



Kiwi News

RSCDS NZ Branch Inc.

Volume 25 No 1

April 2020



President's Report

Dear Members,

As I start to write this, the NZ Government announced a total lock-down for everyone, except essential services, to prevent the spread of the COVID-19 virus.

It is important that we all adhere to the recommendations of the NZ Government. It is also important that we keep in touch with family, friends and dancers we know who live on their own, as it can be very lonely when you are isolated at home on your own. This is the time when I say modern technology comes in handy — emails, facebook, twitter, messenger, texting and good old phone calls.

As the world is dealing with this virus, we have no idea how long it will be until life goes back to normal. I can only repeat: stay safe and follow the Ministry of Health guidelines. All Regions and clubs will advise their members when they feel it is safe to resume dancing in their areas.

Linda Glavin, RSCDS NZ Branch President

From the Branch

Blue Pages (NZ Dancer)

Corrections and Additions

Ngaio – New secretary: Moira Scott, moirascottnz@gmail.com

Rangiora – New secretary and venue: Bob Devlin, 03 313 0980. Venue: St John's Anglican Church Hall

Richmond – Correct start time: 7:30 pm; Tutor: Noleen Harper

Assuming we are allowed to hold dances again by August, here are some additions to the Calendar. If in doubt, check the calendar online, or contact the club secretary.

Remember details for events can be changed using the form available on the Branch website.

Nelson – 1 August, 67th Birthday Social!

Burnside – 15 August, 8.00 pm, Isleworth School, Christchurch

Picton – 22 August, 58th Birthday Social

Motueka – 19 September, 14th Birthday Social

Note: In view of the current Covid-19 lockdown, it is likely that this Kiwi News will be an email edition only.

Stop Press!

In view of the imminent cancellation of Summer School 2020/21, the next two items will be reviewed in the next issue of Kiwi News.

Michele Miller
RSCDS NZ Branch Secretary

RSCDS Teaching Certificate

Are you interested in beginning the process of training to be a teacher? Or perhaps you would simply like to increase your knowledge about dancing? Then consider taking the New Zealand Branch course for Unit 1 of the RSCDS Teaching Certificate. This is a nine-week online course, based solely on the Manual of Scottish Country Dancing. The course begins in early August and finishes just prior to the Unit 1 written examination on 17th October. Apply for the course by completing the Teacher Training Registration form found on this page: <http://dancescottish.org.nz/certificate-nz/>.

Applications are due by 30th June 2020.

Still not sure, or would like further information?

Send your questions to: unit1@dancescottish.org.nz

Debbie Roxburgh

Apply for a Scholarship to Summer School

Just a reminder to everyone that even if you're not dancing now, there is still dancing to come. Every year, there are Branch-funded scholarships which pay for you to attend the NZ Branch Summer School.

These have changed a bit from previous years. There is a scholarship for a trainee teacher to attend the Teachers' Certificate class, one for a musician, and two for general dancers – one for dancers with less than 6 years dancing experience and one for dancers with 6 years or more dancing.

The application process and selection criteria for the dancers' scholarships have been simplified to make it clear that these scholarships are there to encourage RSCDS membership and regular participation in dancing.

If you're interested, details of the application process and the application forms are on the NZ branch website <http://dancescottish.org.nz/scholarships/> – and the rest of the website is worth a visit too.

Remember that for your application to be considered, it has to be with the NZ Branch Secretary, secretary@dancescottish.org.nz, by 30 June 2020.

Lee Miller

Education and Training Co-ordinator

NZ Branch Emails

As you know, NZ Branch has set up standard emails for communicating with management, regions and clubs. These have the format xxx@dancescottish.org.nz, e.g. itcoord@dancescottish.org.nz.

These replaced the original emails with the format xxx@rscdsnz.org.nz which have not been in use for several years (although they may sometimes have worked). These obsolete emails will be deleted over the next few weeks and, if you send an email to such an address, you will receive a message on the lines of: 'Undelivered Mail Returned to Sender'.

It might be a good idea to review your address book and correct any obsolete emails.

Andrew Patterson

Information Technology Co-ordinator

Youth

We need your help to reach our goal of increasing the number of registered JAMs.

All clubs/groups were sent registration information in early March. If you have misplaced the information, or we somehow missed you off the list, or you have discovered some young dancers who are not registered, you can find the registration form in the JAM section of the website <http://www.rscdsnz.org.nz/youth.php> or email jam@dancescottish.org.nz for assistance.

Debbie Roxburgh

Youth Co-ordinator

RSCDS NZ Branch Shop

As most of you will be aware the Branch Bookshop and Branch Recordshop have been merged.

At present the shop has stocks of the following recent releases:

Thirty Popular Dances Vol.2 Book and 2 CDs

released in November, there is a book of 30 dances and two CDs to go with it – Part 1, a new recording; and Part 2, a re-release of RSCDS archive recordings.

Other Recent Arrivals

Melbourne Branch 50th Anniversary book

- A Melbourne Miscellany

Iain Boyd's books:

- May I Have the Pleasure
- Vive La Danse
- The Crowded Hall

Three books by Gaye Collin:

- From Paper to Pearl
- Scottish Country Dancing Is All Around The World
- The Musicians' Wedding – Book and CD

Maureen Robson's book:

- From North to South

RSCDS publications including:

- Book 50 – Book and CD
- Book 51 – Book and CD
- Book 52 – Book and CD
- The Collins Little Book of SCD
- Scottish Country Dancing in Diagrams 9th Edition (Pillings)

CD by James Gray and Susie Petrov

- Opus Dance

CD by Ian Robertson/Muriel Johnstone

- Robertson: a Musical Heritage

For all enquiries please contact Sue Pearson:

Email: shop@dancescottish.org.nz

NZ Branch Website

Snailmail: C/- 21 Stafford Street,
Wanganui 4501

News from around the Regions

Te Awamutu Club

The Queen's Birthday Weekend School has been cancelled.

We had three weeks of dancing before Covid-19 intervened and we were very grateful to have welcomed a few new members. We are sending out a weekly exercise to all members plus one for the new members to keep up interest in Scottish dancing over this time.

Tokoroa SCD Club

Thank you from Tokoroa: The young dancers of the Tokoroa Scottish Country Dance Club are grateful to all those who supported them by buying raffle tickets at Summer School.

The oil painting by Sonnett Olls was won by Debra Hopkins, a Tokoroa resident, with ticket number 240.

Joy Morgan, Secretary, Tokoroa SCD Club

Paeroa Highland Games and Tattoo

People came again to dance in public at the Tattoo and Highland Games in Paeroa, on 8 February.

Wayne and I got up early and with Mary and Emma, drove to Paeroa. Arriving at 10.30 to put up the gazebo.

As arranged, we met with Andy and Jeanette, Lynda and Jim, and Douglas and Fiona, to get the region gazebo up. With a bit of debate up it went – in the middle of the paddock where we could be seen. Region banner and Kati Kati banners flying.

The timetable had come forward so we were pleased to see people arriving early. After a quick walk-through, our team gave a wobbly demonstration of *Shene Gate*, but everyone kept smiling. This was followed by *The Kingston Flyer* and *The Cumberland Reel*, with about a dozen non-dancers joining in. This went rather well, with everyone enjoying themselves, including a good-sized crowd. A couple of people said they were interested in coming to a club (one has attended our beginner's class at Hamilton Scottish).

We adjourned to the gazebo, ate our lunches and chatted. I tried to find out when we were dancing again. The programme was running late ... Sound system set-up problems. I must say, not as smoothly run as a Scottish country dance event.

Through the afternoon we enjoyed listening to the Topp Twins, and some fabulous Scotsmen: Alex Hodgson, folk singer and David Vernon, accordionist. Once again, I lamented that if there had been more communication before the event, we could have danced while they played. Time was passing, so we began walking the evening dances, then put on our music and again drew a crowd. These dances were too complicated for non-dancers, so unfortunately there was no second chance for audience participation.

From there, Wayne got the awful job of making up three sets for the evening demonstration. With not quite enough advanced dancers to make four sets, it was disappointing to leave some enthusiastic dancers in the audience.

While three sets were put through their paces and drilled on progression between dances by Wayne, the rest of our team were busy arranging for all of us to have seats together in the evening, clothes were draped across seats in the mini-stand and deckchairs set up in front. It was quite an achievement to get so many seats, but it made for great fun in the evening, watching the entertainment and sharing a few laughs together.

The demonstration consisted of three dances, carefully choreographed as a square set jig, a longwise strathspey and a round-the-room reel, all with audience-friendly music. Behind the “gate” Natalie Garcia Gill gave us a thorough warm up in the style of the recent summer school’s high energy class. A bit of a challenge but very effective. Then the nerves set in, eventually the gate went up, we marched on to the music and danced!

It was magic when the dancing started perfectly with energy and enthusiasm. This year’s unexpected challenge was getting off the ground while dancing in thick soft grass. It was a treat to be met backstage by Linda Carter, who had a bag of small glasses and some whisky, a perfect time for a celebratory dram.

Some years, videos of the demo have been circulated, but I haven’t seen any this year. Which is a shame because it felt very polished.

As well as dancing, we also distributed the Haggis, marching out onto the lawn and making our way around the edge of the paddock, looking very official.

In summary, there were about 40 dancers at the event, the dancing during the day was well received and the evening demo looked good. Scottish country dancers have a high profile at the Tattoo, and we have a lot of summer fun doing it.

For those who came, thank you for your positive contribution of time and good spirit.

Nga mihi.

Shelley McConnel, Hamilton Scottish Club

Glendarroch SCD Club



We invite you to our dance on

26 September 2020, 7:00-10:00 pm,

Carlton School Hall, Carlton Avenue, Wanganui

Music by Scottish Saltire Band

Hawke’s Bay/East Coast Region

The Hawke's Bay/East Coast Region sadly acknowledge the passing of Brian Cottle from Napier and Dorothy Wilson from Hastings.

Brian had been a member of the Napier Club and also Region President some time ago.

Dorothy was an active life member of the Hastings Club. She had also been a Highland dancer.

Condolences to their families.

Jeannie Wright, Region Secretary

Blenheim SCD Club

The committee of the Blenheim SCDC have decided to cancel the Day School and Birthday Dance due to the escalating Covid-19 pandemic.

Thanks in this very difficult time and keep safe out there.

Heather Lamb, Secretary, Blenheim SCD Club

Strathallan SCD Club (Christchurch)

Before our club commenced for the year, we had an unusual request – to tutor a bridal party of nine for two sessions, so that they could do a couple of dances at their evening celebrations. They did hope to include *Mairi’s Wedding*, but when they saw that, they change their minds!

They picked up the steps reasonably well, but when it came to the dancing on the night, their memories were a bit vague, as the hall was very hot and noisy, and refreshments had been consumed – all of which made things a bit difficult.

Everyone seemed to enjoy the dancing, and the club was well rewarded with a donation.

Doris Wilson, Secretary/Treasurer, Strathallan SCD Club

Otago Region

Lachlan Ross, a loyal member of the Ceilidh Club for several years, died on 25 March after a short illness. We extend sympathy to his wife Jan and their family. Fellow club members were able to visit him at home and to perform his favourite dance, *Pelorus Jack*, on 12 March.

The Covid-19 lockdown has of course brought an abrupt end to all 'proper' dancing for the foreseeable future. However, 'virtual' dancing continues. Tutors for the Ceilidh Club's Monday nights, Lawrence's Wednesday nights, and the Region's monthly Friday nights have begun circulating by email a warm-up routine (with music) to encourage some gentle exercise at home together with details of a few dances so members can look at them online using YouTube and the Scottish Country Dance Dictionary to keep their dancing brains active. And *Dance Scottish at Home*, emailed from Edinburgh, is another useful resource.

The Otago Region Easter School has had to be postponed and is now to be held at Easter 2021 with the same programme and venues.

Gregor Macaulay

Southland Region

The Southland Region has started a class for former Scottish Country dancers who can no longer dance at regular classes because of injury, disability or age. The class is taken by Region Tutor, Margaret Bailey Allison, who teaches members how to "dance" their favourite dances by walking the steps.

After a small notice in the local community newspaper, a set turned up to the first class. Some had not danced for many years but were keen to be able to enjoy the music and patterns of what had once been a favourite pastime. It was great to see people quickly adapting to walking the steps in the style demonstrated by Margaret.

Unfortunately, the class had to go into recess with the lock-down, but enough people for two sets have registered their interest in coming along once dancing resumes. It includes one former Highland dancer.

Margaret Bailey Allison, Region Tutor

Other Interesting Stuff

Respect and Support as well as Fun and Friendship

Greetings to all our new friends, made at Cambridge, and to those from our own very supportive region, Auckland and Northland. In July 2018, we started a new club in Kaiwaka, a daytime class with nearly all beginners of more mature years, many struggling with failing or painful bodies. We now have a membership of 29 dancers. I have often heard it said that Scottish country dancing is dying and that we need new dancers. It is great when we see young beautiful dancers and hopefully they will encourage others to dance too. However, it is the reality of 2020 that many of our new dancers are older and looking for ways to keep mind, body and social life active in, and as they reach, retirement.

Learning anything at a more advanced age is more difficult and Scottish country dancing is no exception. It is harder to make mistakes in public and easier when amongst friends. I know through our club, the enjoyment and levels of fun being attained by just this age group. We have a member in our group, in his 70s, who took me to one side after our first Annual Dance and said, "Wow! my wife and I can't believe the way our lives have been changed through Scottish country dancing. We are moving more freely, feel more in charge of our brains and have a whole new circle of friends giving us a happy and wonderful social life. Thank you."

I attended Summer School this year for the first time. The registration was warm and welcoming, and the general running of the school was well done. Congratulations to the Waikato region and especially to Antanas, for all their hard work. The venue was lovely, and the good floors were welcome for elderly sore feet!

I was therefore disappointed by the effect that a few experienced dancers had on our hesitant and inexperienced dancers. It is hard not to go wrong when people look down their noses at you and comment because of the standard of your dancing. It saps your confidence quicker than a broken dam. Unfortunately it happens at club level as well.

Miss Milligan stated in *Won't you Join the Dance*, "The greatest object now for the RSCDS is to

spread friendship and happiness wherever it goes". That statement is as true today as it was when she wrote it; doing that requires mutual respect and support within the dance. Let's ensure that this is the case in every club in New Zealand. At the beginning of a new dancing year, could teachers please remind all dancers of how to give non-verbal cues to newer dancers and to practice tolerance of them and support for them.

Thank you.

Elaine Goldthorpe

RSCDS Teacher, Kaiwaka, Northland

[Editor's note: Elaine's email started with "I have four newer dancers who will no longer attend longer schools and are getting luke warm about their dancing because of comments and gestures made. Please print".]

Reeling

There is Highland dancing, Royal Scottish Country dancing, Ceilidh dancing and then there is **Reeling**. Reeling? I hear you ask.

"Once the preserve of the Highland aristocracy and the military elite, Scottish reeling is now a mainstay of the British social calendar."

The activity itself appears to sit somewhere between Scottish country dancing, salsa and swing. The steps are a less elaborate version of SCD, involving more glide than lift, and multitudinous twirls and (if they are lucky) untwirls, performed by the women. The men guide the twirls, using them to show their partners off to great effect. It is all very laid back and cool, allowing individuals to relate to their partners in their own style, often doing different moves from those around them. The youngsters perform more extreme and random steps, much to the disapproval (or envy?) of their elders. They dance with even more controlled abandon than we as Scottish Country Dancers allow ourselves.

The Schiehallion Ceilidh Band, comprising Lynne Scott (leader), John Jowett, Alastair McCarthy, Iain Matcham, Liz Langham, Duncan McDonald, Mary McDonald (caller) and James Scott (sound), which plays for events such as weddings and birthdays, was hired to play for two Reeling events in February: one in the Martinborough Town Hall; and one in the ballroom at Larnach Castle in Dunedin.



The Schiehallion Ceilidh Band

The participants were a group of mainly Scots (along with Americans, Canadians, Australians and New Zealanders), who dance in Inverness, London and around the world, taking Reeling to locations where it has been hitherto unknown. The dancers ranged in age from youngsters in their 20s and 30s up to an 80-year-old.

The programme was the same for each of the two nights. It started with *The Dashing White Sergeant* and included *The Duke of Perth*, *Mairi's Wedding* (one of the slower, more sedate dances!), and *The Duke and Duchess of Edinburgh*, finishing with *The Reel of the 51st Division*. There is a limited number of core dances from which the programmes are chosen, so the dancers know them by heart, and they are not usually briefed. These dances are the same as for RSCDS but are danced in a more exuberant fashion. On this occasion the band was asked to teach one New Zealand dance. *The NZ Gay Gordons* was chosen, much to the delight of the visitors.

Lynne assembled the band music using SCD and ceilidh sets but with additional tunes, thus allowing for five- or six-couple sets on the floor. For further information about the music and dancing, she initially turned to www.londonreels.co.uk with its teaching videos. There followed several conversations with our hosts for advice on dance speeds and timings. It transpired that a faster speed than RSCDS was generally expected, and as each dance was completed, it was repeated in its entirety. All this resulted in several practices for the band!

Lilias and Johnny Bell were the hosts for this Southern Meeting (the Northern Meeting has taken place in Inverness for over 200 years), and because locals were invited to join the fun, they ran some classes to teach the steps and dances.

Duncan and Mary attended one of these sessions, to get a better understanding of the dancing.

The prelude to the main event was a dance in the Martinborough Town Hall, where, because there were so many newer dancers, Mary was asked to brief each dance. John Munro (ex-Johnsonville SCD Club, now living in the Wairarapa), attended this event, adapting quickly to the dancing style, and had a great time. The band had a huge amount of fun and amusement as the 80-strong throng twirled, stamped and clapped their way through four and a half hours of dancing. It was a hot night, but they had all come to dance, and with filled dance cards, there was no hanging back.

The following Saturday night saw the entire seven-piece band assemble in the Larnach Castle ballroom in Dunedin. Most band members were flown down, but one very laden station wagon transported the full drum kit, violins, a guitar plus the sound gear from Wellington, taking two days over the trip.

The Larnach Castle Ball was a black-tie affair, and the band members were included in the sit-down dinner before dancing started at 8.30pm. There were no dance briefings on this occasion. The guests were a stunning sight – ladies in ballgowns, and perhaps more kilts than this ballroom has seen before – a room full of eager Reelers revelling in the grand surroundings.



Reelers doing a Tulloch turn during the Foursome Reel at the Larnach Castle Ball

Quarter past one was the witching hour, and the evening concluded with the traditional *Auld Lang Syne*. Another fabulously enjoyable evening was topped off with compliments to the band – suggestions that they were comparable with the better Scottish bands were very well received.

Duncan and Mary stayed in Dunedin long enough to attend the Ceilidh SCD Club's club night, taught

by Quentin Currall and Janet Favel. There was a mind shift required to perform the steps as per RSCDS: hands at elbow height for hands across, not above the head; circles round and back facing inward not walking around facing clockwise, camel-train fashion; setting steps ending in a jeté rather than a clap, but they think they got away with it.

The trip north involved overnighting in Christchurch, on the very night that the Scottish Society SCD Club meet, so there was another night of RSCDS dancing to help get back on the straight and narrow. They arrived in Wellington in time to dance at "home" – Tawa Club's first night of the season.

The Reeling episode seems like a dream away, with just a few photos as a reminder of the work put into discovering a new genre of dance that certainly gave many people a huge amount of pleasure. It was as if a magical door opened a crack to give a glimpse of a hitherto unknown world. Has it shut again? Who knows?

Mary McDonald

Celebrating the Excellence of Teaching In New Zealand

Former Wanganui dancer Liz Douglas celebrated dancing success with her Newcastle Festival dance team in February, where she dances with the East Scotland Dancers.

Her ladies' team won the Ladies' Section, with [Lord Elgin's Reel](#) (Liz is 3rd lady) and with [Monica's Way](#) (Liz is 1st lady).

Her group, combining with the Edinburgh dance team, won the [Display Section](#), doing a Mary Poppins display. Such superb dancing and music. She is dancing as one of the Chimney sweeps. The choreographer was Rachel Shankland, and the music was by Luke Brady.

It says a lot for the standard of teaching she had: from starting as a four-year-old at Glendarroch, Wanganui, under Debbie Roxburgh and Deanne Corps, she then continued to dance at Auckland and many summer schools, before moving to London in 2014. She continues to enjoy dancing at St Andrews Summer School each year, as well as weekend schools in various locations around Europe and the UK.

Check out all the dances on YouTube: Newcastle Festival 2020. Well worth a look.

Karen Douglas

Raising your phrasing to Level 4

Clubs are suspended, social dancing off the horizon – what good can we find in this? Here are some thoughts to help you while away these long days of isolation, keep your leg muscles in operation, and improve your dancing.

One of the hardest things for some newer dancers to master is **phrasing**: the art of getting to the right place in a dance at *exactly* the right time. When you're in a set of eight dancers, their own phrasing helps keep you on the straight and narrow. But getting there by yourself is so much more satisfying!

So here are some ideas for nailing the phrasing of Figures of eight and Reels of three (no other dancers required!)

You will need music to practise with. The best music to choose is where you can clearly hear each two-bar phrase. If you don't have a suitable music at home, try using the music on these videos (just don't look at their dancing!):

Reel: <https://my.strathspey.org/dd/dance/5080/>

Jig: <https://my.strathspey.org/dd/dance/845/>

Strathspey: <https://my.strathspey.org/dd/dance/2544/>

If you need some experts to remind you how these formations go, check out the Lower Hutt videos (links below).

Start by laying out a set of “dancers” on your living room floor. Use (perhaps) small soft toys for the other seven dancers, and reserve a top place for yourself.

Here is the phrasing you are trying to achieve – remember that each bar takes one whole travelling step (step close step):

Figure of Eight Across (around the second couple) (<https://youtu.be/ORG3VWOIMB0>)

2 bars (i.e. 2 travelling steps) diagonally; 2 bars on the side; 2 bars diagonally; 2 bars on the side, to finish where you started, just on time.

Figure of Eight on the side (<https://youtu.be/Run7sMLtN2I>)

2 bars to reach the space between dancers in 2nd and 3rd place; 2 bars to go behind 3rd place; 2 bars to reach the same space as before; 2 bars to reach home. Try starting by moving to the left the first time, then to the right the second time.

Reels of Three: (<https://youtu.be/1LanKzTOCLg>) (you might need to move Teddy aside for this)

Imagine a fat figure eight on the floor, spanning from 1st place to 3rd place. You need two bars to cover each of the four segments. Once you have mastered it from first place, try starting in the middle. It's still two bars (2 travelling steps) per segment. Try starting by moving to the left, then to the right.

If you're getting there too late, stretch out a bit more with your steps (and check whether you're closing properly in the middle of the step). If you're always arriving early, practise doing the smallest steps you can, then try the figure of eight again using those smaller steps, and maybe do a slightly fatter figure of eight!

Extra for experts: can you dance the first 16 bars of *The Flowers of Edinburgh* with great phrasing? Hint: listen to the music. You can easily hear the two-bar phrases, and you need to be back at the top after **three** 2-bar phrases, ready to set. If you don't have a recording at home, the fourth video on this web page is useful:

<https://my.strathspey.org/dd/dance/2250/>

Good luck with your practice! And if you'd like any help with finding music, do get in touch: music@dancescottish.org.nz.

Lynne Scott, Branch Music Adviser

Jeanette Watson, Capital City SCDC Tutor

Digital mp3 music.

While reading the article in the April 2020 Scottish Country Dancer magazine, in which the writer on page 16 refers to Graham Coles' method of playing SCD music and AlbumArt features, I was struck by the similarity with what I have been doing since 2011, and in some respects much earlier.

After transcribing most of the club's music from records and CDs into mp3 format for the laptop, I got to thinking that club tutors were still faced with the hassle of carrying around books of dance instructions (after selecting those needed from their sometimes large collection to avoid taking all the books to Club night). The conundrum was: do we want to have a music player with instructions attached to each mp3 file, or a device (Kindle?) with instructions listed and music files attached?

Through a process of elimination to get to the “best” option for club tutors, I settled on the following:

- mp3 music format (because one can attach a picture of instructions to the file Tag).
- Media Monkey player (because the instructions are scaled automatically to fill most of the screen instead of being a thumbnail as in WMP and iTunes).
- Media Monkey also has strong filtering methods to enable tune substitution, creating club night playlists, a setting that allows the music to stop after the end chord without moving on to the next track, and many other features.
- Media Monkey can have a clear and intuitive skin to make it easy for a novice user.

The only downside is, it doesn't have tempo-adjust facility and it amazes me that club tutors still think they need this facility when the “correct” tempo can be set before the mp3 file is created (and if it needs adjusting, the file can easily be recreated).

With this set-up, the tutor can stand in front of the class with tablet in hand, read the instructions and stop/start the music at will (connected via Bluetooth to the speakers of course). A refinement is having a remote control. In terms of a dance: Easy Peasy!

The use of music files ripped from CDs or downloaded, etc, still means that you are at the mercy of tracks that have incorrect tempos for dancing and you will forever be tinkering, like in the old days of variable speed record players, etc.

If anyone would like to know more please email me at b.m.jacob@kinect.co.nz.

Bill Jacob

Fascinating facts about Pelorus Jack

Pelorus Jack was an internationally-renown dolphin famous for escorting ships through part of Cook Strait near Pelorus Sound between 1888 and 1912. He was so famous that he appeared on the front cover of the Illustrated London News in December 1910.

What we now know about dolphins, that may not have been known in 1910:

- Dolphins often appear to be leading a ship – when in fact they are “hitching a ride”. An invisible pressure wave is sent out by the bow of

a moving ship, which can be used to support a floating body and carry it forward. And dolphins know this!

- Dolphins have special powers of hearing (well beyond the range of the human ear) that can pick up a sound like a ship's engine from some distance. That's how they seem to get to a spot before the ship does.
- Dolphins live for an average of about 25 to 30 years – a considerably shorter time than was believed in the days of Pelorus Jack. His disappearance was more than likely due to old age.
- Why was he white? Most likely because he was old. He had a round white head. The rest of his body was pale colour with grey lines or shading. His pale appearance was an indication of his age.
- An Act of Parliament was drafted to protect the species of dolphin to which Pelorus Jack was thought to belong. Initially it protected Beluga dolphins – but Jack was a Risso dolphin. Partway through the process, the act was changed before it was passed. (Beluga dolphins don't have a fin on their back, as Jack did.)
- How common are Risso dolphins in New Zealand? They are very rare.
- Why were people initially a bit afraid of him? He was big and white. He was known as “the great white fish”. He was not initially identified as a dolphin. He was the size of a small whale.
- Do we know that PJ was male? No, we don't! The sex of the dolphin was never determined!
- Arthur Ransome (English children's author) mentions Pelorus Jack in his 1932 novel *Peter Duck*, but incorrectly ascribes him to living in Sydney Harbour. (Australia borrowing another New Zealand icon!) (This fact is from Wikipedia – so maybe we give the Australians the benefit of the doubt.)
- Will Pelorus Jack ever die? Not according to Māori legend.

“In Māori legend, Jack is said to be a *taniwha* – a fabulous creature sent by the gods to be our guide and helper. Because he is magic, he can never die and has merely been asleep for all this time, resting in his ocean cave between spells of duty” (Atkinson, 1995, p.48).

Or until Scottish country dancers awaken his spirit.

By Katharine Hoskyn, after reading Tania Atkinson's 1995 book “Pelorus Jack: The story of New Zealand's famous dolphin”.

For Sale or Give Away

Kilt and sporran free to a good home

Hunting MacLean tartan. Also available, Montrose doublet in brown velvet with lace jabot and cuffs.



I got this kilt at age 16 (nearly 60 years ago) and it is now much too small. Suit slim teenager or man 5ft 8" (173cm). Minor wear from sporran belt and small hole from kilt pin, otherwise good condition.

Contact michael@laidlaw.net.nz, Ph. 06 377 0322, Mob 021 535 897

Kilts for Sale

Almost as new. Made by professional NZ Kiltmaker, Edward H. Newman (now deceased).

These kilts have not been worn, but they have been in storage for some time, and the linings show a little discolouration. They are part of the Deceased's Estate.

There are five men's kilts and one lady's kilt.

Men's: All similar measurements – W approx 80 to 94 cms, L 59 cms

- 1 Innes (McInnes) Red
- 1 MacIntyre Hunting Ancient
- 2 Buchanan Modern
- 1 Buchanan Ancient (?) with matching socks

Lady's: Small – W 70 to 84 cms, L 57 cms.

Buchanan Ancient (?). Sadly this has one or two moth holes but could easily be repaired.

For further information and/or photos, please email heather.lil@xtra.co.nz, or phone 021 1855 747

Dance books to give away

The Branch received this letter from Diane Young:

My mother, who is 83 and now in a dementia unit, was quite involved in doing Scottish country dancing in her 60s/70s.

We have 18 little Pocket Edition Scottish country dance books (seems to be Books 1-35 plus others), with an Index book. Also three A4-size music books with piano and dance instructions published by the RSCDS in Scotland.

I guess everything these days is online, but I just thought I should check if anyone would want these resources from your end.

I must say, looking at them, I had no idea my mother was involved in such skilled and brain-requiring dancing!

Anyway, if you are able to let me know whether they would be of any use to you or not, that would be great.

If interested, please contact dianayoung@xtra.co.nz

Just for Fun ...

"Tae a Virus"

Twa months ago, we didna ken,
yer name or ocht about ye
But lots of things have changed since then,
I really must salute ye.

Yer spreading rate is quite intense,
yer feeding like a gannet
Disruption caused, is so immense,
ye've shaken oor wee planet.

Corona used tae be a beer,
they garnished it wae limes
But noo it's filled us awe wae fear
These days, are scary times.

Nae shakin hawns, or peckin lips,
it's whit they awe advise
But scrub them weel, richt tae the tips,
that's how we'll awe survive.

Just stay inside, the hoose, ye bide
Nae sneakin oot for strolls
Just check the lavvy every hoor
And stock-take, your, loo rolls.

Our holidays have been pit aff
Noo that's the Jet2 patter
Pit oan yer thermals, have a laugh
And paddle 'doon the watter '

Canary Isles, no for a while
Nae need for suntan cream
And awe because o this wee bug
We ken tae be..19

The boredom surely will set in,
But have a read, or doodle
Or plan yer menu for the month
Wi 95 pot noodles.

When these run oot, just look about
A change, it would be nice
We've beans and pasta by the ton
and twenty stane o rice.

So dinny think yell wipe us oot
Aye true, a few have died
Bubonic, bird flu, and Tb
They came, they left, they tried
Ye might be gallus noo ma freen
As ye jump fae cup tae cup
But when we get oor vaccine made
Yer number will be up.

Poet: Unknown, possibly Burns himself?!

We got sent this in by a customer and thought
we'd share. We think it's great!

Thanks, The Robertson Team

P.S we just found out the poet is called Willie
Sinclair. What a talented man and thank you for
making us all smile.

*Copied from Facebook/Robertsons of Kinbuck, posted 18
March 2020*

*Sent in by Maureen Jacob, Secretary, Waikato/Bay of
Plenty Region*

The Scottish Gift

I've got a brand new boy friend, his name is Jock
McPherson,

He's tall and broad and wears the kilt, he's really a
wonderful person.

He's going to have a birthday on the 14th of July,

I hadna' got him a present for I didna' know what
to buy;

I couldna' get him a leather belt for he doesna'
wear any trousers,

And I couldna' buy him a dram or two, he won't
take me to public houses,

But I think I've solved the problem and my heart
with joy is filled,

I've made him a dear wee petticoat to wear
underneath his kilt.

Author unknown. Sent in by Audrey Mattinson

Dancing at a Distance

Here we are with our club night cancelled until
further notice because of the Covid-19 virus.

The only alternative is to do some Distance
Dancing — Virtual Dancing in my head while I sit
on the couch at home.

The good thing about this is that I can have a glass
of wine in my hand while I do it.

Let's see! What shall I do?

J.B. Milne!

In real life I have actually abandoned dances with
Pas de Basque in them as my joints complain
bitterly, but in this case it is okay.

I give my partner a smile on the chord.

How does it start? That's right!

Setting!

... to the second Lady — and turn — oooooops! Two
hands not one!

Then we have to ...

Set ...

... to each other and turn two hands — whose idea
was it to make this a two-bar turn instead of four?

A bit of a stagger as I try to cast off — balance not
what it used to be!

Second place! What do I do now?

That's it! Petronella turn and

And something special from the Waikato-Bay of Plenty Region

On 4 April 2020, Waikato/Bay of Plenty dancers Jean Smithson, Jill Littlewood, Kate Corfield, Howard and Glenys linked up by “WhatsApp” to present Howard McNally with his “Branch Award”.

He was very surprised, overcome, almost speechless, but very happy. Jean’s presentation speech is below:

“Good morning Howard,

It is my privilege to preside over this official meeting in the only way possible these days. We are Jean Smithson, President of Waikato/Bay of Plenty SCD, Jill Littlewood, President of Lochiel SCD Club, and Kate Corfield, Secretary of Lochiel SCD Club, and of course you and your lovely lady Glenys.

There are **many** people who wanted to be here. Linda Glavin, NZ Branch President, would normally have presented this award. She sends you her greetings. Heather Johnston, who nominated you for this award, because she knows the quality of the man she was nominating. Maureen and Bill Jacob, our present Secretary and Treasurer of the region, also send their greetings. And there would be many, many more in different circumstances.

Howard, you have been honoured with a Branch Award. Glenys has it there to give to you.

You have contributed greatly to Scottish Country Dancing in the Waikato/Bay of Plenty and New Zealand. We all thank you for that. You have always done it with generosity of spirit and a smile. You are a true gentle man and a gentleman. As a newer dancer I was thrilled to be asked by you to dance – you, the Region President! I never forgot it.

It is so strange and difficult to not be with you at this time to celebrate in the way we would prefer – but we will all raise a glass to Howard today. Well Done and Thank You Howard.”



Howard McNally and his RSCDS Branch Award

Citation

Howard McNally started his SC dancing around 1967/1968, firstly as a member of the Hamilton Scottish Club. After about 10 years of dancing, and by then a member of the Lochiel Club, he was elected onto Lochiel’s committee, firstly as Secretary/Treasurer, a position he held for 7 years, and then when the roles were eventually separated, Howard stayed on as Treasurer from 1979 until 1992. Howard was also the Lochiel Club’s Vice President from 1994 until 1996. During the 1970s, Howard became active in the WaiBOP Region, firstly as Secretary from 1973 to 1974, then as President from 1981 to 1982, and again from 2006 to 2007.

Howard was the NZ Branch Vice President in 1997, 1998 and President in 1999, 2000 during the “Reasons for Change” era. He promoted these changes strongly and successfully and this had a profound effect on the way that the NZ Branch was run.

Howard played a big part in the successful running of the NZ Branch Summer Schools that were held in the Waikato. He was co-organiser for the 1977/1978 School held at the Hamilton Teachers’ College, and organiser of the 1981/1982 School at the same venue. He was on the committee for the 1989/1990 School held at Waikato University, and was once again organiser for the 1997/1998 School held at the Diocesan School for Girls.