

WAIBOP NEWS



Issue: August 2018

RSCDS NEW ZEALAND BRANCH INC
WAIKATO / BAY OF PLENTY REGION

Scottish Dancing - FUN, FITNESS, FRIENDSHIP!

Letter from the President

I really look forward to this time of the year. Why? You may well ask, after all the weather is not always what we wish for – it's either too cold, or too windy, and most often, too wet, but somehow we get through the bleak, shorter days of winter. So then, why **do** I look forward to this time of the year? The answer should be obvious. It's when we have the majority of our annual dances to look forward to. It's not always just the dancing, it's a time when we get to catch up with friends and acquaintances from around the Region and even further afield on occasions. It's also a time to meet new people who have discovered the joy of SC dancing too.

In between though, we are often confined indoors, and what better time to start sorting through "stuff" that has been tucked away in the back of cupboards. Although I had a big clean-out when we shifted 18 months ago, I know there is still stuff that needs to be sorted, passed on, shredded, filed or simply thrown out, and (now I'm feeling really righteous) I have started doing just that!! There is one drawback though; there is always so much to read. "Never ask a reader to clean up an attic," I once heard it said! How true.

I have come across all sorts of treasures in this process, amongst which are some notes both hand-written and given as hand-outs from a Teachers' Workshop I attended in 2013 in Lower Hutt. The Workshop was held over a weekend (Thursday evening until Sunday afternoon) and tutored by Helen Russell from the UK. Here are one or two snippets from that Workshop. They are mostly for those of us who teach, but there are things that as dancers we can all think about.

Teaching Points (for learning a new dance)

- Telling – how far they (the dancers) have to travel in the 8 or 4 bar phrase
- Showing – this is how you are going to do it
- Doing – get them to do it
- This makes it seem or feel manageable.

Etiquette

- Beginners pick up the climate of the group or club! Enough said!
- Dancers in your group have become quite talkative, when you are teaching/recapping. What can you do to regain their attention, or how do you get them to refrain from doing this? Firstly, look at yourself!
- What can you do about the person who always hogs the same spot on the floor (usually 1st place)?
- How do you prevent beginners or the less experienced from dancing with each other (usually at the foot of the room)?

I look forward to the annual dances still to come. There are many dancers from around the Region away enjoying warmer climes at the moment so it is up to us who are still at home to support those clubs who are working to make their dance enjoyable for us all.

In closing, here's one last thought from Helen Russell's Workshop:

- Make sure your dancers know NOT to force others up to dance just to complete sets.

Yours in dancing,
Heather Johnston
Region President



Queen's Birthday Weekend School

Hamilton Scottish hosted an enjoyable Queen's Birthday Weekend School at Diocesan School in Hamilton. Three classes were offered; Advanced taught by Esther Mackay, Mainstream by WaiBop's own Antanas Procuta, and



Elementary taken by Pam Perkins. We received positive feedback on all classes, the Elementary Class asking for more tuition on Saturday afternoon. This Pam was happy to provide.

As well as the additional Elementary class on Saturday afternoon, Wayne McConnell walked dancers through the more challenging Ball dances, while Ruth Budden took a set of dancers through some more energetic dances.

The Hamilton Scottish Ball on Saturday night was a great success with 11 sets on the floor at the beginning of the evening. The music from Glenfiddle, and dances chosen by Wayne and Pam Godfrey, made this a most enjoyable occasion. The club was delighted to note that four

members of the NZ Branch Committee accepted our invitation and attended all or part of the weekend.

The Sunday evening Ceilidh was MC'd by Anne Anderson. This too was a very enjoyable occasion for all, thanks to the dances chosen by Anne, the music



and demonstrations from Glenfiddle, and the items performed by School participants. Ruth's High Energy Class from Saturday afternoon demonstrated a 5x32 Reel devised by Chris Totten from Kelburn. The Reel titled "Bowing Out" was a tribute to Betty Redfearn. Those watching were impressed by the energy of the dancers and Chris's ability as a deviser and tutor.



My thanks to the tutors, musicians, dancers and most importantly the members of Hamilton Scottish working behind the scenes and front of house. ...

Katikati Club

Mark your diary now for this
"Not to be missed event"

Katikati Scottish Country Dance Club

Our **FIRST**

Annual Tea dance

Saturday, 6th October

*4.30pm for a small snack and
drink*

Dancing from 5.00pm

Map and more details to follow



Queen's Birthday Weekend School 2019

Next year's Queen's Birthday Weekend School will be in Katikati, situated in the Bay of Plenty, on SH 2 between Tauranga and Waihi. Katikati enjoys an agreeable climate and is a major Kiwifruit and Avocado growing area.

Classes will include;

Elementary,

Intermediate/Mainstream

Advanced Low Impact

Advanced Technique

Musicians

Make a note in your diary to join us 1st to 3rd June, 2019, in the Mural Town of New Zealand.

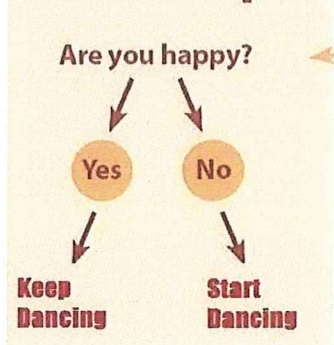
Opotiki Dance Group

We held our Autumn Celebration Dance on May 5th. It was a wet, miserable day outside but the car park was full at the Waioatahe Hall and 48 dancers were enjoying our programme put together by Jan Pyke and Jean Smithson. The hall was decorated with autumn leaves and a very artful harvest display arranged by Jean & Lyn. Everyone was welcomed by our president Doug Ashford. All the titles of the dances had some significance to the season and many were new to a lot of the dancers but all were attempted with enthusiasm and laughter. Afternoon tea was always going to be well catered for with our local ladies baking their favourite and most yummy cakes, slices and sandwiches. It was Sheila David's birthday on the day and we raised a toast to her with a wee dram. A small number of us enjoyed a meal at the Opotiki Golf Club afterwards. Thanks to everyone who travelled long distances to support our day.



We continue to have a small but enthusiastic group which meets every Thursday night at the Waioatahe Hall. We now join with the Balmoral (Edgecumbe) group for the first Thursday of each month at the Nukuhou Hall to enable us to practice larger sets of dances, and we have a cup of tea and social time afterwards .

Life is simple:



Tauranga

Thank you to those who attended our Annual Ball on Saturday 30 June. We hope you enjoyed the atmosphere and being able to dance without restriction space-wise. Although the St Columba venue had a very well equipped kitchen and a lovely big foyer for supper, it was obvious that the dance space was inadequate. Greerton Community Hall will probably be our go-to place in the future!

Region Day School

The Tauranga Club will be hosting the Region Day Schools on Saturday 1 September. There are to be two classes. Yvonne Gray from Auckland will be teaching the *Intermediate and Above Class*, and Esther Mackay will be the teacher for the *Elementary Class*. Registration forms have been sent to all clubs. Write this date in on your calendar!

The two venues are to be the hall at St Columba Presbyterian Church in Otumoetai Road and the St John's Anglican Church hall in Bureta. Registrations will take place at St Columba with a hot drink before the classes being provided there. The lunch break will probably take place at this venue too, but morning tea will be served at both venues.

There will be a Social Dance at the conclusion of the classes, starting at around 5.00 pm. This will be MC'd by the two Day School teachers. It will be a Tea Dance and other dancers from the Region are invited to attend. Cost will be \$5.00 plus a plate of finger food for tea.

We hope to see as many of you as possible at one or other of the classes, but if you are unable to attend a class, we would love to see you at the Social.

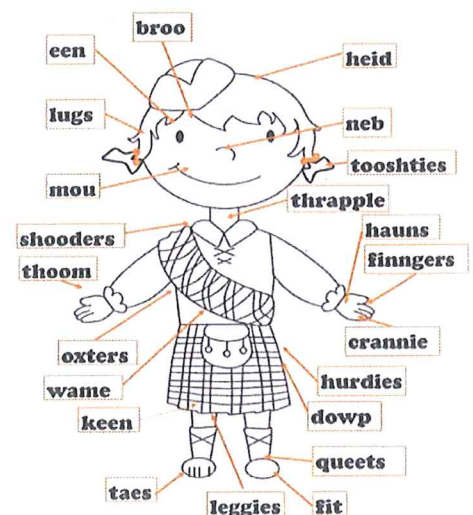
Basic Teaching Skills (Unit 0)

This Course is suitable for all those who are presently teaching or helping in a club situation or would like to learn what is involved in taking a club or have already attended a Basic Skills Course and would like a refresher.

The Course will be held at Hinuera Hall on Saturday 22 September and Saturday 29 September from 9.30 to 3.30 each day. The cost of the full Course is \$30 per person. A hot drink, morning and afternoon tea will be provided. Bring your own lunch. Those dancers interested please email me with your name and contact details.

Lynne Hudson: Education & Training Coordinator WAIBOP Region:
 billyne@kinect.co.nz 021 140 7912

Doric/Scots body parts



Crib Notes

The Teachers' Workshop this year involved discussion on the use of crib notes in teaching dances. These are just that, reminders, and do not always contain some of the extras that are required when learning the dance, particularly the positioning and track of supporting couples. Crib notes are for use as a reminder after the dance has actually been learnt; they are not a teaching tool. I know that some of the newer dances are only being published in crib note form by the devisor but although they appear as crib notes they do at least provide a fuller picture of how the dance should be danced. However, except for these dances, the use of crib notes when teaching of dances that have been published in books needs to be scrutinised closely to ensure that they are being taught correctly. Many crib notes are still having essential positions or a word omitted which is crucial for the correct execution of the dance, as I found when checking crib notes for all the dances being done at a Summer School a few years ago (and am still finding when checking for dances appearing on local programmes - just a word here and there that would make more sense!).

Lynne Hudson, Waikato/Bay of Plenty Region, Education & Training Co-ordinator

Letters to the Editor...

Ball / Tea Dances

Thank you Rotorua for a great Ball.

Amazed after supper to see many people had disappeared. Why? This happens at most Balls/Tea Dances. Should we reduce the number of dances, with the popular ones being repeated? Have you ever been to a Ball/dance and done "De'il Among the Tailors" only once? Maybe have the most popular dances after supper and raffles at the end.

I did ask Glenna if she thought sending out to all the Clubs to compile their 6 favourites (2 jigs, reels & strathspey). She kindly sent me the list Ruary Laidlaw compiled 2014 - (Thank you Ruary). I see also the latest SCD magazine had 20 points in arranging a dance programme. I know this has been done before, but it was certainly new to me. (see next page)

We have to encourage more people to come to our events and stay. A lot of organisation has gone into the planning of these events. Any suggestions?

Linda Carter

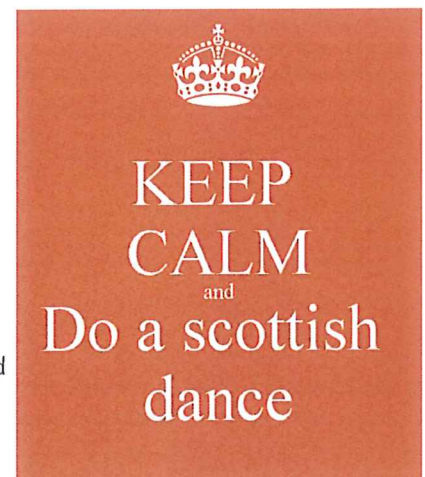
Recaps—For Or Against

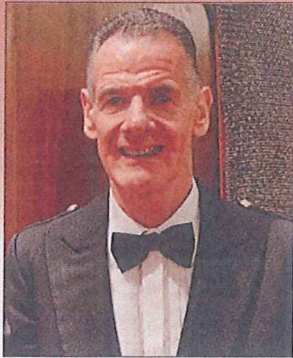
Recaps are clearly here to stay and, to a large extent, make Scottish Country Dancing more accessible and less exclusive. They also play a vital role at dances which are geared towards those who are less experienced. So, be assured that I am not going to suggest that we discontinue the practice (I wouldn't dare!). My concern is that, despite our insistence that recaps serve merely as a last-minute reminder, there are still those who join a set in the expectation that the recap will make up for their unfamiliarity with the dance in question. Scottish Country Dancing (unlike ceilidh dancing) is enhanced, not diminished, if everyone approaches it responsibly and I can see no reason why this should detract from the social and fun element in any way.

There can be no doubt that a dance is most enjoyable if everyone in the set is familiar with it. Movements become more fluid, social aspects are enhanced, the performance becomes more polished and even the occasional slip-up is quickly corrected. This is the ideal which may not always be attainable when dancing socially, but helpful interaction between those in the set can usually resolve any little local difficulties. Provided, of course, that everyone has at least read the instructions.

Some readers may predict the chaos that would ensue if dances were not to be recapped. Well, I will be in the UK during July and look forward to attending some evening functions where 100 or more will turn up with no expectation of any recapping. Not out of some sense of superiority, but because of the sense of enjoyment and shared enthusiasm that it engenders. Furthermore, almost by definition, the occasions when no recaps are expected are those where problems are least likely to arise.

Andrew Patterson





Mervyn Short

20 Tips for a Good Dance Programme

At the Teachers' Conference at the 2017 AGM Weekend, Mervyn Short presented his views on what makes a good dance programme. In your branch or group, who makes up the programmes? Is it an individual or a committee; are teachers involved? Do you involve the band or just present them with the finished article? How many dances do you have on a typical programme? Whatever your views, it is easy to criticise a programme – until you have made one yourself!

1. Today it is usual to have a recap and/or a walk-through at dances and balls. Programmes are now shorter than they used to be. 18 seems to be the average number of dances.
2. If your programme is for a Ball, it should consist mostly of well-known dances.
3. It is usual to start with a jig, especially if there is live music, as they are easier to play than reels.
4. The first dance should be very well known and be a 3-couple dance in a four-couple set – to be able to accommodate a fifth couple. The dance should only include skip change and very little pas de basque. Slip step is an energetic step and should also be avoided in the first dance.
5. Include a mix of easy and more difficult dances and include the source of the dance.
6. The programme should include as many well-known formations as possible. It is helpful to use a formation check list or *The Manual*. This will ensure that formations are not used twice, except for very popular formations, e.g. half figure of eight and hands across. Reels of three will appear several times but there should be a variety of types: with corners, mirror, parallel or unusual, e.g. as in *Red House*. Make sure you don't neglect some of the older formations such as the pousette and set and turn corners in reel and jig time. Some programmes are made up of dancers' favourites with no consideration to the formations the dances contain. This can lead to a very unbalanced programme.
7. Aim for variety in your programmes. Make sure you include a square set or a medley such as *Johnnie Walker*. A round-the-room dance could also be included but not as the first dance as it could be too energetic.
8. 8 x 32 bar strathspeys are disappearing from some areas. It is not uncommon to find programmes that only include one 8 x 32 bar strathspey.
9. 3-, 4- and 5-couple dances require a specific number of dancers. If there aren't enough dancers to make up a set, it means that up to possibly nine dancers will have to sit out. This is anti-social. There should be no more than two of these dances in each half.
10. 2-couple dances are traditionally danced in four-couple sets. It's best not to begin with a 2-couple dance, nor have two close or even next to each other.
11. We all like to increase our repertoire of dances and if a 'new' dance has become popular in a club, it often appears on a programme. Try not to include more than two 'new' dances on a programme; make sure that there are lots of old favourites. Dancers come to dance, not to spend half the evening walking!
12. Include dances from a wide selection of RSCDS books; remember the earlier books.
13. Include non-Society old favourites, e.g. *Blue Mess Jacket*, *Dundee Whaler*, *Ian Powrie's Farewell to Auchterader*, *Lord MacLay's Reel*, *Mairi's Wedding* and *The Baldovan Reel*.
14. John Drewry, Roy Goldring and Derek Haynes are probably the most prolific devisers of recent years. We all enjoy doing their dances but be careful that your programme doesn't consist of too many. There are other fine devisers.
15. If using dances longer than 32 bars, be careful not to have a 40-bar dance next to a 48-bar dance.
16. If you can, aim for a range of different tune types. Make sure you have not neglected traditional strathspeys. In certain areas strathspeys using slow airs are taking over.
17. After preparing a draft programme show it to the band for their comments.
18. If the programme is changed after being reviewed by others, check carefully the mix of formations introduced by the new dances with those already on the original programme.
19. Never choose 2 dances that use the same original tune, e.g. *None so Pretty* and *Mrs Stuart Linnell*; *Wee Cooper of Fife* and *The Cooper's Wife*; *Highland Fair* and *Muirland Willie*.
20. Finish the dance with a well-known '3-couple dance in a 4-couple set' so that a fifth couple can join in if required. A lot of people like to finish with a dance with six hands round and back as the last formation. Never finish with a dance which requires a specific number of dancers.

50 Years Ago

From Bulletin 46, 1968

- Mina Corson's visit to Canada and the US, on behalf of Miss Milligan, was an outstanding success. Hamilton Branch described her as 'a delightful person and an inspiration to all.' (see page 29)
- Book 24 was published during the year, including *The Wild Geese* and *The Sailor*.
- In 1968 there were 3 branches in Africa: Nairobi, Johannesburg and Cape Town. There were 12 affiliated groups: 4 in South Africa, 3 in Zambia, 2 in Uganda, 2 in Rhodesia (now Zimbabwe), and one in Khartoum in the Sudan. May Yarker visited Kenya for 10 weeks and taught classes in the Nairobi Branch, which reported 111 members.
- The AGM of 1967 was held in Oban. One interesting motion, which was carried unanimously, was that the immediate past-Chairman be a member ex-officio of the Executive Council and each standing committee for one year. Another was from English members who wanted the AGM held in a more accessible place in future.
- Staff salaries for the year amounted to £2,463 and members' subscription income was £3,500.
- Dunfermline Branch reported that their general class gets one hour of instruction, then a break for tea, then social dancing.
- At a summer school ceilidh Miss Milligan appeared regally attired as Miss Scotland 1968 complete with sash. Apparently this left 'a lasting impression'. One ceilidh item sung to the tune of the Skye Boat Song went:

*Speed! Bonnie folk to St Andrews in Fife.
Onwards! Miss Milligan cries.
Dance till your feet are weary and sore,
And come back next year for more!*

- ◆ 11 August—Tokoroa Dance (with Ian & Judith Muir Band)
- ◆ 18 August—Balmoral Dance
- ◆ 1 September—Region Day School & Social Dance—Tauranga
- ◆ 8 September—Taupo Dance
- ◆ 29 September—Thames Dance
- ◆ 6 October—Katikati Dance
- ◆ 27 October—Cambridge Ball
- ◆ 10 November—Mt Maunganui

RSCDS NZ Branch Inc
Waikato - Bay of Plenty Region

The Tauranga SCD Club invites you to a

Day School and Tea Dance



Put a spring in your dancing

Saturday 1 September 2018

The first day of spring!

CLASSES AND TUTORS

Elementary ~ Esther Mackay (Auckland)
 Intermediate and Above ~ Yvonne Gray (Auckland)

Both classes and the Tea Dance will be held in Tauranga.
 Registration forms and a timetable will be emailed to clubs shortly, but in the meantime mark this date on your calendar!

Waikato-Bay of Plenty Region Queen's Birthday Weekend School 1st – 3rd June 2019

To be hosted by
 Katikati Scottish Country Dance Club
 at Katikati, Bay of Plenty

Music by Bourach Mor and others

Ceilidh Theme: Nibble Nibble
 (the meaning of Katikati)



Contact for more details:
 Linda Carter – Ph: +64 21 259 8770
linda@loganlodge.co.nz



Editor...

Not being able to dance over the last couple of months has been annoying, upsetting and most important—the loss of not catching up with friends! You don't realise how much socialising means as part of Scottish Dancing, until you lose it... I do hope to see you soon on the dance floor and to have a chat on the sidelines too! As people have noted in the letters to the editor, there are less people attending club and dances, and for those who still do, the energy of youth is no longer with most of us and its just not possible to do 21 dances in an evening. I am in favour of only having say 16 dances on the programme instead. Are you energetic enough to be able to do the 21? If so, I congratulate you indeed!

Glenna James

Region Officers:

- President:** Heather Johnston, PO Box 16211, Bethlehem, Tauranga 3147 (07) 579 1556 president@waibopscd.org.nz
Secretary: Maureen Jacob, 82 Margaret Drive, Omokoroa 3114 (07) 548 2061 secretary@waibopscd.org.nz
Treasurer: Andrew Patterson, 34 Stafford Rise, Lynmore, Rotorua (07) 345 6337 treasurer@waibopscd.org.nz
Education/Training Coordinator: Lynne Hudson, 243 Boucher Ave, Te Puke. (07) 573 5055 education@waibopscd.org.nz
Membership Coordinator: Andrew Patterson, 34 Stafford Rise, Lynmore, Rotorua (07) 345 6337 membership@waibopscd.org.nz
Communication & Publicity Coordinator: Glenna James, 3/697 Teasdale Street, Te Awamutu (07) 870 3447 communication@waibopscd.org.nz
Youth Coordinator: Shelley McConnel, 15 Hinton Street, Forest Lake, Hamilton (07) youth@waibopscd.org.nz



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