



WAIBOP NEWS



Issue March 31st 2022

RSCDS NEW ZEALAND BRANCH INC
WAIKATO/BAY OF PLENTY REGION

Scottish Dancing - FUN, FITNESS, FRIENDSHIP!

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Jill

1. President's Pen

Kia Ora Fellow Dancers,

It is hard to believe that Covid is still at the forefront of our minds two years on. Perhaps you, like me, have family members who have tested positive and there is concern as to how they will cope. Just mild doses we hope.

I'm sure that each club has now come to an agreement with their members and their venue as to when to begin dancing together again. I know that some clubs have been dancing right through the traffic lights whether outside or inside with precautions. It is now our personal responsibility to decide whether or not to attend as we all have different circumstances to consider. One thing I am sure of, after talking to a number of you, is that the spirit of SCD is alive and well and will prevail. Thanks to those who have organised events not really knowing whether people will feel comfortable to attend or not. Time will tell.

Yours in Dancing

2. Editorial

I would like to draw your attention to the two articles below. One by the President of the RSCDS Jean Martin (of Aberdeen), and the other by Rod Downey of the Johnsonville club in Wellington about a SCD teacher's journey. Both give food for thought.

3. Articles

Jean Martin Interviewed by Jimmie Hill



The whole article was originally published in the RSCDS magazine “The Scottish Country Dancer” and an excerpt is reprinted here with the permission of Jean Martin and the editor of The Dancer, Fiona Grant

Introduction

All members of the RSCDS will recognise the strathspey *Jean Martin of Aberdeen*.

Jean was the RSCDS Chairman from 2002 until 2004 and has been Society President since 2016. Although she has lived in Aberdeen for most of her life, Jean was born and brought up in Fraserburgh, 40 miles north. She studied English at Aberdeen University and after teacher training, taught at Inverurie Academy. In this interview with Jimmie Hill, she talks about her life, dancing and the RSCDS.

The Interview

What are the main changes you have seen in 60 years of country dancing?

I would like fewer dances. I know we have a lot of very gifted devisers, but in the early days when Iain and I used to go to dances, there were no recaps; nobody was fiddling away with cribs; we just got up and danced. In some ways it was much more sociable because the repertoire was much more limited. John Drewry wrote some marvellous dances, but he wrote over 800! We are just swamped with dances nowadays. I remember Iain and I were at a ball down south and there were hardly any dances on the programme that we knew. And poor Iain kept being asked to dance!

I'm not sure who suggested 'Core Dances' repertoire but I think that is an idea we should bring back and have it published regularly. I think that would make events more sociable. The idea that no matter where you go in the world you can join in was central to Jean Milligan's view of the Society. This last year of Covid has united dancers worldwide with the weekly class and Dance Scottish at Home — particularly people who may never have been to Summer or Winter School. It has made all members realise that we really are a worldwide organisation.

What is going to happen when we are all free to travel and dance again?

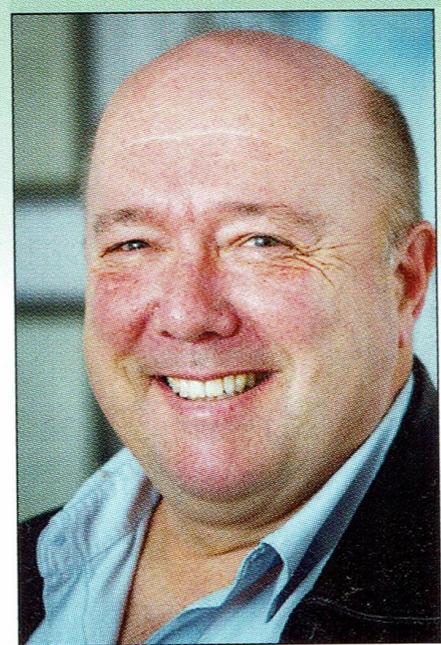
There will be dancers who will not return, so we really need to think about how we market country dancing, and for all members to see that we need to encourage more people to join us. A few years ago, Aberdeen Branch set up a class in the early afternoon near a primary school. The idea was to involve parents to come to a class before they picked up their children. The class has been highly successful. We also attracted people who worked part-time as well as some early retirees. Of course, we must encourage young people, and get more country dancing taught in more schools. Our priority should be to get more people dancing, and then they will want to join the Society. You don't need to be a Society member to join in with branch activities. I think the idea of Core Dances would help new dancers become more involved more quickly.

Finally, what are your favourite dances?

It seems such a long time since we danced, I think I have forgotten! I am particularly fond of *The Reverend John MacFarlane* — because of the tune γ and *The College Hornpipe*. I really like strathspeys — there are so many great dances, but *Miss Janet Laing* is one I really enjoy.

Jean Martin

Some Thoughts on Teaching SCD - Rod Downey



This article originally appeared in the RSCDS magazine “The Scottish Country Dancer, issue 33 October 2021”, and is reprinted here with the permission of the author.

When asked to write something for the Magazine, I did consider discussing [mathematics and SCD](#), such as [this article](#). My [home page](#) has lots of SCD links including some [radio interviews](#) which included SCD.

In the end, I was led to reflect on my 25 years of teaching. Though I have taught classes at many levels, the majority of my teaching has been as a sole tutor at a club of mixed abilities, and ages. Travelling around, this seems fairly typical of the SCD tutor experience, so maybe my thoughts might be helpful.

Traditional music is the core for me. Those early books had fabulous tunes. When I construct a programme for a formal dance, one of my main considerations will be the musical structure of the programme. Where to put pipe marches, where to put strong Strathspeys, where to put the exciting reels, etc? It is a social occasion. It needs an approachable programme with great tunes and only a small number of more challenging dances.

For teaching, whilst Johnsonville Club has a database of 4,000 recordings going back from this year to digitized 78s, I often find myself using Jimmy Shand, Jim Macleod, Stan Hamilton, etc, as they have penetrating clarity. I try to impart how to use all of the music (1, 2, 3) to enable flow.

My theory is that most of the difficulties the dancers have are caused by poor phrasing. (This is particularly true of geometric figures where the dancers must dance to a position or dance a shape: e.g. the third person in a reel of three, the lack of passing left shoulders in a reel of four, etc) When should the dancer *attack*, and when to *hold back*? I try to emphasise *really listening* to the music and understanding the phrasing. How each dancer’s phrasing affects that of the others. (I often say “remember it is a team sport”.) There has been a bit of a tendency in modern dances to essentially follow a track without the need to vary phrasing, and I believe that this is unfortunate for the development of *dancing* which I see as my goal as a tutor.

Restructuring for change. In 2012, we noticed that our membership had dropped badly to about 20 members. Things needed to be done. This involved a combined effort from the club, and change patterns which had worked for years. We decided to run beginners’ classes for the first 4 weeks each year before the season. Then I structured the club nights so as to encourage beginners, but still had teaching for experienced. Many experienced club members come along to help for the early part, supporting the new dancers.

My approach is to have an annual teaching programme where I gradually introduce formations and steps in a slow structured way. On club nights, beginners the first 1½ to 2 hours, the experienced arrive for the last hour with the beginners and then have their own hour for

themselves. I end with a challenging dance for the very experienced). This schedule is for the first half of the year, new dancers leaving around supper at 9.00. Later we integrate the group for the whole night. This year, I did 3 weeks using only skip change and simple formations, week 4 allemande and Strathspey travelling and setting, week 6 Pas de Basque, week 9 reels of three, reels of four on week 12. For the experienced, each year I pick on something to extend them and really work on before the season of formals comes along. This year it was Espagnole, and the Rose Progression, and last year all round poussette, tourbillon, and complex entry reels. I have step practice, certainly for the first few months; and formation practice. We have 1 or 2 *briefing* dances (1 for all, 1 experienced) pre-posted in the newsletter.

You might wonder how you can do this and maintain an interesting and fresh programme. Easy. There are *many* great dances with basic formations. For example, this year our first [Tartan Night](#) (aimed at beginners) was full of variety, with only one (experienced only) dance with reels.

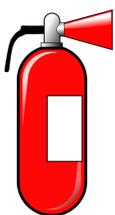
Rationale. Dancers need to *experience success* to be happy. The club supports this approach wonderfully. They truly welcome new dancers. I think sometimes SCD group give lip service to supporting new dancers, but we don't give them a really encouraging environment. A consequence of my approach is that I *only* use dances from upcoming programmes *when they fit into a structured programme*. Too often, I have seen some poor beginner thrown into a sink or swim situation where they are thrown from tourbillon to spurtle; often caused by the necessity for "covering the dances" for an upcoming ball.

A team effort. This approach can only work if the whole club agrees to support it. My bit is only *one part* of recruitment and retention. We introduced many things with the aim of building a *community*: Weekly newsletters (Where my column discusses what we did and what we will be doing. We have other columns.), summer ceilidh, midwinter feast/ceilidh, live music nights, consistent branding, [Facebook page](#), [web site](#), etc. See the [Johnsonville Site](#), and the 2018 articles for [recruitment and retention](#). It is also really important to understand what the group is trying to achieve. Whilst some fit the traditional mould, many Johnsonville dancers will never go to Summer School or be technique dancers. They love the dancing and come with enthusiasm each week.

Success. We now have around 60 members. We aim to gain a set each year of new dancers. There are surely many other approaches which might succeed. But, given we have only one tutor (I am hoping for more soon!) ours seemed to be the only feasible one. I hope some of these ideas might be useful.

Epilogue. SCD a wonderful and rewarding hobby. My wife and I have found the SCD community welcoming worldwide. A wonderful tribute to the RSCDS. I hope the tradition continues.

Rod Downey



A piper was sick of the band abusing him, and decided to start his own. He walked into a music shop, planning to buy the first instruments he saw. "Give me the red saxophone and that accordion!" he said. The assistant replied, "You play the pipes, don't you?" "That's right. Why?" "Well, the fire extinguisher I can sell you - but the radiator stays."

4. Recent Events

Waikato/Bay of Plenty Region Award



Presented to Mrs Lynne Hudson 19 December 2021 for outstanding service to the Waikato/Bay of Plenty Region of the RSCDS NZ Branch.

Citation: *For upholding the objectives of the RSCDS and for showing sustained and exceptional commitment to the promotion of Scottish Country Dancing and its Music.*

Lynne joined the Johnsonville Club (Wellington) as a 15 year old in 1960. During her 24 years of dancing with the Club, as well as serving on the committee she became deeply involved with the music side of Scottish Country Dancing, playing piano for Club nights and her Teacher's band as accompanist. She was persuaded to learn the accordion as many venues had out-of-tune pianos, and there followed years of dancing and playing with many bands.

In 1984 Lynne obtained work in Tawa, so after 24 years with Johnsonville, she resigned from the Club and their committee to join the Tawa Club where she was secretary for 12 years. She played there until the mid 90's when a sound system was purchased and then she could freely assist the dancers. At the same time she was teaching beginners in the Linden Club.

Lynne gained her full Teachers' Certificate in 1998, the same year she and her late husband Bill moved to Te Puke from the Wellington area for family reasons. Since becoming a WaiBOP Region member her energy and commitment to Scottish Country Dance and its music has neither diminished nor wavered, nor has her calmness nor her patience!

Lynne is no stranger to the WaiBOP Region dancers. She has been an accordionist with Bourach Mor since 2012 and has taken a major role in putting "sets" (of tunes) together for the band, she has tutored classes for the Region both for Day Schools and QBWE Schools, she was co-founder of the Katikati SCD Club in 2012 and is their tutor, and many have danced regularly under her guidance at the Mt Maunganui Club where she is co-tutor.

Lynne has also played for many Day Schools, Workshops and Weekend Schools both here in our Region and throughout the North Island, as well as classes at several Winter Schools in Australia and Summer Schools in New Zealand. She has devised many dances some of which are a part of the "Land of Milk and Plenty" compilations.

Lynne served a two year term as WaiBOP Region President, and was Training and Education Coordinator for the Region for 9 years. She had a vested interest in my dancing and teaching 11 years ago when she was my Mentor as I prepared for, and sat my RSCDS Teachers' Certificate. It was my privilege therefore to have had the opportunity to present the Region Award to Lynne in the absence of Jill Littlewood, the current Region President.

Heather Johnston

Hogmanay 2022



Our very enjoyable Hogmanay was held in the Senior Citizens Hall in Cambridge, and started on a happy note, with Colleen Gunn serenading us with lovely piano music, including some Maori tunes, while dancers were arriving and putting their shoes on. Dancers from across the region attended, and we also welcomed 3 from Auckland.

The programme was made up of a selection of slightly more advanced dances, which were walked through at least once, making it easier after the dancing drought we have had with our Covid problems.

The dances were briefed by members of several clubs in the region, sharing the load, with music supplied by the Cambridge SCD club.

Colleen accompanied us for the Sing Along later in the evening, before the Reaper and Sweeper, and the midnight gongs.

Antanus Procuta was President for the First Foot ceremony, the First Foot being Wayne McConnell, allowed to enter by Chris who had checked he had his vaccine pass, and all the necessary gifts, of a coin, salt, coal, whisky - and mask. Antanus and Wayne looked very smart for the occasion in their kilts and jackets.

Antanus proposed the toasts to the Queen, Scottish Country Dancing and 2022.

The dancing continued till 12.45, with 4 more dances, including the usual Eightsome Reel.

People really appreciated the evening, to be able to dance again. There was a very happy atmosphere.

Although Chris and I organised the evening, we were very grateful to have the support and backing of the Cambridge SCD Club, for the use of their music, and for the very willing and enthusiastic help of members during the evening. This was much appreciated – thank you all.

Liz Wilson



Heavens Above

Fiona was an expert harpist who frequently was asked to play for weddings, receptions, parties and other such events. She was also a blonde and had an angelic, cherubic face. She was on her way to an engagement in a hotel in Edinburgh and stepped into the lift (elevator) with her large golden harp. Just before the doors closed, an elderly gentleman stepped in. As the lift rose, he looked thoughtfully, first at Fiona and then her harp and asked, "*How far up does this lift go?*"

Burns Night at Resthaven

25th January



Resthaven Retirement Village in Cambridge invited us to dance at their Burn's Night celebrations. We had a 4 couple set, made up of dancers from Cambridge, Lochiel and Hamilton Scottish clubs. (Wayne and Shelley McConnell, Helen Smythe, Caron Rogan, Leslie Gousmett, Jill Littlewood, and Liz and Chris Wilson).

First bracket, we danced shortened versions of Mr William Brown, and Duke and Duchess of Edinburgh, then Winding Road. This was followed by the address to the haggis ceremony, the haggis being piped in by Alec Calderwood, Dianne Murdoch's son-in-law. Dianne is a resident at Resthaven, and helped organise the evening. Fiona Murdoch, Chris and Wayne helped in this ceremony. John Milne, a Scottish resident of Resthaven, and husband of the late

Anne Milne who used to dance with the Cambridge club, addressed the haggis which had been carried in by Doug Mienie, a Resthaven resident. John did not have a kilt, but borrowed a tartan apron for the occasion!

Following this ceremony, while the haggis, neeps and tatties were being served, we danced another bracket of 3 dances, Kamo Karousel, (shortened version), Seton's Ceilidh Band, and Irish Rover – in full.

The delicious haggis was then served, followed by Alec's Immortal Memory toast, giving a very interesting and entertaining history of Burns and his writings. Alec was dressed to suit the occasion, in the sort of attire Burns would have worn, and looked absolutely fabulous.

A dessert of cranachan was then served.

Resthaven looked after us very well, with the haggis, dessert, and a bottle of whisky on our table for us to share, and to have for the toasts.

It was a very hot evening, but we all enjoyed the dancing and the social side of it. Many came over to thank us at the end, with very favourable comments.

A great success and a memorable experience for all concerned.

I don't think we'll get new members from the audience, but maybe their children or grandchildren!

Chris & Liz Wilson

Scots Sayings: -"Ye'll get yer heid in yer haunds tae play wi".
(You're in big trouble)



St Patrick's Day Dance March 12th

With there being so little dancing over the last few months, and after the success of the Hogmanay dance, we decided to organise the St Patrick's Day dance on March 12th at the St Peter's Catholic School Hall in Cambridge, a venue which is proving to be very suitable for our dancing.

It was a wonderful evening of slightly more advanced dances, with 20 attending, and with a variety of teachers from throughout the region briefing them. The impression we have is that most people enjoyed the wee challenge, and had the attitude of wanting to get on with life, and not letting Covid take over and rule our lives.

We are very grateful to Cambridge Club for the use of their music, and to the various teachers who were so willing to brief the dances.

As it went so well, we are planning another dance for Easter/Ramadan at a date to be advised.. To attract more dancers, the first half of the programme will have dances most people can cope with, followed by more advanced dances. More information will be sent shortly.

Chris and Liz

5. Letters to the Editor

Have Our Say

20th August 2020

This article is an excerpt from a longer article that Bev submitted to the "Have Our Say" project - see below.



Since I was a teenager I have participated in Scottish Country Dancing. As everyone worldwide is affected and in lockdown, the headquarters of the Royal Scottish Country Dancing Society in Edinburgh started weekly online classes. Although there are different time zones the feeling of sharing has been important to me and I enjoy seeing dancers logged in from all round the world. In the evenings I close the curtains, turn up the music and using technology invite dancers to teach from their living rooms and hear their story of their countries' lockdown. Of course with no-one watching I can dance very well. There were online jigsaws of places I visited last year so I could dream.

For something new I tried weekday morning exercise in front of the TV and enjoyed sharing this with other New Zealanders in lockdown.

Everyone scrambled to find their own path at home, at work and abide by guidelines and we are still learning. However I am very grateful and proud that I live in New Zealand. It is hard to be out there doing everything again and I have taken outings in small steps. As restrictions

lessened I was able to drive further than my local area and I have enjoyed dancing with others, days away at a beach and seeing family and friends again. As we go into a second round of the virus the worry returns of how long this will affect the world. The words may be often used at present but I know that this is an extraordinary and unprecedented time in our lives and I must make every day great. If I will be able to travel again is something which is beyond my control but I am able to contribute now by keeping to the best practice available.

Thank you to the essential workers who continue to keep our country working.

From one of the team of 5 million. We all have a different story. Thank you for this opportunity to add my experiences.

Beverley Crawford

The Have Our Say website is part of research funded by Auckland Medical Research Foundation

The project is led by Professor Merryn Gott and the bicultural Te Arai: Palliative Care and End of Life Research Group in the School of Nursing.

<https://www.haveoursay.org/experiences/adapting-to-a-new-way-of-living>

6. Dances of the month

From **Jean Martin's** article above:-

"It seems such a long time since we danced, I think I have forgotten!

1. I am particularly fond of *The Reverend John MacFarlane*— because of the tune
2. *The College Hornpipe*.
3. I really like strathspeys — there are so many great dances, but *Miss Janet Laing* is one I really enjoy.

On the front page of the WaiBop Website is the music for "**The College Hornpipe**"

<https://waibopscd.org.nz/>

... and a link to "**Miss Janet Laing's Strathspey**":-

<https://waibopscd.org.nz/video/>



Wanted Ad

The "Lonely Hearts" column in the Edinburgh Evening News recently carried an advert which read: "*Princess, having had sufficient experience with men who think they should be treated as Princes, seeks frog.*"

7. Core Dances 2022

Reels

Fight About the Fireside	8 x 32, 3c in 4c, Book 01 - 10
The Summer Assembly	88 bars, Square set, Book 35 - 8
Andrew's Dance	8 x 32, 3c in 4c, Harbour City - 4

Jigs

Light and Airy,	8 x 32, 3c in 4c, Book 04 - 5
Cabbages and Kings	8 x 32, 3c in 4c, Harbour City - 3
Andrew and Gordon's Jig	4 x 32, 4c set, Graded & Social 2 -1

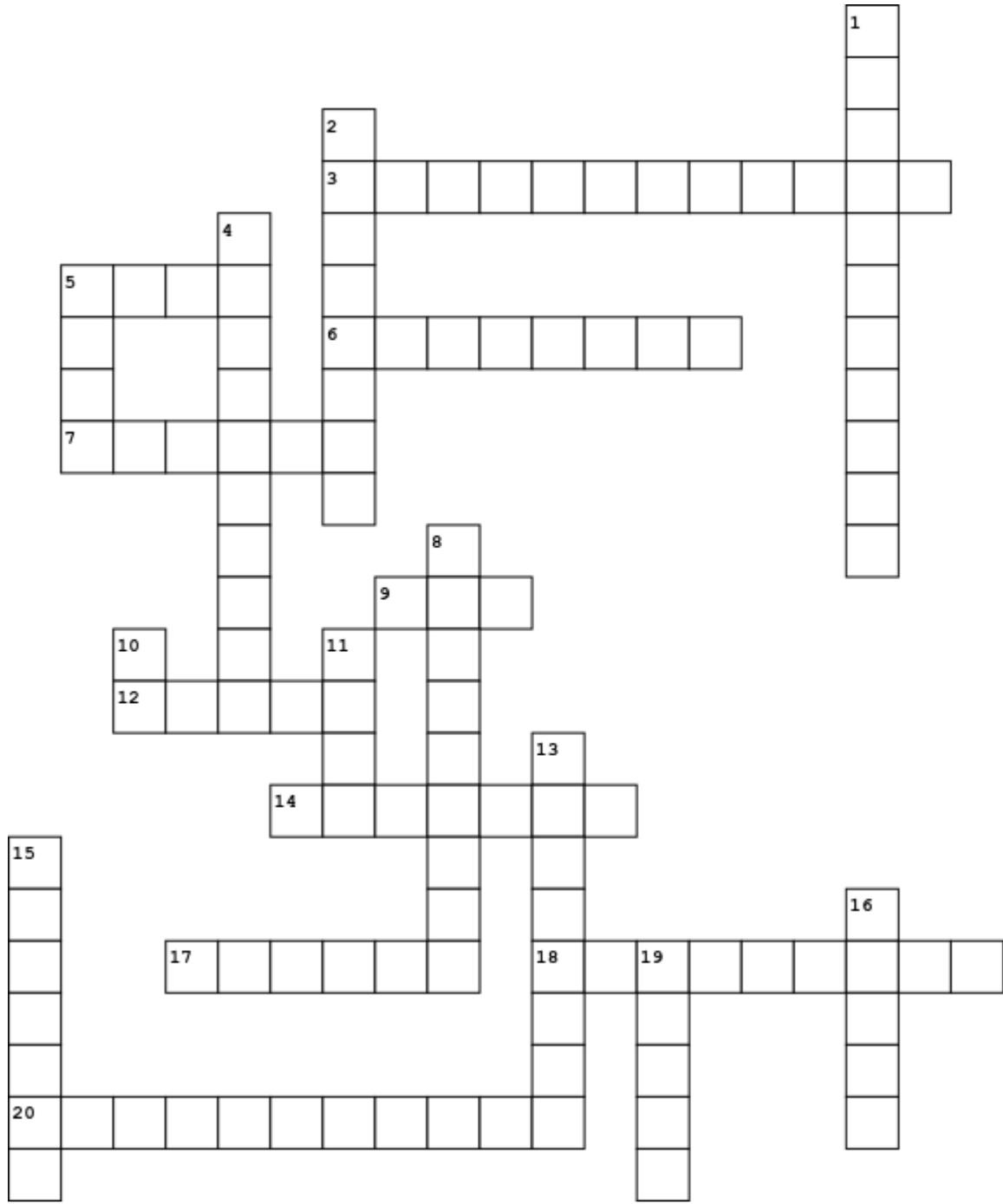
Strathspeys

Fair Donald	8 x 32, 3c in 4c, Book 29 - 4
Firth O' Clyde	3 x 32, 3c set, Birmingham Diamond Jub - 6
There's Nae Luck About the Hoose	8 x 32, 3c in 4c, Book 10 - 10



8. Puzzle

WaiBop Crossword – March 2022



Crossword Clues

Across

3. Written description of a dance
5. Formation for two couples
6. Southern Scotland
7. Scottish cloth
9. Music in 6/8 time
12. Shipbuilding centre of Scotland
14. Industrial city of Scotland
17. Set formation
18. Capital of Scotland
20. Setting step

Down

1. Scottish victory over England
2. Northern Scotland
4. Movement in slow time
5. Scottish national dress
8. Name of a dance
10. Host of a dance
11. Music in 4/4 time
13. A progressive formation
15. Scottish musical instrument
16. Description of a dance
19. Island with eight whisky distilleries

Answers in the next issue or by application to the editor.

9. What's on



RSCDS NEW ZEALAND BRANCH INC - WAIKATO/BAY OF PLENTY REGION

Region General Meeting & Dance Saturday 9 April 2022 At Hinuera Hall, 4800 State Highway 29, Matamata 3473 Meeting commences at 3.00pm - Dancing with Bouroch Mor commences at 6:00pm Please bring your own Dinner (no sharing of food) COVID regulations - Vaccine Passes to be shown before entering hall We will need to wear our masks into the hall and when we're not dancing \$2 donation for Dance entry each person - Bring your own water bottle There will be a cup of tea and biscuits for supper If this Meeting is cancelled, all Clubs & RSCDS members will be notified

For agenda and dance programme see <https://waibopscd.org.nz/events/>

Event	Date	Details
Region Meeting & Dance	9th April	Hinuera Hall, 3:00pm start
Easter	tba	tba
Lochiel Ball	14th May	tba
Katikati Dance	21st May	tba
QBWS	4th June to 5th June	tba

10. 240 Social Dances for MCs and Teaching website

https://docs.google.com/spreadsheets/d/1-ZB7rQip7B5ov-pA1rB5NqZOhMa_tb-_wuxR74YmQk0/edit?ts=5be3e6d3#gid=122006433

Website for teachers looking for resources for teaching Beginners & Elementary dancers:-
www.reltimedancing.com

Region Officers:

President: Jill Littlewood - 07 853 9553. president@waibopscd.org.nz

Secretary: Colleen Gunn - 027 204 5536. secretary@waibopscd.org.nz

Treasurer: Robyn Howes - 022 640 6581. treasurer@waibopscd.org.nz

Education/Training Coordinator: Heather Johnston - 07 579 1556. education@waibopscd.org.nz

Membership Coordinator: Robyn Howes - 022 640 6581. membership@waibopscd.org.nz

Communication & Publicity Coordinator: Agnes Algra - 07 873 6067. communication@waibopscd.org.nz

Youth Coordinator: Jeanette Lauder - 07 886 4602. youth@waibopscd.org.nz



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