro.

The Science Fiction Museum and the Experience Music Project, and views of the Space Needle.

The windy road up to Artist's Point on the Mount Baker scenic highway, stopping at 100 foot Nooksack Falls and Picture Lake. Mount Baker's top was completely snow covered. Mount Shuksan's top was spottily covered. Jud was amused by the sign for a pub called the North Fork Beer Shrine.

Grand Coulee:

The North Cascades Scenic Highway, a road bordered by very tall pines, deep and shallow rivers, and gorgeous

mountains, and a teeny church called the Wildwood Chapel with room for 6 parishioners, 3 seats on each side of the aisle.

The tiny town of Winthrop reminded us of Julian, California, and had lots of touristy shops and good ale (Bushwhacker 7.5% and Grizzly Paw honey rye ale 4.2%) in a microbrewery called Winthrop Brewing Co.

The nightly 36-minute laser light show across the massive face of Grand Coulee Dam is an entertaining history of how the dam came to be made.

Spokane:

Manitou Park had an explosion of color that was the experimental dahlia garden.

We walked quickly around the small Finch Arboretum.

The view of the city from their floor-to-ceiling glass windows was great from the Northwest Museum of Arts and Culture (called MAC) cafe. We toured the Campbell House, circa 1898 where the guide tried to give out parts to be read. She asked if I was an actress, or had ever read that part before, since I did it so well. I confessed to being a storyteller (or as Jud says, "an incurable ham.")

We drove from Spokane into Idaho:

The McCroskey Memorial Reserve, created by one man is a beautiful area. We were sorry that the trail from the rest area was closed.

As we drove down the winding hill into Lewiston, we stopped to take photos of the wide blue Snake River. Ripples of golden hills with tall pines nested in their rocky folds. The winding road climbs a mountain and descends past a creek defined by the green trees that grow from its winding gash in the earth.

Kennewick, Washington

At the grave of Old Chief Joseph, a Nez Perce Indian buried outside of town, I was touched to see everything from quarters to bandannas placed upon his grave or tied to the nearby tree in tribute to him.

We glimpsed an eagle on a tree at Wallowa Lake. We then rode the tram up to the summit of Mt. Howard where we enjoyed the view of the lake below.

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## Portland and Oregon, cont. from page 5

We stopped at a rest stop at Deadman Pass before Pendleton and drove out to the scenic view 3 miles away. We saw a buck and two does.

Hood River, Oregon:

We stopped at the McNary Dam Fish Viewing Room to watch a big carp and a lamprey eel swim together in the fast current. Salmon flashed by. We ate in the hotel restaurant of The Columbia Gorge Hotel in Hood River. The site was originally developed in 1904 as the Wah Gwin Gwin Hotel (a Native American name meaning "rushing water" for the 208 foot waterfall on the grounds).

## A Short Trip around Southern California

By Harlyne Geisler

Instead of attending the Julian retreat this year, we headed 3 hours north to Santa Barbara where we visited the Zoo and Art Museum. At the museum they had an colorful exhibit of Chinese Silks of the Qing Dynasty (1644-1911). The exhibit comprised official "dragon robes," women's dress, and theatrical garments. The painting I'm sending is called "The Statue of Liberty in Frederic-Auguste Bartholdi's Studio, Paris, 1884." It's so amazing to see that one giant arm dwarfing the humans in the studio.

The zoo is home to 1610 species of mammals, reptiles, birds and insects. Jud and I liked the spectacled langur. The eyes are ringed with white circles that give an eyeglass appearance. They ran out of food for the giraffes just as it was our turn - we had wanted to see those incredibly long tongues up close. The giant anteater was walking with its front paws turned under. It has a beautiful tail.

Once in Ventura we took a boat to one of the five Channel Islands, the San Clemente Island. The ranch that is no longer used still has rusting farm equipment overgrown with weeds and dry grass - beautiful in a way new things aren't. It was a cold, gray day, and the rain that began and ended the day made the trail incredibly muddy. We hiked up to a cliff with a National Park volunteer who told us about the island's habitat and animals. The buffaloes that live on

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Catalina Island to the south of the Channel Islands were purchased from the Sioux to use in a movie in the 1920s and then let loose to become wild. They bred smaller, as the resources on an island are less than on the mainland. Some of them were purchased recently by a tribe made rich by the casino to return to the Sioux. The casino Indians didn't know that the Sioux have a legend that when the smaller buffalo return to them, the white people will leave and give them back all their land. The Sioux didn't know the buffalo had become smaller on the island, so when the truck opened, and the buffalo came out, they were amazed to find the first part of the legend had come true. Guess it's up to us to make the second part true!

Back on the mainland we took a walk on the Will Rogers State Beach watching tiny shore birds scurry along, and visited the Getty Villa, which houses a collection of 44,000 Greek, Roman, and Etruscan antiquities. The piece that struck me with its beauty was a large fragment of a female head done by the Greeks around 440 B.C.E. After feasting on the views within the galleries and gardens of the villa, we feasted on artisan cheeses and fruit at its cafe before heading home.



The Statue of Liberty in Frederic-Auguste Bartholdi's Studio, Paris 1884 (above).

Greek statue of a female head, c 440 B.C.E. (right)



# So It's Your First Ball?

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*Editor's Note: The Christmas Ball is fast approaching. This ball traditionally has been our Beginner's ball, and this year we have several new dancers who will be joining us. Therefore, I am reprinting these articles (with a few additions), originally published in our Reel Thing in August and November 2005. They were inspired by and partially adapted from the guide on the Edinburgh University New Scotland Country Dancer by Lara Friedman-Shedlov, Twin Cities Branch.*

## A Beginner's Guide to What to Expect at a Ball

### BEFORE YOU ATTEND THE BALL:

Go over the instructions for each dance, using the "cribs" and the links to dance websites from our website or using the books. Maybe even "dance" them on the kitchen table with salt and pepper shakers. Don't try to memorize the dances, but try to "get a feel for them." NOBODY ever knows all (or even many) dances by heart. Note if the dance is a "partner can help you" type or a "you're on your own" or a "don't try it."

Many of the dances on the program for balls in your area will be done in class during the weeks before the ball, so make a point of attending.

Don't feel compelled to find a date. In Scottish country dancing, it is customary to change partners throughout the evening, even if one has come with a date.

### WHAT TO WEAR:

Whatever you wear, make sure you can dance in it!

Men are always encouraged to wear a kilt at a ball, but don't feel you have to stay away if you don't have one. At a formal ball, other formal wear such as a suit and tie would be appropriate. If you've never worn the kilt before, a ball is the perfect opportunity to borrow or rent one to try out.

Ladies, a Scottish country dance ball may be your golden opportunity to wear those bridesmaid dresses and prom gowns you thought you'd never be able to wear again. Of course, if you don't have an Yves St. Laurent lying around, never fear. An attractive skirt and top or dress will do quite nicely. Whatever style you choose, make sure the skirt isn't too narrow, or you won't be able to

move your legs freely enough to dance, or so long that you will step on the hem.

Ghillies or other soft-soled leather dance slippers are the typical footwear for all dances for both men and women. If you haven't got a pair, any soft-soled shoes will do in a pinch, even Keds. For the safety of themselves and other dancers, ladies should not dance in high heels. Hard-soled shoes are strongly discouraged, because they are quite painful if they happen to land on someone else's foot, and they can damage the dance floor. Stocking feet will work but may be dangerously slippery. If necessary, consider asking the organizers of the event if they can find you a pair of soft-soled shoes to borrow. Many dancers have extra pairs they can lend.

### AT THE DANCE:

The musicians will play a few bars of music, and the MC will ask the dancers to form sets for the next dance. Couples will line up in long lines down the room with the musicians at the head of the set. The MC will then ask the first couple in each line to count off the sets. The man will lead his lady down the set, counting the couples as they go. Pay attention to which number they assign to you—that is the position from which you will start the dance. If you are a less experienced dancer, don't be shy to ask your partner and the set to allow you to be third or fourth couple so you can watch the dance a few times through before having to dance it yourself as first couple.

If the sets are incomplete, the first couple will indicate how many more couples are needed by raising that many fingers. The MC will announce to those on the sidelines how many more are needed.

There are usually very few walkthroughs at a ball, so try to look over the dance notes beforehand. At most balls, the dances are briefed (i.e. a concise version of the instructions are given aloud) just before they are danced, when the sets are complete.

A copy of the dance instructions is usually distributed at the ball. At more formal balls,

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these are often in the form of little booklets. Men usually keep them in their sporrans, but since women's formal wear rarely has pockets, a ribbon will be provided to tie the notes to your waist or wrist. Consider bringing a safety pin to facilitate this.

When a dance is complete, after the bows and curtsies, we customarily applaud the dance, the musicians, and each other, and then escort our partners to the sidelines. After more popular dances and old favorites, dancers may call for an encore. If a dance is repeated, it is usually once and to the bottom, unless the MC says otherwise.

Balls usually begin with a Grand March and customarily end with a closing waltz or a polka.

### WHAT'S A GRAND MARCH ANYWAY?

The Grand March is often used to start off a ball. It is simply a march around the room with a partner, usually to the music of a piper. It is extremely easy—no fancy footwork or formations and very suitable for normally non-dancing partners who may have attended the ball with you. However, at some balls, the grand march leads directly into sets for the first dance, so you may want to find out whether that will be the case before inviting a non-dancing partner to join you for the grand march.

When the Grand March is announced, find a partner and line up. If they've come with a date, most people partner up with that person for the Grand March, but if you've come alone don't feel bashful about just asking someone. It is okay if the person is the same sex.

### TIPS FOR LESS EXPERIENCED DANCERS:

Be aware of and open to cues your partner and the other members of the set may be giving you as you do the dance. A good partner will try to help you through a dance and remind you what comes next.

Don't feel you must skip a ball if you don't know all the dances. Few people at a ball know all the

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dances. They just look like they do, and practice gives the ability to look at the dance notes quickly, watch carefully and work out (i.e. guess) what is coming next. For example, if you are 2nd corner and something is happening to 1st corners, it is likely that you will be doing the same in the next phrase. You can also glance over at the person dancing in your same position in the set next to you. Most importantly, keep an eye on your partner, and watch for cues.

If the program indicates a dance is recommended for more experienced dancers consider sitting that one out. Don't let other dancers bully you into doing a dance if you are uncomfortable with it, just to make up a set.

If you mess up, which most people do during the evening, however experienced, don't panic! Sort out the set so that you can all dance the next time through.

The vast majority of experienced dancers are eager to encourage and help you, and want to make your ball experience fun. If you run across one of those rare stinkers who won't dance with you or gives you a dirty look if you make an error, DON'T let it discourage you.

Most of all, smile and enjoy yourself! It's contagious!

## Ball Etiquette

It is customary to dance with many different partners throughout the evening. If possible, try to partner at least one person with whom you have never danced before (SCD is all about meeting new people) - and of course, ask them their name and where they are from.

Feel free to ask anyone of either sex to dance. And ladies, be assertive - think of every dance as a ladies' choice.

Beginners shouldn't be afraid to ask more experienced dancers to dance. Experienced dancers are strongly encouraged to invite beginners to dance, as they are often shy about asking more advanced dancers to partner them. If you are an experienced dancer, look around to see if anyone is sitting out while you are dancing, and if there is anyone, consider asking them for the next dance.

If asked to dance, do not be afraid to politely decline if you are not confident that you can manage that dance.

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## Ball Etiquette, continued from Page 8

Don't feel pressured if the MC is calling for "one more couple". If you really cannot cope, it spoils your own pleasure and that of your partner and the set. Keep in mind that you can attempt more with a partner whom you know is good and good at helping.

Form sets when the dance is announced or the band signals the next dance by playing the opening bars of music.

When the dance is announced or introductory music is played, walk onto the floor with your partner, even if this means that you are not in the top set. (Other people may also like an occasional dance near the band or a chance to be first couple.)

Try to get into sets with different people, rather than just making up sets with your friends.

Always join sets from the bottom; never dash into the middle or the top of a set that has already formed.

If you are the top couple, it is customary to count off the couples so each dancer knows if s/he is first couple, second couple, etc. If after counting off the sets you find that more couples are needed to complete the set, hold up fingers indicating how many couples are needed. The MC will announce it.

If a dance is being "briefed," keep quiet and listen, even if you already know the dance, or you are sitting out.

It's great if you are able to help your partner or other dancers in the set through a dance, but be judicious. No one likes to be bossed around, and no one wants to be pushed. Don't assume that if someone makes one mistake they need you to cue them through the entire dance. The best way to help are through subtle techniques like making eye-contact, good handing, etc. While a few quiet verbal cues from one's partner can be much appreciated, avoid getting into a situation where everyone in the set is shouting out directions. If someone is going the wrong way, avoid a crash, and do your best to be where you are supposed to be. If everyone else is in the correct place, it will be easier for the "lost" dancer to see where s/he is supposed to be.

After each dance is completed, you should thank your partner and the other dancers in your set. It is also considered polite to escort your partner from the dance floor.

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## The Tartan Sash

"The tartan sash is the only traditional thing the ladies can don. It should be fastened on the left shoulder or passed over the left shoulder and fastened at the waist on the right side. This second method looks best with a long sash that comes nearly to the bottom of a long evening dress." [Dr. Jean Milligan, *Introducing SCD*]

The RSCDS has a special privilege, from Her Majesty the Queen, to wear the sash on the left shoulder. Others normally wear the sash over the right shoulder.

Three styles of wearing the sash noted by Thomas Innes, Lord Lyon, 1961:

Sash across one shoulder, the long end taken under the other arm and back over the shoulder again where it is brooched, the ends hanging freely front and back.

Sash fixed at a shoulder, about midway along, the ends taken one forward and one back and then tied to each other at the waist on the other side, from where the short ends hang freely.

Style for a wider sash (18" or more wide and about 2 yards long.): Gathered into a brooch on a shoulder: the top, possibly rather longer, end hangs freely from the shoulder at the back, and the lower end is draped slightly as it is taken across the back and is then fixed all the way across the back waist, with nothing but the fringe hanging below the waist from this end of the sash. [The Sash, by Jennifer A. Shaw. RSCDS Bulletin No. 71]

### How to fold a Sash

To make a rosette, e.g., for the third style listed above, lay the sash out to its full length, and fold it in half crosswise. Fold the folded end down 6 or 7 inches, and wind a rubber band tightly around the middle (fig. 1).

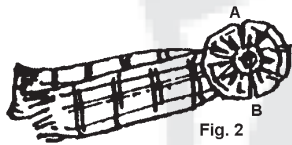
Spread it into a rosette (fig. 2), and fasten the edges of the half circles together with invisible pins at A and B. Fasten a large brooch in the center of the rosette. Now you're ready to pin the sash to your dress. Using a large safety pin,

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pin the rosette to the shoulder of your dress from underneath, with the ends of the sash floating down your back. Now ask a friend to help you. Moving the top layer of the sash out of the way, ask your friend to pin the closest edge of the sash to the right side of your dress at the waist with a medium safety pin, so it doesn't show. That's it.



## In Memoriam

In September of this year, two distinguished RSCDS members passed away: Stanley Hamilton and Roy Goldring. Stan Hamilton was a well known musician, and Roy Goldring wrote many of our favorite dances. Ward Fleri included music and dances from these two in a Friday night class. I have reprinted short article about them here.

### Stanley Hamilton

By Elspeth Gray

*This article was provided by Johanna Cutcher, Newsletter Editor, Victoria Branch and is reprinted from the RSCDS website at [www.rscds.org](http://www.rscds.org).*

Stan Hamilton who died in September 2007 was a staunch supporter of Scottish Country Dancing and influenced many of the musicians whose music we continue to enjoy.

Stan and his band played music for dancing which inspired dancers and musicians alike

## In Memoriam

to pursue Scottish Country Dancing, and his music was a major factor in the growth of SCD in North America in the late 1950s, 60s and 70s. Through his knowledge, research, and arrangements he fostered the use of traditional Scottish music. He encouraged and influenced other musicians, several of whom went on to form their own bands, including Bobbie Frew, Don Bartlett and Bobby Brown.

Stan and his band were regular performers at most major events and travelled many miles across North America. Stan also played at countless workshops and dances as a solo pianist and was active until he suffered a stroke which affected his left hand. He collaborated with George Emmerson on many projects, not least of which was a highly successful lecture/workshop series on Scottish Country dance music for dances and musicians. This collaboration had a major influence on the performance of Scottish Country Dancing in North America. He had an intuitive knowledge of music and which tunes are appropriate for specific dances. He was generous with his time and would often perform, taking no payment, especially in the early days when branches were just getting started. His musical ability was much admired by Miss Milligan who would ask for his services at teacher exams and workshops when she visited North America.

### Roy Goldring

By Rosemary Coupe

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For some years now, almost every Scottish country dance program has included at least one dance by Roy Goldring, and many include several. The Roy Goldring section of the Scottish country dance teacher's bookshelf bulges with all his books. They have simple titles like *Ten Social Dances* and *Graded and Social Dances 2*, but the contents are a treasure-trove. For the most part, the dances are not difficult, but they are original and interesting. They are also based on standard dance formations, making them excellent teaching material. All the more recent collections include original music for the dances composed by some of the great names of SCD music, and some excellent CDs of Goldring dances have been recorded.

In fact, we dance more Goldring dances than we may realize. Many of the more recent RSCDS books contain

# In Memoriam

Roy Goldring, continued from Page 10

dances by Goldring, and they are often among the most popular dances in those books. To name only a few: "Reel of the Royal Scots," "St. Andrews Fair," "Tribute to the Borders," "The Music Makars," "John of Bon Accord," and "The Summer Assembly" are all Roy Goldring dances. One of Goldring's special talents is for square-set dances which are fun to dance and not difficult to learn—"The Piper and the Penguin" is an example.

Sadly, Goldring's most recent collection, *A Reel for Alice*, will be his last. Roy Goldring died on September 4, 2007. He and his wife Doreen lived in Ilkley, Yorkshire, for many years. He began teaching in 1976, and at the time of his death he was Chairman of the Leeds Branch.

In 1993, the London Branch newsletter *The Reel* published Goldring's own account of his approach to dance devising. Here is a short extract:

I work in two ways. Sometimes odd phrases occur to me while I'm listening to dance music or even when I'm dancing. It then becomes automatic to try and think of other movements which would make a good match. After a few mental experiments the idea may be developed or abandoned. There are various reasons for scrapping a dance including impracticability, lack of distinction or simply because the combination of phrases may be too similar to something already published. . . .

My other approach differs in that it starts from a wish to write something specifically for class use. We started to accept beginners into the Ilkley class in the mid-1980s when we had only a few books containing dances aimed specifically for class use. I therefore began to put together extra dances; some were designed to practice steps or figures, others were fairly easy fun dances. People naturally like to feel that they have achieved something at class and we like to finish each evening with something simple but jolly. Although new dancers need to be stretched in order to develop, they also need some easily digested sweetmeats in their diet.

Thank you, Roy Goldring, for all you have given us.

# THE REEL THING

## 2007-2008 Board Members

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Late Fall

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2007

# THE REEL THING

Late Fall

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2007

## Ongoing:

**Tuesday Night Classes** will continue through December and on into the new year, excepting Christmas Day and New Year's Day, at Poway Academy of Dance, with both beginner instruction and intermediate/social dancing. Tuesdays, 7:30 PM.

**Friday Night Classes** will not take place in December, except on December 28th (See below: Betwixt and Between). We will start again in January in Balboa Park, Casa del Prado Room 202, 7:30 PM.

## December:

**December 1:** Christmas Ball. 7:30 at Portuguese Hall in Point Loma. John Taylor on Fiddle and Barbara MacDonald Magone on Piano. \$20 for members, \$25 for non-members. **If you are a new member, the evening is free!** Spectators are welcome with \$10 admission. **Please bring a new, unwrapped toy to donate to Toys for Tots.** After party at the Mostellers. *Flyer attached.*

**December 28:** Betwixt and Between: An evening of fun social dancing to work off the holiday food and celebrate the new year. Balboa Park, Casa del Prado Room 203, 7:30. Could prove to be an exciting evening this year! Stay tuned for more details.

## February:

**February 10:** International Dance Association (IDA) Festival. More information to follow.

## Other Branches:

**December 8:** 7:30. Orange County Christmas Ball. 200 "C" Street, Tustin, CA. Music by Hood, Wink, and Swagger. Buffet Dinner Served. \$25 member, \$27 non-members, \$15 spectators. More information: <http://www.rscds-oc.org/forums/calendar.php?do=getinfo&day=2007-12-8&e=62&c=1>

## Upcoming Events

**December 31:** 8:00. Hogmanay. El Segundo Women's Club at Mariposa and Standard in El Segundo. Recorded music. \$18 in advance, \$23 at the door. More information: <http://www.rscds-losangeles.org/Events.html>

**January 26, 2008:** 6:00 No Host Bar, 6:30 Dinner, 7:30 Dancing. Ports o' Call, Berth 76, San Pedro. Music by Callum MacKinnon and Lisa Scott. \$45 sent in with form by January 17, 2008. *Flyer attached.*

**February 16, 2008:** Toronto branch's 50th anniversary. Fairmont Royal York Hotel, Toronto. Music: Bobby Brown and the Scottish Accent. More information at: [www.rscdstornoto.org](http://www.rscdstornoto.org). The hotel is giving a discount room rate if you book by January 16th.

**May 3, 2007:** Orange County 25th Anniversary Ball. Orange County Women's Club. Music by Muriel Johnstone and Keith Smith. More information to follow: <http://www.rscds-oc.org/>

## Non-Dancing Events:

**December 5:** Men of Worth. Celtic Christmas Ensemble Concert. 2 free performances (4:00 and 7:00) at California Center for the Arts, Escondido; 340 N. Escondido Boulevard, Escondido, Ca. 92025. For more information: <http://www.menofworth.com/Calendar.asp?View=EVENT&EventID=172&Date=12/05/2007&SectionID=-1>

**December 7 & 8:** December Nights (aka Christmas on the Prado). For more information: <http://www.balboapark.org/decemberevents/>

**January 26, 2008:** Burns Supper hosted by the Robert Burns Club of San Diego. Admiral Baker Clubhouse. For more information: <http://www.robertburnsclubofsd.org/burnssupper.html>