

RSCDS WELLINGTON REGION NEWSLETTER



**Volume 22 No. 4
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President's Column

From Ann Oliver, President

Well, Wellington is certainly living up to its reputation as the Windy City lately, but this hasn't put a damper on the dancing calendar. While clubs have all finished for the year, we have had a number

of dancing events, with Capital City running a social dance to check out their new venue at Newtown School and Tawa Club running a Tribute Dance for Maureen Robson.

Maureen is retiring from teaching the Tawa Club after 38 years and will surely be missed. However, she has assured us that she will still be available for some classes and other support. In recognition of all that Maureen has done for the Wellington region – teaching, mentoring new teachers, being active on the committee and organising many events – the Region presented Maureen with a Certificate of Appreciation at the Tribute Dance.

Looking back to October and the ever-popular New Dancers' Celebration, it was fantastic to see such energy and enjoyment on the night with 18 sets on the floor! The number of attendees (70) at the preparation classes showed how keen the new dancers are. Well done everyone, and many thanks to Tawa Club for hosting this event.

The region AGM was held in November, with remits for the Branch AGM being discussed. The region has

decided to support all the remits (and notices of motion) being presented. Ann Oliver, Lee Miller and Gaylia Powell will act as delegates at the Branch AGM on 1 January 2020.

It is with some sadness that we farewell Melva Waite from the position of President of the region. We thank her for her three years in the position, and the continual support and encouragement she has given all clubs and dancers during her term. In addition to Melva standing down from the committee, we also farewell Doug Davidson, Amy Martin, Gaylia Powell and Désirée Patterson. We thank these four for their hard work. Luckily, to replace these departing members, we have Duncan McDonald (Vice president), Margaret Cantwell and Philippa Pointon (committee members) coming on board. Returning members are Ann Aspey (Secretary), Jeanette Watson (Treasurer), Edith Campbell, Elaine Lethbridge, Rod Downey and James Scott (committee members) and I thank them for their willingness to continue in these roles.

Hogmanay this year will be held at the Crofton Downs Primary School Hall. Rod and Kristin Downey are organising this event and I am sure it will be a great success. Thank you both for putting up your hands to run this.

Summer Dancing will again be held at the Old Government Buildings on the last two Tuesdays of January and the first two Tuesdays of February. This is always a great informal and fun way to catch up after the holiday break. If you haven't been before,

we encourage you to come along. The details are on the region website (www.wellingtonscd.org.nz).

2019 in the Wellington Region has been full of excitement and we have seen great attendance at the many events. I hope you have a relaxing and enjoyable Christmas and New Year and look forward to seeing you all on the dance floor in 2020.

Powering movement

From the Spurtle-wielder

We are familiar with worlds deep within mountains from portrayals by Tolkien and others. Ben Cruachan (in Argyle) is a 'hollow mountain', hiding, since 1965, an immense hydro-electricity station, though this type of generation of electricity has meant that source of power has been available for even remote Highland areas from the 1930s. An elderly resident, asked if she was enjoying this new method of illumination, replied: "Aye, it's a grand help to see the way to light the lamps". New-fangled ideas take time to be accepted!

Familiar ways are comfortable, allowing elements of apprehension to be somewhat relaxed and so participation in an activity to be more fully enjoyed. No doubt this is one of the reasons for the great popularity of our New Dancers' Celebration with its simpler programme! While more experienced dancers find the demands of 'trickier' dances on formal dance programmes – and their successful execution – exhilarating, it is very satisfying to have the confidence to take the opportunity to support and guide newer dancers to achieve success in their efforts.

However this 'relaxing' should not be carried too far. Concentration being eased a bit in one area gives scope for an increase in another. Whilst performing familiar figures, we can afford to pay more attention to that other vital element – footwork and the body's general demeanour (including good posture). Be inspired to put more sprightliness into your skip-change-of-step and proceed more smoothly as you glide along with your strathspey travelling step (maybe think of a stately galleon dipping across the ocean waves). Having been standing in 'first position', i.e. feet turned out to make a 90° 'corner' (heels together), move them to take a step *retaining that turn-out angle*; this is very important as it is a distinguishing feature of Scottish Country Dancing. Performing these movements well will greatly help the dancer to be in the right place at the right time – a matter of *phrasing*, as teachers keep saying – tailoring the length of the step to fit the space and time.

Courtesy is another important component in our dancing; the word comes from the manners of 'the court', with its echoes of chivalry. Gentlemen graciously present an upturned palm with its promise of support and the ladies extend a hand to accept the invitation. And all during the dance, whilst you are enjoying the pleasure of interacting with five or seven other people, remember the most important one of these is your partner – she is the one you chose or he is the one who chose you, so acknowledge her or him!

'Watch and learn' is a wise adage. While 'doing' is often considered a good way to learn, 'watching' is also good. It can be beneficial for newer dancers to sit out occasionally and observe. Take care who you decide to emulate, particularly in regard to feet. Look for those who display a clarity and crispness in their footwork – and best to watch near the start of the evening rather than towards the end of a long night of dancing.

Whatever stage you are at, *ENJOY THIS GREAT ACTIVITY!* It can make you glow inside, maybe like the amber so admired and highly-prized by Neolithic man for its beauty – was the sun caught in there? A fossilised tree resin, Hippocrates recorded it as also being used as a medicine. About 600 BC, philosopher Thales of Miletus noted it attracted objects when rubbed; this fact remained a curiosity until 1600 when William Gilbert carefully studied the difference between magnetism and 'electricity' – he derived the word from the Latin *electricus* (from the Greek word for amber *elektron*) to describe the phenomenon; in 1646 the word electricity first appeared in print. Some of the oldest amber has been discovered in Scotland – used in several ways, e.g. worn by some as a 'charm'. 'Lammer' is its Scots name, probably from the French *l'ambre*.

Another electric-like element which keeps us moving is the constant current of the music! Who can resist that?

One definition of electricity is *the manifestation of a form of energy associated with movement of charged particles*; another is *a feeling of excitement*.

We can envisage dancers as charged particles and certainly, our dancing engenders excitement!

New Dancers' Celebration 2019

From Désirée Patterson

Every year, the Wellington Region holds a New Dancers' Celebration to give dancers who are in their first or second year of dancing the opportunity to experience a big dance, with live music, and lots of people from other clubs.

The task of organising the event is shared around the region's clubs, and this year, it was the Tawa Club's turn. It was held on 12 October, in the Te Rauparaha Arena in Porirua. The hall is a huge sports stadium with a double-sprung floor, which easily accommodated the 18 sets of dancers who turned up for a great night's dancing. The venue's management was understandably very protective of their precious floor, and their staff installed wide strips of carpet all around the hall for the chairs, and so that people would not walk on the special floor in their street shoes.



Even with 18 sets, the hall did not feel crowded
(photo: John Patterson)

The programme was planned and presented by Tawa's teacher Maureen Robson, and all the dances were walked at least once. The more experienced dancers were encouraged to dance with new dancers (who were readily identifiable by their special name tags), thus giving everyone a chance to enjoy the dances with confidence. The programme of relatively easy dances had been sent to all the clubs' teachers well ahead of time, so they could prepare their Year One and Two dancers for the big event. The Region also organised two preparation classes in the weeks before the dance. Taught by Maureen, they were well attended.

The four-piece band, consisting of Aileen Logie (accordion), Hilary Ferral and Don McKay (violins) and Terry Bradshaw (drums), made a fabulous big sound, which filled the large hall very well.

More than 150 people attended the dance – 50 of them new dancers, nearly 100 not-so-new dancers, and a good sprinkling of spectators – and, judging from comments as people were leaving, everyone had a great time.

Linden SCD Club

From Ann Oliver

Linden Club have been busy since the last issue. The 23rd of September saw the club host their second theme night of 2019, with a plethora of local prospectors, sheriffs, and even a few cattle rustlers from as far as Tawa, Ngaio, Lower Hutt, and Capital City squaring up for an evening of 'Wild West' festivities. With live music from Iain Matcham and Jason Morris, and a programme of dances expertly wrangled by Ann Oliver, all and sundry enjoyed an evening of themed reels, jigs, strathspeys, and even a square-dance. There was plenty of horsing-around too, with one dance in particular seeing everyone show-off their best hobby-horse riding impressions. At the end of the evening, with the sun setting on the horizon, we circled the wagons, hitched our rides, and tucked in to a restorative supper, glowing in the knowledge that the evening had been a terrific success.



Yee-haaaah!

Following on from this, the 21st of October also saw Linden Club holding a Tartan Night to coincide with the club's final evening of the year. It was a good opportunity for members and guests alike to don their familial (or adopted) tartan and dance a programme of favourites learned (or re-learned) over the course of the year. Once again, this evening concluded with a supper over which members had the opportunity to reflect on what a great year 2019 has been for Linden Club.

And with the end of 2019 comes the beginning of 2020! The New Year sees it all kick off again. Linden Club will be running their annual Beginners Classes on Mondays from the 3rd to the 24th of February, with club nights officially re-starting on the 2nd of March. With a number of events to look forward to, 2020 looks set (no pun intended) to be another exciting and fun-packed year for Linden Club.

Service with a Smile

From Lesley Campbell

The Lower Hutt club, like every other club, is blessed with a number of long-standing members who ensure the club keeps running. Year after year, these people put in time and effort, often behind the scenes, to make our clubs the fun, inviting and well-run places they are. Often the general club members are unaware of these vital contributions. For these reasons, the Lower Hutt club committee decided to initiate a Service Award for those people the committee considers have given outstanding service over the years.

The criteria for this award are: the recipient must be a current financial member and they must have given at least ten years' service to the club. The recipients receive their citation detailing their service, a certificate, and a new, specially designed badge. The service awards will be presented at our final night for the dancing year.

Our final night this year was on Monday 18th November 2019. The band for the evening was the "Monday Knights" (Iain Matcham, Rebecca Warnes and Terry Bradshaw) and we were pleased to welcome a number of visitors to witness the first two of these new awards being presented by our club president, Diane Bradshaw.

The first recipient was Alastair McCarthy, who has been associated with the club since the late 1980s and his citation detailed the twenty years of service he has given to the club. First as a committee member, then two periods as president for a total of fourteen years and most recently as treasurer for the past four years. Alastair has been a member of the club for over thirty years. He has helped with the maintenance and repair of the club's sound and electrical equipment. As well as providing safe storage for the large decorations the club uses every year at its Annual Dance, he also organises the set-up and pack-up of these large items. He has in the past been involved in many demonstrations, helping to promote the club, and he continues to participate

in this way. Alastair brings a calm and professional manner to the committee and is still very involved as treasurer.

The second recipient was Malcolm Ferguson, who has been a member of the club since 1976. As well as serving on the committee, he has been vice-president and treasurer and has given eleven years of service in these ways. He was also involved with the JAM camp committee and has promoted the club by participating in demonstrations. Another contribution he has made is to convert the club's record collection to more modern means of storage. He has helped preserve our history by taking photographs and videos at club events. If you have been to the Lower Hutt club annual dance in the past few years you will also have seen Malcolm's welcoming smile as doorman.



Lower Hutt president, Diane Bradshaw, presents the citations to Alastair and Malcolm

The awards were a surprise to the club members as well as to the recipients and they were well received by everyone. They helped to make a memorable final dancing night for 2019.

Rod and Kristin Downey: Honorary Life Memberships

From Lorelee Hyde

To great acclaim from the nine sets of dancers at Johnsonville's Final Night on 25 November, club tutor Rod Downey and president Kristin Downey were awarded Honorary Life Memberships of Johnsonville Club.

Rod and Kristin both started dancing at Johnsonville in 1991. I have known them since that time and as a club member and past president, I presented

commendations for their Honorary Life Memberships during the evening.

Within a couple of years of starting dancing, Rod began training as a tutor. He got his full RSCDS certificate in 1996 and very soon after that, he took over from Marjorie Crawford as club tutor. For 23 years now, Rod has dedicated considerable time and energy to develop dancers at Johnsonville and contribute to Scottish country dancing in the Wellington Region, New Zealand and internationally.

In his recent paper *Mathematics, Computer Science and Scottish Country Dancing*, Rod said, "To me the music is the core of Scottish Country Dancing... As a dancer I love a great set of tunes... As a teacher, I consider the musical structure of my programmes for social dances as a key element."

As tutor, Rod endeavours to help members understand and master phrasing to enable the flow of the dance from one figure to the next (and thereby increase their happiness and improve their dancing). He works hard to give all dancers a good time, no matter the level of dancing experience, and brings energy, enthusiasm, experience and great music to beginners' classes, club nights, and social events.

Kristin has always loved dancing of any sort, and things Scottish – the pipes, the music, the song and dance – so Scottish country dancing was a natural choice of activity. Once she began, she was hooked, loving the sheer joy of dancing, of working hard physically, of learning new things and how to do them well.

Along with her love of the dance, the music, the laughter and the spirit that is Scottish country dancing, Kristin has dedicated many years of service to the club. She was acting secretary in her early years, served as secretary for three years, treasurer for three years and president since 2009. Over her terms as president, she has kept the club aim of 'fun, fitness and friendship' to the fore and together with the tutor, office bearers, committee members, supper team and other volunteers, has implemented innovative activities that help build club membership and community spirit.

In her paper, *Recruitment and Retention of New Dancers at Johnsonville*, Kristin detailed an extensive array of strategies she and the committee and tutor have put in place since 2012 to actively recruit new dancers each year and retain experienced dancers. Results speak for themselves – the club has increased membership from 23 dancers in 2012 to 78 this year.

Thank you, Rod and Kristin, for the great impact you have made at Johnsonville. See their full Commendations for Life Membership and links to their papers at <http://www.johnsonvillesc.org.nz/2019/11/26/life-members-2019/>



Rod and Kristin Downey (photo: Loralee Hyde)

Leaving Johnsonville School: memories of Johnsonville Club in 1991

From Kristin Downey

As many Wellington dancers will already be aware, Johnsonville club is relocating, and will dance at Johnsonville Bowling Club in 2020.

Our Tartan and Final night on 25 November, really was our FINAL final night at Johnsonville School hall. It was a great night's dancing, and it was fantastic to have so many dancers from across Wellington joining us on the night to mark the occasion.

Johnsonville SCD club has a long history at Johnsonville School hall, moving there from the Union Church hall in Johnsonville Road in 1970/71. The club has continued to dance there ever since, except for a year at Raroa School hall in 1974 and some time in 1978/79 at the Terrace Centre in Johnsonville.

Although I danced for a short time in Singapore in the early 1980s, I began my real Scottish country dancing journey at Johnsonville School hall after I moved to New Zealand. My children also attended Johnsonville School, and I feel some sadness in losing that personal connection after 29 years. In recording my earliest memories of the club, I'm aiming to keep that time alive.

I started dancing at Johnsonville School hall as part of a beginner group of ten in 1991. I had considered joining a local square-dancing club, but they kept



November 2019 - Members and visitors at the FINAL final night at Johnsonville School hall (photo: Loralee Hyde)

beginners separate from more experienced dancers for a whole year, and I didn't like the sound of that!

Marjorie Crawford was club tutor, while Barbara Kent taught beginners in a separate room for the first ten weeks. Barbara's quiet patience, good humour, knowledge and precision came to the fore in her teaching, as did her model footwork. Following her excellent preparation, I felt equipped to join Marjorie and the experienced dancers, initially after supper and then later for the whole evening.

Marjorie took the beginners on with enthusiasm (and a somewhat impenetrable Glaswegian accent). I found her love and knowledge of both the dance and the music inspiring and exciting. I also particularly remember Arthur and Margaret Elliott, Isla and Eric Norris, and Muriel Thompson for their warmth and enthusiasm, and for taking me under their wings as I transitioned into the main club.

Johnsonville club in 1991 was a bustling, vibrant club with four or five sets on the floor and regular guest tutors across the year. I have an abiding memory of Edith Campbell demonstrating graceful use of arms, with kerchiefs as props – I have only to picture her for my arms to rise to the occasion.

My first dancing outing with Johnsonville club was at a joint dance with Linden club, on Easter Monday 1991. My husband Rod came along to see what this Scottish country dancing business was all about, and then there was one more beginner at Johnsonville, a tutor in the making, and a need for a babysitter on Monday nights!

In June we joined the rest of the club at a midwinter Christmas dinner at the Fisherman's Table at Paekakariki, and in August it was time for our first Johnsonville annual dance. My main recollection of that night is the sheer exhilaration of walking into Newlands College hall to the sight of a dance floor full of women in white dresses and tartan sashes,

men in their Scottish regalia and rousing music by Peter Elmes' band.

I have an assortment of other little memories from that year:

- Never ever considering wearing trousers (!) to dancing
- The invisible line down the middle of Johnsonville hall that was rarely crossed by those who sat on one side or the other. Once you'd put your shoe bag down, that was it, you were committed to dance only on that side of the hall
- Feeling so much more a member of the club once I'd bought a club badge for my tartan sash
- Isla's tartan tablecloths, and her friendly face behind the teapot

Many dancers have come and gone from Johnsonville since I started dancing. It is interesting to note that there are only four current members who danced at Johnsonville before 1991 and are still dancing with the club – Aline and John Homes, Elizabeth Rendell and John Markham. Former member Catherine McCutcheon also maintains her club connection, as a regular guest tutor rather than a member. So I guess I have now become one of the old-timers.

If you have memories to share from your time dancing with Johnsonville club, I would love to hear about them and add them to our club history.

Please email [Kristin](mailto:kristinmacdonalddowney@gmail.com)
kristinmacdonalddowney@gmail.com.

**Closing date for the next issue
Saturday 14 March 2020**

Tribute Dance for Maureen Robson

By Désirée Patterson

On Saturday 7 December, Tawa Club held a very special dance to pay tribute to their tutor Maureen Robson, who is retiring from teaching the club after 38 years.

Just over a hundred people attended – eight sets of enthusiastic dancers on the floor, and a good number of non-dancing and no-longer-dancing friends who enjoyed watching proceedings from the side-lines. The programme consisted of dances selected by Maureen herself, some of which held a special significance for her, several that she had devised herself (now published in her new book *“From North to South”*) and one dance that had been devised for her.



Maureen and Iain Boyd dance *“The King of Spain’s Daughter”*, which Iain devised for Maureen (photo: John Patterson)

The music was provided by *“The Cranberry Tarts”* (i.e. Aileen Logie and Hilary Ferral) and the MCs were Maureen’s long-time dancing buddies and fellow teachers Melva Waite and Philippa Pointon.

The Ngaio Town Hall was decorated with a wonderful back-drop to the stage, declaring *“Maureen, we thank you”*, created by long-standing Tawa member John Gregory, while around the hall were his beautiful Luckenbooth Brooch panels. Also around the hall were posters illustrating the fun Tawa Club has had over the years under Maureen’s leadership. They featured photos copied (by John Patterson) from photo albums Maureen has kept over 38 years of teaching Tawa – photos of the themed party nights, the costumes and props, the jubilees and the special birthdays. On top of the piano at the back of the hall, was a screen, set up by John Patterson, which displayed a continuous loop of photos from Maureen’s albums and also photos taken more recently at special club events.

After the speech by the club secretary (yes, that’s me) and the cutting of the celebratory cake, the new President of the Wellington Region, Ann Oliver, presented Maureen with a Certificate of Appreciation to thank her for her services to Scottish country dancing in the Region.



Maureen cuts the cake, flanked by John Gregory and Duncan McDonald (photo: John Patterson)

After supper, there was a performance by an ensemble of musically talented Tawa members, organised by Moggy Grayson. She had cleverly re-wrote some well-known Northumbrian songs, to Maureen’s great delight, as she hails from Newcastle (the words are in the next article).

Over 38 years of teaching, Maureen has touched many lives. She must have taught many hundreds of dancers – not just in the Tawa Club, but also in Region classes and events, day schools and weekend schools throughout NZ, as well as at Summer Schools. She has also supported and mentored a number of aspiring candidates through their teaching certificates. On a personal note, I have Maureen to thank for nominating me as secretary of the Tawa Club, and for encouraging me to take on the editorship of Harbour City Happenings – both jobs I absolutely love doing.

I think Tawa Club did Maureen proud with this tribute dance, judging from her thank you note: *“From start to finish it was an amazing night”*. We will miss Maureen at Tawa, but we are sure that her wisdom and teaching skills will not be entirely lost to the Region, as she will still make herself available to teach special classes – for instance her wonderful reels classes – and to fill in when required.

Thank you, Maureen, enjoy your (semi-)retirement, and we hope to see you again some time on another dance floor.



Moggie and the Tributeers. Front row, from left: Cici Kong (pipa, Chinese lute), Moggie Grayson (guitar), Duncan McDonald (drum), Mary McDonald (violin), Ted Aspey (viola), Todd Foster (banjo).
Back row: singers Pat Reesby, Sylvie Gentry, Brenda Vale, Carolyn Rait (photo: John Patterson)

Our Tribute to Maureen

From Moggie Grayson

Moggie and the Tributeers

Here are the words and short backgrounds of the songs we played and sang at Maureen's tribute night. All the words were written by Moggie in honour of Maureen, and were sung to the tunes of well-known 'Geordie' songs that Maureen grew up with.

Blaydon Races is a Geordie folk song written in the 19th century by Geordie Ridley, in a style deriving from music hall. It is regarded by many as the unofficial anthem of Tyneside. Blaydon is a small town in Gateshead, about four miles from Newcastle upon Tyne.

Here are the words we sang:

As I went out to Tawa club on a summer's day,
A-carrying my dancing pumps to dance the night away.
We took hands in a circle as we twirled our feet around,
That helped to stabilise us and stopped us falling down.

Chorus:

Oh me lads, ye should have seen us gannin' (*going*);
Jigging and reeling round the place, just like we were planning.
There were lots of lads and lassies there, all with smiling faces;
Stepping it out with style and grace, just like the Trentham races.

Blow the Wind Southerly is a traditional English folk song from Northumberland. It tells of a woman desperately hoping for a southerly wind to blow her lover back home over the sea to her. The celebrated contralto Kathleen Ferrier CBE recorded what is perhaps the best-known version of the song in London in 1949.

Here are the words that were sung on Saturday night:

Blow the wind northerly, northerly, northerly;
Stick the damn northerly right in your ear.
Blow the wind northerly, northerly, northerly;
Don't give a monkey's 'cause we're safe in here.

You told us last night we were doing a rondel,
Our feet going one way, our arms somewhere else.
But the couple approaching they need much more coaching,
In who makes the arch and who goes underneath.

Then it's out in the northerly, northerly, northerly;
Driving back home in the wind and the rain.
I wish it were southerly, southerly, southerly;
Maybe next week when we do it again.

The Lambton Worm is from County Durham in the north-east of England. The story takes place around the River Wear, and is one of the area's most famous pieces of folklore, having been adapted from written and oral tradition into pantomime and song formats. It revolves around John Lambton, an heir of the Lambton Estate, (from where Wellington's Lambton Quay derives its name) and his battle with a giant worm or dragon that had been terrorising the local villages. As with most myths, details of the story

change with each telling. The story was made into a song by Clarence Leumane in 1867, which passed into oral tradition and has several slightly different variants.

Here is the 'variant' heard on Saturday:

Verse 1

One Thursday night a taniwha went out to have a dance;
He found his way to Tawa club and thought he'd take a chance.
He learned the steps and danced them well, we thought him cute as pie,
Till someone stepped upon his tail and made the poor lad cry.

Chorus

Whoosh, bang hoad your gobs (*hush*), I'll tell ye all an awful story,
Here comes the taniwha that lives on Lambton Quay.

Verse 2

He didn't come to have a dance at Tawa anymore;
We hoped that he'd forgive us and come walking in the door.
But he was spotted on the train, which caused us great alarm;
He was heading out to Ngaio with his pumps under his arm. (Oh)

The Water of Tyne is another folk song from the north-east of England. The song is sung by a woman lamenting the fact that her paramour is on the opposite bank of the River Tyne. The song was collected by John Bell in 1810 and published two years later in the book *Rhymes of Northern Bards*.

Saturday's words were:

O thank you dear Maureen from all of us here,
For your skills and devotion for thirty-eight years.
Our hearts are so heavy it all has to end,
Our teacher, our mentor, devisor and friend.

Cushie Butterfield is a famous Geordie folk song also written in the 19th century by Geordie Ridley, in the style of the music hall popular then. It is regarded by many as the second unofficial anthem of Tyneside after *Blaydon Races*. The song was featured, along with a number of other Geordie folk songs of yesteryear, in *Geordie, The Musical*, which premiered at the Customs House in North Shields in 2015.

The original chorus goes as follows:

She's a big lass an' a bonny one,
An' she likes her beer;
An, they call her Cushy Butterfield,
An' I wish she was here.

The words sung on Saturday night were:

She's a great lass, she's a bonny lass,
And we've made it clear;
That we all love our Maureen,
SO LET'S GIVE THREE CHEERS.

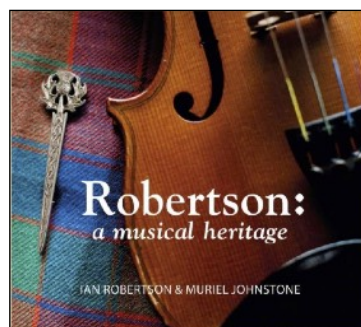
And so say all of us ...

A video of the performance is available to view here (with thanks to Pat Reesby and John Patterson):
<https://www.youtube.com/watch?v=hbyR542Uz40>

From the Branch Recordshop

From Dorothy Wilson

NEW RELEASE ! This CD will be on sale at Summer School, Cambridge: "Robertson: A Musical Heritage". 18 tracks 10 SCD and 8 being a variety of marches, waltzes and listening.



Ian Robertson (fiddle) and Muriel Johnstone (piano) have combined to produce this tribute to The Robertsons. A programme of music spanning four centuries. Something for everyone – a CD for dancing or simply listening and enjoying. Slow airs and reels through to marches, waltzes, jigs and strathspeys.

LAST ORDERS, please! A reminder that the Branch Recordshop will close at the end of November until our personal appearance at Summer School, Cambridge. Anything you need? Look forward to hearing from you – but soon.

And that is IT!! Happy Christmas!

Dorothy Wilson, PO Box 612 Blenheim 7240
Email: recordshop@dancescottish.org.nz

Hogmanay: Come along and celebrate!

from Lorelee Hyde

Hogmanay is what Scots call New Year's Eve. Marking the arrival of the new year on 31 December, the origins of Hogmanay hark back to the Vikings celebrating the winter solstice with wild parties.

There's great revelling throughout Scotland on Hogmanay. Here in New Zealand, we're often fortunate we can celebrate at a local Hogmanay with Scottish country dancing. We can dance the night away to toe-tapping live music, take part in a sing-along (including *Auld Lang Syne*, where we join hands with old friends and new ones we've just met), and welcome a piper leading in a First Foot – the first person to come across the threshold in the new year, carrying gifts of coal for warmth, salt or money for wealth, shortbread for sustenance and whisky for good cheer.



The late Ross Edwards piping in First Foot Chris Totton at the 2010 Hogmanay (photo: Lorelee Hyde)

My very first Hogmanay was in 1974 at a Nelson Summer School during a trip around the South Island on my motor bike. My friend Christine, who had talked me into starting to dance a little over 12 months before, persuaded me to ride to the school (yes, in my evening wear!) for the dance. The fun I had at that evening convinced me Hogmanay was the only way to celebrate New Year's Eve in future – anything else paled in comparison.

Since then, I've danced at Hogmanay at many Summer Schools throughout New Zealand, at Wellington Region events and once in Pitlochry in Perthshire in the heart of Scotland – where we danced *Duke of Perth* at least three times!

The Wellington Region organises a Hogmanay in the years when there's not a Summer School nearby, which gives us a fine chance to celebrate. I've

enjoyed Hogmanay at various locations around Wellington including Onslow College in 2006, Newlands in 2010 and Ngaio in 2014. With lots of smiles and laughter, Hogmanay is a relaxed and fun-filled evening with the lively music encouraging dancers on to the floor.

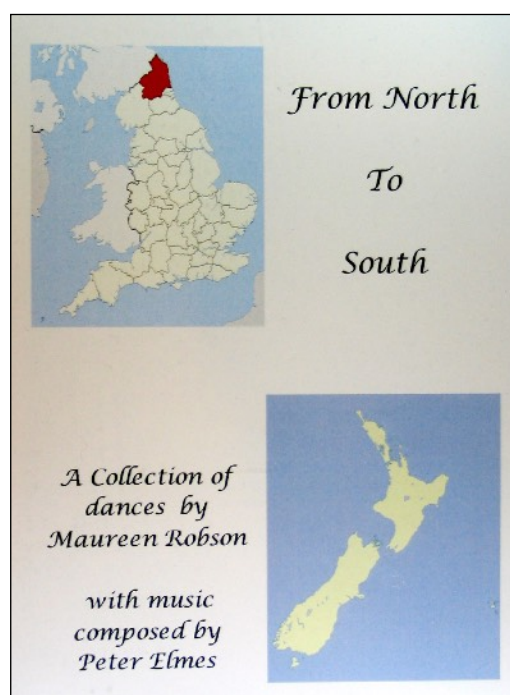
This year with music from Aileen Logie, Iain Matcham and Jason Morris, Hogmanay is on at 8:00pm, Tuesday 31 December at Crofton Downs Primary School Hall. With Rod Downey as MC, lots of popular and well-known dances on the programme and most dances walked, it'll be a grand welcome to 2020. Come along and join in!

Download the programme and a crib sheet at www.johnsonvillescd.org.nz/event/wellington-hogmanay-2019

A new book of dances

From Désirée Patterson

On Saturday 23 November, Maureen Robson launched her book of dances, **"From North to South"**. The book contains twelve of Maureen's best dances, accompanied by music specially composed by Peter Elmes, and arranged by Aileen Logie. On the night, Maureen introduced and taught eight of the dances to the 40 invited guests. It was a wonderful evening. Aileen and Hilary Ferral provided the music, and it was great that Peter was able to attend to hear his music being played. The book is available from Maureen (\$15).



Changes of venue for 2020



Capital City SCD Club is moving!

The new venue for their Thursday Club nights will be:

Newtown School Hall
Mein Street, Newtown, Wellington
(free parking on school grounds from Mein Street)

Beginners' Classes for 2020

Several clubs will be offering Beginners' Classes in February 2020.

Details will be on the Region website:
<http://www.wellingtonscd.org.nz>

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Summer Dancing 2020

**Old Government Building
55 Lambton Quay, Wellington**

**Tuesdays: 7.30pm – 9pm
21st and 28th Jan, 4th and 11th Feb**

**On the front lawn
(Student Common room if wet –
access via Stout Street door)**

Gold Coin Donation

Wellington Region Hogmanay

Crofton Downs Primary School Hall

Chartwell Drive, Crofton Downs

8:00pm, Tuesday 31 December 2019

Music by Aileen Logie, Iain Matcham, Jason Morris

Saw Ye My Wee Thing	(J) 25/9
The Dancing Bees	(R) R Goldring – 22 SCDs
Sean Truibhas Willichan	(S) 27/9
Sleepy Maggie	(R) 11/5
Mrs Stewart's Jig	(J) 35/1
The Braes of Tulliemet	(S) 7/12
The Den O'Mains	(J) D Henderson Coll
The Kissing Bridge	(R) 47/9
The Gentleman	(S) 35/5
The Abbot of Unreason*	(J) M Levy – Tin Woodman
The Minister on the Loch	(S) 4 for 2008
The Reel of the Royal Scots	(R) RSCDS Leaflets

Supper

The Highland Fair	(J) Graded
Catch the Wind	(H) 45/5
Miss Milligan's Strathspey	(S) RSCDS Leaflets
None So Pretty*	(R) 19/1
The Hunting Horn	(J) RSCDS Archives
Mr William Brown's Reel	(R) H Foss - Galloway

Ceremony

Eightsome/Thirtytwosome	(R) 2/12
The Robertson Rant	(S) 39/8
Mairi's Wedding	(R) J Cosh – 22 SCDs

- Adult \$18.00 RSCDS \$15.00 Juniors/Spectators \$5.00
- Plus a small paper plate of finger food (no heating)
- Dances will be walked
- *Dances are more challenging – find a clever partner

