

# A HISTORY OF THE GLENEAGLES SCOTTISH COUNTRY DANCE CLUB (From 1962 to 2004)

Ray Eagle, FSA Scot

"True grace in motion comes from art, not chance,  
as those move easiest who have learnt to dance."

APPENDIX 1: DR. SAMUEL JOHNSON AND JAMES BOSWELL:

While on their 1773 tour of the Hebrides, which took from August to November, Dr. Samuel Johnson and James Boswell witnessed Scottish Country dancing on at least two occasions; at Armadale Castle on Skye's southern promontory of Sleat, the home of Sir Alexander MacDonald of Sleat, and also on the small island of Raasay, between Skye and the mainland, where they were entertained by the Laird of Raasay, Colin MacLeod. The Proscription banning Highland Dress and music was not lifted until 1782, so it was still in force at this time, yet MacLeod of Raasay, who had fought with the Jacobite army obviously thought it safe on this, then remote island, to entertain his guests with Scottish Country dancing. His daughter, Flora, described by Boswell as an 'elegant, well dressed woman, celebrated for her beauty' was very keen on dancing and made sure that it took place every night during Johnson's and Boswell's stay at Raasay House, comparatively new at the time. Johnson, in his inimitable way, set the scene: "Our reception succeeded our expectations. We found nothing but civility, elegance and plenty. After the usual refreshments and the usual conversation, the evening came upon us. The carpet was then rolled off the floor; the musician was called, and the whole company was invited to dance, nor did ever fairies trip with greater alacrity. The general air of festivity, which predominated in this place, so far remote from all those regions which the mind has been used to contemplate as the mansions of pleasure, struck the imagination with a delightful surprise, analogous to that which is felt at an unexpected immersion from darkness into light."

It was at Armadale that Johnson and Boswell saw the dance called "America" which was devised to show the increasing emigration from Skye to North America. James Boswell described the dance: "We performed, with much activity a dance which, I supposed, the emigration from Skye has occasioned. They call it 'America.' Each of the couples, after the common involutions and evolutions, successively whirls round in a circle, till all are in motion; and the dance seems intended to show how emigration catches [on], till a whole neighbourhood is set afloat . . .

We danced tonight to the music of the bagpipe, which made us beat the ground with prodigious force."

APPENDIX 2: MRS. ELIZABETH GRANT OF ROTHIEMURCHUS:

The following is a description of dancing in Scotland by Elizabeth Grant of Rothiemurchus in her autobiography, "Memoirs of a Highland Lady", which covered the period from 1797 to 1827. The Rothiemurchus estate is very close to Aviemore, in the Spey valley, west of the Cairngorms. In the 1980s, the present Laird, 'Johnnie' Grant restored the principal residence, the Doune, which takes its name from a local hill.

In 1815, while wintering in Edinburgh, Elizabeth Grant wrote of the popularity of quadrilles:

"There were very few large balls given this winter. Lady Gray, Mrs. Grant of Kilgraston, Mrs. MacLeod and a few others retained this old method of entertaining. A much more pleasant style of smaller parties had come into fashion with the new style of dancing. It was the first season of quadrilles, against the introduction of which there had been a great stand made by the old-fashioned 'respectables.' Many resisted the new French figures altogether, and it was a pity to give up the merry country dance, in which the warfare between the two opinions resulted; but we young people were all bit by the quadrille mania, and I was one of the set that brought them first into notice. We practised privately . . .



and having kept our secret well we burst upon the world at a select reunion at the White Melvilles', the spectators standing on the chairs and sofas to admire us. People *danced* in those days! We did not return to our partners either too soon or too late, without regard to the completion of the figure; we attended to our business, we moved in cadence, easily and quietly, embarrassing no one and appearing to advantage ourselves. We were only eight; Mr. White Melville and Nancy MacLeod opposite to Charles Cochrane and me, Johnnie Melville and Charles MacLeod with Fanny Hall and Miss Melville. So well did we perform, that our exhibition was called for and repeated several times in the course of the evening.

We had no trouble in enlisting co-operators, the rage of the quadrilles spread, the dancing-master was in every house, and every other style was discarded. Room being required for the display, much smaller parties were invited. Two, or at the most three instruments sufficed for the band, refreshments suited better than suppers, an economy that enabled the hostess to give three or four of these sociable little dances at less cost than one ball; in every way an improvement. My mother gave several of these small parties so well suited to the accommodation of our house, and at no cost to my father, Uncle Edward having sent her for the purpose of being spent in any way she liked upon her daughter, one hundred pounds."

### APPENDIX 3: THE REELERS:

Geoffrey Selling wrote:

"Whatever else one can say about it, the RSCDS style is a well-defined and particular one. Those of us who love it are intensely devoted to it and spend countless hours teaching, organizing, decorating halls, going to meetings, attending workshops, coaching candidates, and all the other aspects of the Society's work. But, in many parts of Scotland and also here in North America, the RSCDS style is anything but popular. We are criticized for being old-fashioned, fussy, rigid and not friendly enough. It is easy to get defensive about these criticisms, but it might be more useful to become more familiar with, and appreciative of the other Scottish Country dance forms. As Chairman Clement pointed out in his St. Andrews address, ours is not even the most traditional style. Reelers have a stronger claim to represent tradition.

Reelers are close cousins of R.S.C.D.S. dancers in many ways. Theirs is the dancing which Miss Milligan and Mrs. Stewart found and attempted to reinvigorate and retraditionalize when they founded the R.S.C.D.S. The dancing of the 18th Century went through many shifts and evolutionary steps on its way to the 20th Century, as any folk process does. Changes in technology as well as foreign influences and fashions change a country's dance forms. What the Reelers do today is the natural historical stepchild of the same dancing as our co-founders looked to as the true traditional dancing.

R.S.C.D.S. Chairman Linda Gaul described the Reelers to me in the following way:

'Reeling is the social dancing of the Scottish gentry and country landowners. What is special about it has always been its authentic Scottishness. At an R.S.C.D.S. dance, the emphasis is on the dancing itself. No sooner is one dance complete than, than the dancers form sets for the next. The fact that the dancing is Scottish is incidental to many non-Scots, whereas the Reelers put great emphasis on the Scottishness of their events.

For R.S.C.D.S. dancers, the dancing is the top priority and the reason for getting together; any social spin-offs are incidental. For the Reelers, the social gathering is the most important and the dancing is just the means of enhancing the gathering. They would never dream of changing their shoes to dance; they dance



in the shoes that are appropriate to their attire. Although the footwork is less defined, they have no difficulty in maintaining the rhythm of the dance.

. . . at an R.S.C.D.S. dance, the dancing IS the event!

Reelers usually put considerable emphasis on appropriate Scottish attire and are very well-dressed. Their events can have an 'upper-class' or military flavour. Yet their dancing itself is far more casual, though not without its own style. There is more birling, a more casual and less studied approach to steps, and a much more limited repertoire of dances, with strathspeys receiving scant attention. Reelers also have their own way of doing certain dances (performing the Duke of Perth or Reel of the 51st in five couple sets) which differ from R.S.C.D.S. ways. Someone described the Reeler's style as a mincing step, but that may be more of a comparison to the extended R.S.C.D.S. footwork than a true mannerism. But if Reelers have a more casual technique, it cannot be called a lack of style. Reelers tend to be quite devoted to their own ways of doing certain turns and moves, just we are devoted to ours.

Reelers also have a different social culture. They often attend the County Balls in groups of eight or sixteen and their entire group goes on the floor together. Rather than counting off from the top, they get onto the floor in sets. While some R.S.C.D.S. dancers find this anti-social, it might be called differently social. Its just that the Reelers tend to socialize within their own groups.

(reprinted by kind permission of Geoffrey Selling)

#### APPENDIX 4: THE EARLY YEARS OF SCOTTISH COUNTRY DANCING IN VANCOUVER:

With such a strong Scottish influence in Vancouver beginning in the late 1800's it is most likely that some of the simpler dances would have reached Vancouver. A very strong St. Andrews and Caledonian Society was in place and any Ball arranged by the members would have at least an Eightsome Reel, The Dashing White Sergeant and a few of what we now call 'Ceilidh dances', though they would not be danced with any precision or finesse. Following the formation of the Scottish Country Dance Society in Scotland in 1923, within the year a newcomer to Vancouver, Mrs. Thomas (Eleanor) Bingham, set out to teach these new standards demanded by Miss Milligan and Mrs. Stewart.

Thanks to the diligent work of Rosemary Coupe in researching the Vancouver Branch archives, we have a well-documented account of the increasing interest in Scottish Country dancing from the time that Eleanor Bingham came to Vancouver in 1924. She accompanied her shipping agent husband to this increasingly busy port. A quick perusal of the minute books and Rosemary's reconstruction of the dancing scene in the early 1930s demonstrates her 'no nonsense' approach. She received a Master of Arts degree from Glasgow University and did post-graduate work at Heidelberg and Geneva before coming to Vancouver.

It is evident that Eleanor Bingham was excited by the formation of the Scottish Country Dance Society and its efforts to raise the standards of dancing, because within a few years of arriving in Vancouver she had begun in earnest to achieve that end. This is well illustrated by a quote from Mary Wattum, a very long-time dancer, who has also been a generous benefactor to the Vancouver Branch. In a "White Cockade" article, Rosemary included a quote by Mary from the December 1989 "St. Andrews-Wesley Church News":



"From late 1929 onwards, Mrs. Bingham continued what had become her life's mission, to spread the gospel of Scottish Country dancing. Nearly every night of the week she travelled by streetcar . . . to several centres in Vancouver, to North and West Vancouver and to New Westminster, constantly increasing the size of her groups."

Now, in addition to the St. Andrews and Caledonian Society there was added the B.C. Branch (Vancouver) of the Scottish Country Dance Society, whose inaugural meeting took place on November 1st, 1930. There were eighteen charter members and Mrs. Bingham was voted to become its first president. It is worth noting the dances she taught, especially as some are familiar to this day: *The Perth Medley; The Nut; The Flowers of Edinburgh; Round About Hulachan; Triumph; The Queen's Welcome; The Waltz Country Dance.; Petronella; The Glasgow Highlanders; The Edinburgh Volunteers; The Princess Royal; The Circassian Circle.*

The intention was to form groups throughout Greater Vancouver and by the end of 1931 there were several references to one in West Vancouver. Some of the Minute book items appear quaint today. An early one shows the importance of equal numbers of men and women: "That members may be assured of a reasonable amount of dancing the committee has made it a condition that the membership list be arranged that it contain an equal number of men and women, all single application being accepted in order of receipt in accordance with this ruling." (A far cry from "if your own husband won't join, then bring someone else's!")

Another Minute item of October 4, 1933 expresses the same concern under Policy: "Speaking of the general welfare of the Branch it was decided to try to increase the number of male members, to see that the programmes were so planned that they were not too exhausting and that some waltzes be introduced with that intent." (It was surely not meant that the men dancers might exhaust easily?)

There were even 'floor managers' appointed for the evening at dance parties and this item appeared in the December 11, 1933 Minutes under 'Dance Policy': "During a general discussion on dance policy for next season the thought was mooted that there might be an increase in the number of dances where 'ladies choice' prevailed. This was not unanimously considered advisable but the matter was left to the discretion of the floor manager of the evening."

In February 1934 there was a concern expressed about behavior of certain people during the quadrilles, stressing ". . . the necessity of avoiding a tendency to boisterousness in certain figures of the quadrilles, because of the example set to younger members: e.g. to avoid swinging ladies off their feet."

In the same Minutes is an item about membership and the possibility of LIMITING numbers: "With such an influx of new members the question arose of the wisdom of limiting further membership in the branch or of taking a larger hall." It was subsequently decided to leave any decision to the President and Membership chairman, though it was still thought that "The complement of new members for the spring session had probably been reached."

In the Minute book for 1930 to 1941 is a membership application form in which the prospective member has to agree "to conform with the By-laws of the Society" and it also asks "Is it your intention to bring your own partner?"



Even by 1937, when numbers were down slightly, the April 13 minutes says that "A waiting list of prospective lady members without partners has been established."

With the outbreak of W.W.II many of the male dancers had joined the armed forces so numbers were down and the insistence of equal men and women began to break down. An effort was made to send cigarettes to members overseas but sometimes this was thwarted when a ship carrying supplies was lost at sea. Pipe-Major Ed Esson of the Seaforth Highlanders of Canada was made an honorary member. He was at the time serving overseas with the battalion in the British Isles and would soon sail to Sicily to take part in the Italian Campaign. He remained Pipe-Major as the regiment moved up Italy and into Northern Europe, where after much fighting its final act was the liberation of Amsterdam in April 1945, led by Lieut. Colonel H.P. (Budge) Bell-Irving, D.S.O. and bar.

Rosemary's "White Cockade" article states:

"Scottish Country dancing was more than a diversion to Mrs. Bingham. At the May 1931 General Meeting of the Vancouver group, she spoke of the cultural advantages of the movement in 'keeping alive the traditions of the folk dance which would enrich, in time, the cultural traditions of the new land.' This serious approach was reflected in a high degree of organization: each local group or 'branch' sent a representative to the Provincial Executive of the Scottish Country Dance Society of B.C., which was founded in 1932.

The early Minutes of the Vancouver group, now in the Branch archives, show Mrs. Bingham present at virtually all the fortnightly meetings, where matters of technique and teaching policy were discussed in detail, and new dances carefully selected to build a systematic repertoire. These early members were idealists - dances were introduced to the general membership by demonstration and a motion of February 23, 1931 resolved 'That all demonstrations be perfect, the Director (Mrs. Bingham) having the power to say when the state of perfection is reached.' The committee frequently discussed the interpretation of dances. Mrs. Bingham seems to have worked towards standardization along the guidelines laid down by the S.C.D.S., despite the objections of some committee members who argued for greater independence from Edinburgh.

The Provincial Executive sought generally to win Vancouver over to the S.C.D.S. standards of phrasing and technique, frequently writing to Edinburgh for clarification of specific dances and passing the responses to the local groups (called 'Branches').

... Throughout the 1930's and 40's Mrs. Bingham continued to work for the B.C. Society as treasurer and secretary, as well as instructor. Her many literate secretary's reports give a taste of her wit and elegant turn of phrase. She kept Scottish Country dancing in the public eye through her frequent press releases, and established close ties with the kindred Scottish as well as other folk dance groups."

Mrs. Bingham's interests extended beyond dancing because she was also a member of the Vancouver Branch of the National Council of Women, whose aims were broad and included resolutions on the formation of vocational training schools for young adults, to the setting up of cancer clinics in B.C. It will come as no surprise that Mrs. Bingham served as President of the Vancouver branch through 1937-38 - and during her term Scottish Country dancing was adopted as a special project of the Council. It was then that the Lady Aberdeen Scottish Country Dance Club was formed as an all-female group, but later extended to both men and



women. For twenty years Ken and Eileen Bennett ran the Tuesday morning class until Eileen's untimely death in September 2000.

(An item in the Vancouver Province on November 13, 1970 noted the death of Mrs. Bingham at the age of 91. The item was headed "Dancing teacher buried in her kilt")

In November 2000, Pete McMartin of the Vancouver Sun published an article on the Lady Aberdeen group that made it appear as if Scottish Country dancing was on its last legs in Vancouver. Ironically, the piece came out the day before the hugely successful November 11 annual Lady Aberdeen Armistice (Remembrance) Day Tea Dance. Had McMartin taken up the invitation to come along to it he might have used a different slant than the one which came across.

In the 1960's there were annual 'camps' for Vancouver area dancers, inspired by success of the Boston, Mass. Branch camp at Pinewoods (for which the late John Bowie-Dickson's dance *Pinewoods Reel* was named). The first Vancouver camp was held at Camp Alexandra, Crescent Beach in September 1960, lasting three days. By 1964 the camp had become so popular that it was moved to the U.B.C. campus, where the music for the Saturday night dance was provided by Murray Black and the Teuchters, the band that played for Gleneagles' first ball in March 1965.

Miss Milligan first came to Vancouver in October 1961, the first of four visits, the last in 1977, when she was 90. It had been wrongly forecast that the 1961 visit would possibly be her only appearance - she was a mere 75 at the time.

The red carpet was rolled out in 1961. There was a welcoming committee at the airport including a Mr. Miller from White Rock, who came to pipe Miss Milligan off the plane. Although he was not allowed onto the tarmac he was able to pipe the honoured guest through the waiting room and into the car.

During the visit Miss Milligan's main objective was to teach a large class of Vancouver area dancers. It took place at the Kitsilano High School Gymnasium where 160 had assembled, and during the break Mrs. Bingham's demonstration team performed. The 1977 visit included teacher candidate examinations and our own May Loudon received her full certificate from Miss Milligan.

(My thanks goes to Rosemary Coupe for so willingly allowing me to use this material which she had researched from the Vancouver Branch Archives.)

#### APPENDIX 4A: MORE ON THE LADY ABERDEEN SCOTTISH COUNTRY DANCE SOCIETY:

In 1992 Mary Wattum wrote a piece describing the formation of the Lady Aberdeen Society, prompted by an item in the Vancouver Sun about Lord and Lady Aberdeen's Okanagan ranch near Kelowna, which they called 'Guisachan' (Gaelic for 'the place of the fir'). The name Lady Aberdeen Society was given to the group in about 1937 when Mrs. Bingham became President of the Council of Women, to honour Lady Aberdeen for her civic involvement. Mary and her mother had joined the group along with Pearl Brackenbridge, Nellie Forbes and Betty Grant (who became the first Gleneagles Club treasurer). After Mrs. Bingham retired from teaching her place was taken by Nellie Forbes, who was followed by Ken and Eileen Bennett. Nellie Forbes became Nellie MacKenzie upon her marriage and continued dancing into her nineties. The November 11 Tea Dance was, needless to say, an idea of Mrs. Bingham's and originally any money raised was given to Shaughnessy Hospital to purchase wheel-chairs for First World War veterans.



#### APPENDIX 5: DANCING IN STANLEY PARK:

For several years following the July 4, 1950 beginning, "Dancing in the Park" was held on Tuesday evenings on the tennis courts. The first ever evening was on the Tuesday preceding the Highland Games (held into the 1960's at the Brockton Oval). The Vancouver Police Pipe-band, led by Pipe-Major Malcolm Nicholson led the parade from Beach Avenue to the tennis courts where the Eightsome Reel was danced to the pipes. Dignitaries included park commissioners Buda Brown and Arnold Webster, park superintendent P.B. Stroyan. There was also G.D. McKinnon, President of the St. Andrews and Caledonian Society and Mary Isdale, who ran one of Vancouver's most successful Highland Dancing schools. Following the Eightsome Reel Mrs. Eric Stuart played for the remainder of the evening on an upright piano brought to the courts especially for the evening.

The Vancouver Sun covered the event with no less than three mentions and a 'picture parade' of three large images showing people enjoying themselves (and with their addresses mentioned in full). It must have been an annoyance to keen tennis players to find that on warm summer evenings a whole section of courts were given over to dancing.

The next day one of the Vancouver Sun reports on the evening was by an unnamed writer (who took a quite a few poetic liberties), under the heading "Old Scottish Dancing Revived:

"It seems probable that Scotland never saw anything quite like it, but nearly 100, persons had themselves a whale of a time prancing about Stanley Park tennis courts Tuesday night.

They were taking part in the first of the Park Board sponsored Scottish Country dance classes and before the evening was out they were strutting through *Rory O'More* and *Strip the Willow* as though they had been born to it.

It's certainly a safe bet the old Scottish manors where many of the dances originated hundred of years ago never saw anything like the gay summer dresses, the low-cut blouses and swirling skirts that flounced about the dancing area. Nor the barefoot girl with the bright blue shorts or the rhythm-filled novice in soiled white ducks and bright yellow T-shirt.

They were guided through the intricate steps by Mrs. Thomas Bingham of the Scottish Country Dance Society, who explained the word 'country' doesn't mean 'out in the sticks' at all, but is just a mispronunciation of the French 'contre', meaning 'opposite' - as the partners facing one another, usually are.

The rollicking rhythms of the *Eightsome Reel*, the *Glasgow Highlanders* and *Scottish Reform* were lilted from the upright piano by Mrs. Eric Stuart, another stalwart of the society.

Interest in the dances has been sweeping the glens of Scotland the past few years with all the fervor of the North American square dance revival, Mrs. Stuart explains. The local classes - night school in the winter and now in the parks - are just an offshoot in that general rejuvenation of an old and honoured dance form.

The dances are mostly 'squares' and 'rounds' - the squares being composed of four couples who stay together throughout the entire routine, while in the rounds groups of two couples move along, dancing with everyone on the floor.

Young and old were thoroughly intermingled at the opening sessions, but Mr. and Mrs. William Francis took the age honours at 74 and 75 years."



## APPENDIX 6: TEACHER BIOS:

MARY BRANDON (SHOOLBRAID):

Mary was, as we know, Gleneagles' first teacher. When the Vancouver Branch was formed she became the senior dance teacher and also founded the Branch Demonstration Team, which continues to this day.

Mary left Vancouver in 1966 for Los Angeles to marry David Brandon, who had helped form the Los Angeles Branch. She quickly joined in branch activities as well as continuing to teach. When David's job with IBM took him to Hawaii they settled there for several years and formed the Hawaii Branch, where again Mary became the principal teacher.

With her obvious love of Scottish dancing and music it is no surprise to learn that Mary came from a family steeped in both, and no less than three generations of her family were dance teachers in the small town of Leslie, Fife (the Kingdom of Fife, on Scotland's east-coast). Her first book of dances, "*Memories of Fife*" reflect growing up there. Her second book is "*Dances with a Difference*." The popular *Mamie's Jig* was named for her mother and has been the means of introducing many beginners to the joy of dancing.

Mary was presented with the R.S.C.D.S. Scroll of Honour in 1987 and David received his in 1992. Mary is now one of two principal examiners for western North America, with Elinor Vandegrift of Seattle. (sadly, David Brandon died in April 2002)

MARIE DISIEWICZ

Marie was born in Vancouver, but had lived on Vancouver Island, in Prince George and Alberta before settling for several years in Kelowna. It was here that she started Scottish Country dancing in the Fall of 1991 and continued taking classes there until she and her husband Stanley moved to Surrey in 1995. Marie then began teaching Scottish Country dancing in schools throughout Surrey, Delta and Richmond. She received her full certificate at St. Andrews in 2000 and became the regular teacher of the Gleneagles Intermediate class in 2002, but in addition to this she teaches an adult group in Richmond who call themselves the 'Richmond Reelers.' Lower Mainland dancers will be familiar with Marie as the manager of the Branch shop which she ran from 1996 until June 2004 when she became international manager of 'TACSound', the Teachers' Association of Canada shop. Later that year Marie travelled to the Maritimes to set up her display for the teachers' workshops at Dalhousie University in Halifax, before moving to another similar event at the University of Waterloo.

MAUREEN HOOD:

Maureen began dancing at High School in Glasgow. After her marriage she moved with husband George to Edinburgh. In 1962, by now with three daughters, Maureen and George emigrated to Canada, first to Montreal, then to Wabamun, Alberta, west of Edmonton. Here their son Innes was born.

In 1964 the Hoods had an opportunity to move to Vancouver and settled on the North Shore, where they have been ever since. A year later Maureen enrolled her three daughters, Jenny, Michelle and Colette in a children's Scottish Country dance class, whose teacher was a Judy Sleighholm. Several years later it was Colette who persuaded Maureen to join Simon's Gleneagles class. Maureen became



interested in teaching a children's class and finally an opportunity opened up at Delbrook. In 1988 she took her Preliminary Certificate at St. Andrews, followed in 1991 by her full Teachers Certificate. She taught the Gleneagles Intermediate class for ten years until she retired in 2001 when Cathrine Conings took over for the Fall season, followed by Marie Disiewicz.

Maureen still teaches a class for children and teenagers on Saturdays and a Tuesday afternoon class in the West Vancouver Seniors' Centre.

#### MAY LOUDON:

Where would Gleneagles be without May? For at least thirty years she has taught club members at all levels, but principally the Advanced class. Her patience, humour and sheer dedication has made her a very popular teacher as year after year she strives to get the best out of everybody.

May began dancing as a Girl Guide in Lanarkshire and also in high school physical education classes. May and Ian married in 1953 and immediately left for Vancouver, where eventually Ian joined Woodward's stores as an accountant. Later, when the Gleneagles Club was formed they became members during the time Mary Shoolbraid taught the class. May went on to teach a children's class for ten years, taught a seniors' class at Silver Harbour Manor and held the position of Vancouver Branch corresponding secretary for six years. She later became the Branch Teacher Coordinator for one year.

May took her Prelim in 1973 and in 1977 was presented with her full certificate by Miss Milligan in the old Scottish Auditorium at Fir and Tenth Avenue. May and Ian have missed only two Gleneagles Balls, the first one in 1965 and the 2004 Ball because May had pneumonia. Over the years the many workshops where she has been a guest teacher include Victoria, Kelowna, Seattle, Quadra and Galiano Islands and a Girl Guide conference on the Sunshine Coast.

A coincidence occurred in August 1995 while May and Ian were exploring the Maritimes. While having dinner at a hotel in Cape Breton they were entertained by a Scottish singer and an accordionist. During the break they began a conversation with the two entertainers and learned that the accordionist was Murray Black, who had led the Powell River 'Teuchter's Band' for those early Gleneagles Balls at the golf club.

#### SCOTT MACDONALD:

Scott is the latest Gleneagles member to gain a Preliminary Teacher's Certificate, which he received in 2003. He has taught the Beginners' class for the past two years, firstly in partnership with Phyllis Gaskell then, after she moved away from the North Shore, teaching the class on his own.

Scott came to Vancouver from Toronto in 1993 and joined Mary Anderson's Y.M.C.A. class that same year, before moving to Jean Wagstaff's Intermediate class at the Branch. He came to Gleneagles in 1994 and a year later was invited onto the demonstration team. With a growing family, he is taking a sabbatical from teaching, but we hope it will not be for too long. Scott's grandparents came from the Isle of Harris in the Outer Hebrides and he has been there twice, a place which he describes as 'magic.'



MARY MURRAY:

Mary's dancing career began in Stirlingshire, where she lived in the small village of Stenhousemuir. At the age of three she was enrolled in a tap-dance class and as she grew her keenness for all types of dancing was evident. Mary was introduced to Scottish Country dancing later while attending school. In high school she took part in Scottish Country dance festivals throughout Scotland and later joined demonstration teams in Falkirk and Edinburgh.

Mary and husband Jim emigrated to Canada in 1966, coming straight to Vancouver after a brief holiday in Ontario while enroute. Very soon they joined the newly formed Vancouver Branch and have been active ever since. Mary has served as Teacher Coordinator, helped teacher candidates prepare for exams, directed the Branch Demonstration Team and has regularly taught classes around the Lower Mainland.

Mary is in demand world-wide as a guest teacher, not just in Commonwealth countries, but in Indonesia, Hong Kong, Singapore, Japan, and in Europe she has taught in Denmark and Germany, where she returned in the Fall of 2004, followed by workshops in New Zealand. Mary is a regular teacher at the R.S.C.D.S. St. Andrews Summer School.

SIMON SCOTT:

Simon is well-known to Gleneagles dancers, having taught all levels from 1966 on, and the Advanced class throughout the seventies and into the eighties. Now, as a guest teacher he occasionally teaches special classes

Simon was born in Reading, England. In 1961 he emigrated to Canada with his parents when his father, the Rev. Eric Scott, was appointed Chaplain at Shawnigan Lake School. Simon began Scottish Country dancing in Victoria. Returning to the U.K. he trained as an architect and, upon qualifying came back to B.C. and sought work in Vancouver, where he eventually joined famed architect Arthur Erickson. Simon became an expert in architectural photography, using specialized equipment. He resumed Scottish Country dancing and with his flair for instruction it was not long before he gained his full teacher's certificate. A special honour in 1979 was the composition of a dance by John Drewry, called "Gleneagles Dominie" which has been revived recently (see photograph). Another of Simon's feats was to plunge from a 225 foot bungee tower close by the Queen Mary at Long Beach, during the 1997 TAC A.G.M. - wearing a kilt - a rather dramatic way of raising funds for the TAC Summer School!

Like Mary Murray, Simon's prowess has taken him far and wide as a guest teacher, not only in North America, but as far afield as Australia and New Zealand. He has also danced on demonstration teams in Scotland, both in Edinburgh and Stirling.

Among other artistic accomplishments Simon was chosen to design the City of Vancouver's 2004 street banners, which were displayed through May to October. They were based on 'patterns and fragments' of Arthur Erickson buildings in celebration of the architect's 80th birthday.

HELLEN STEPHEN:

Hellen began Highland dancing at 3 years old, but at age six she switched to the piano, which she continued, and at age eighteen gained her LCTL. She went into teaching, first as a music teacher in New Westminster. Hellen's interest in Scottish



Country dancing grew and she became a member of a Sons of Scotland dance team. In about 1950 she joined Mrs. Bingham's New Westminster dance class,

When Mrs. Bingham started a ladies' demonstration team Hellen was invited to join it. In 1953 she moved to London, England to teach for a year and she continued dancing there. On returning to Vancouver she resumed dancing with Mrs. Bingham until the formation of the Vancouver Branch in 1964. Mary Shoolbraid formed a Branch demonstration team and Hellen was one of its first members, dancing on the team until 1976 when she joined forces with the late Bob Curry of Burnaby to form the Cairngorm Scottish Country Dance Demonstration Team

Hellen also began teaching a class at the Kerrisdale Presbyterian Church which she taught for many years. In 1984 she took her Prelim at St. Andrews and in 1986 passed her full certificate there. After serving on the Vancouver Branch Committee of Management, in 1988 Hellen became the first woman Chair. During this time she taught many classes around Greater Vancouver at all levels, and is currently teaching classes at both the West Vancouver Seniors' Centre and St. Monica's Church in Horseshoe Bay.

Hellen's enthusiasm for dancing has taken her to many parts of the world, including Asia, Australia (where she taught at the Australian Winter School), New Zealand, Hawaii and, of course, Scotland.

#### WENDY SWAINE:

Wendy's introduction to Scottish Country dancing began during physiotherapy training when an instructor began teaching it. Wendy then began attending some of the London Branch socials at Fetter Lane and remembers going to special 'do's' at St. Pancras Town Hall.

She then moved to Yorkshire and joined the Leeds Branch. In her "White Cockade" biographical sketch she says: "Those were the days of the Scottish Country dance festivals at the Beckett Park Training College, with teams from far and wide dancing on the playing fields and watching the worms emerge with the vibration of dancing feet!"

Wendy's enthusiasm for dancing created a hectic pace. At one point she lived in Twickenham, West London and commuted between London and Yorkshire with her future husband to dance at parties there.

With the arrival of children, dancing took a back seat for several years until she emigrated to Canada in 1980 and, arriving in Vancouver discovered the popularity of Scottish Country dancing. Before joining Gleneagles Wendy danced with Charlie Dobie's Carisbrooke class. Her career as a physiotherapist took her to Port Hardy, Powell River and Yellowknife in the Northwest Territories. She was able to dance in the latter two places and also, perhaps the most unusual location - Inuvik, which is located above the Arctic Circle. While in Yellowknife Wendy danced with the local group for the Queen and Prince Philip when they made a stop on the way home from the Commonwealth Games in Victoria.

Since retiring Wendy has taught several classes around the Lower Mainland and has served as Teacher Coordinator for the Vancouver Branch.



THE FOLLOWING ARE PROFILES OF GLENEAGLES CLUB MEMBERS NOT MENTIONED IN THE TEXT:

LIZ BIRNIE:

Liz danced both at school in Glasgow's West End and at Jordan Hill Teachers' Training College. She and husband Strachan started with Gleneagles when the club was still at Hollyburn Elementary, but they moved to Jessie McCready's class at St. Catherine's Church. Liz now dances regularly in Marie's Intermediate class there.

LOUISE BOVET:

Louise joined the Deep Cove club in 1996, primarily as a means of exercise, but came to enjoy it so much that she decided to join the Gleneagles club as well, though she dances with the Intermediate class in preference to the Advanced. Louise was brought up in a small Manitoba town near Portage LaPrairie, with the appropriate name of McGregor.

URSEL BROWN:

Ursel took both ballet and ballroom in her native Germany before coming to Canada with her parents in 1957. She and husband Bill joined Gleneagles with Ian and Ingrid Ross and were fortunate to have had Simon as their first teacher. The Ross's now dance with the Lady Aberdeen group and Ursel dances there as well as Gleneagles.

FRAN AND SANDY CARUTH:

Sandy and Fran started Scottish Country dancing in 1986 when her colleagues at V.G.H. persuaded them to attend the St. Andrews and Caledonian Society Ball. They liked it enough to begin taking lessons at the Branch and joined Gleneagles in 1992. Since that time they have danced regularly with the Branch demonstration team and Sandy has helped out occasionally with the Gleneagles demonstration team. Fran also went on to take her teacher's certificate and is a very popular teacher both in Greater Vancouver clubs and elsewhere. She is now Teacher Coordinator for the Vancouver Branch.

BETTY COBBAN:

Betty was born up the coast in Rivers Inlet, now a deserted community, where her father worked in the cannery. When he joined the R.C.A.F. in 1940 (having served in the Royal Flying Corps in WW I) Betty came down to Vancouver where she remained. It was not until the year 2000 that she became interested in Scottish Country dancing when she saw the North Shore News item about the Gleneagles Ball and decided to try it out, first of all joining the class at the West Vancouver Seniors' Centre. Now she dances in both the intermediate and advanced classes.

LESLIE DAWES:

Leslie, who grew up in Burnaby was drawn to Scottish music when she was very young, but was sent to ballet instead, which she pursued. However, when her daughter began Highland Dancing lessons Leslie took the adult course and is now part of a group that gives Highland Dancing demonstrations. She began Scottish Country dancing in about 1992 in Jean Wagstaff's class at the Scottish Cultural Centre and graduated over time to Mary Murray's class. Leslie attended the 2002 Summer School with Yvonne Doig and afterwards toured the Highlands where they saw the incredible, 18th Century era ballroom at Blair Castle, the location for the Winter School Ball. Leslie is in her sixth year on the Branch demonstration team and has had two dances written for her, the first by Simon Scott, called "*The Lady of Glen*" and the second by John Drewry called "*Leslie's Strathspey*."

ISOBEL DEVINE:

Isobel started dancing in Abbotsford in 1990 before moving to the North Shore in 1992 and dancing at the West Vancouver Seniors' Centre, then at Gleneagles. Isobel's family



homesteaded in Northern Alberta, with no electricity. Later she returned to the North with her steam engineer husband for fourteen years, where they moved around the Arctic to several different mining locations.

**CELIA AND ERIC DODDS:**

Celia and Eric began dancing in Charlie Dobie's class at Carisbrooke in about 1978, eventually moving to Gleneagles where they danced for many years, and Celia still continues in Marie's Monday class. Eric unfortunately tore a ligament in his leg, which makes dancing painful, but he enjoys his membership in the Capilano Rugby Club (and is now on the executive committee) and he is also a model railway enthusiast.

**MARGARET DOUGHTY:**

Margaret came from Leeds, where her schoolteacher mother also taught Scottish Country dancing and had received her certificate from Miss Milligan. Margaret took both ballet and Highland dancing as well as other dance forms. After coming to the North Shore in 1989 she met Duncan MacKenzie at a Burns Supper, who gave her "one of his excellent marketing talks" and soon after she signed up with Gleneagles.

**ROY DUNCAN:**

Roy was born in London, but her parents were from Dumfries. She attended the London Waldorf School, where she learned Scottish Country dancing, but also danced in Scotland during holidays there. In fact Roy said that she 'absorbed' the dancing both at school and during the holidays. She joined Gleneagles in about 1999 with Kay Reitzner, dancing in Maureen Hood's Intermediate class which they still attend, though now under Marie's tuition.

**MARION DUTCHER:**

Marion first came across Scottish Country dancing at her Quaker's school in Somerset, though other folk dance forms were practiced there. She came to Canada in 1967 though it was a year later before she came to Vancouver. Along the way she met Ross, who she married in 1970. It was not until September 2001 that Marion fulfilled a long-held self-promise to return to Scottish Country dancing and despite some rigorous history courses at Langara, she is a keen member of Gleneagles.

**BARBARA FANCY:**

Barbara has been dancing with both Gleneagles and Deep Cove for six years after being persuaded to start by Deep Cove dancer Aileen Honeyman. Barbara has lived in Australia, Karachi, and Bangkok. One of her favourite recollections is the St. Andrews Ball in Bangkok. Two weeks before the Ball took place, a wooden floor was set up on the lawn of the British Club for dance run-throughs, then after the Ball a champagne breakfast was laid on in the same location. Unfortunately, because of her work schedule at the Mount Seymour public library, Barbara cannot dance regularly on Wednesday nights, so dances with the Deep Cove group.

**KEN AND LAURA FARQUHARSON:**

Ken's family farmed near Kirriemuir in the beautiful county of Angus, and over the years he and Laura have returned there for long periods. This gave them an opportunity to dance locally, though it was mainly ceilidh dancing. Laura also danced with a ladies group who she commends for their patience and skill in guiding her through the dances. She currently dances in the Intermediate class with Marie.

**MARNIE FIDDIS:**

Marnie, who was born and brought up in Vancouver, started dancing with Gleneagles in 1999. She had previously learned ballet and tap with the Blanche MacDonald School. She is now a keen, regular Wednesday night dancer.



**DAVID GAVINE:**

Although David joined Charlie Dobie's class in 1985, his dancing career began years earlier in Dundee where he danced with the Abertay Boy's Club team, which put on demonstrations around the country. Two of the boys went on to fame by dancing with the White Heather Club, who used to appear in Vancouver as well as other cities around the world. David was an engineering apprentice in the Caledon Shipyard in Dundee and came to Vancouver in 1964. Until he retired he was a chief engineer for B.C. Ferries, following several years with the Northland Navigation group.

**UNA GRAYSTON:**

Una came to Canada from Somerset in the U.K. in 1942, not like the war-brides who came later, but because her Canadian husband was sent back as an R.C.A.F. flying instructor. She moved to several different training locations with him, but when he was sent back to operational duties she remained in Canada. Una had done a lot of ballroom dancing but did not begin Scottish Country until 1989 in Kerrisdale, where she joined Paulina Barnes' class. Una is now a regular dancer with Gleneagles as well as attending Hellen Stephen's West Vancouver seniors' class .

**LYNDA HEWITT:**

Lynda, a first cousin of Scott Macdonald, has been dancing for the past ten years. She started at the downtown Y.M.C.A. when Mary Anderson taught a class there. After a year she joined Gleneagles and has remained with the club. Lynda is on staff at the downtown campus of Simon Fraser University. Her mother came from the island of Harris in the Outer Hebrides, where she still has relatives, and she has visited there several times.

**MARGARET JACKSON;**

Margaret was a long-time member of Gleneagles (at least twenty years) and she now dances in Hellen Stephen's Friday morning class at the West Vancouver Senior's Centre. Margaret began Scottish Country dancing in Helensburgh, Scotland when she was in midwifery training. She came to Vancouver in 1968 but did not return to Scottish Country dancing until about 1974. With May's encouragement she was soon in the Advanced class and joined in the occasional demonstration. Margaret made the tartan-edged name tags which many Gleneagles members wear (206 produced to date).

**RON AND BETH JONES:**

Ron was born in Peterhead, Aberdeenshire, but was brought to Canada when he was 11 years old. Beth is from Chatham, Ontario. They have an interesting list of locations and teachers, as they first began dancing at the old Scottish Cultural Centre at Fir and 10th Avenue. After a break they took it up again at Carisbrooke before switching to Gleneagles in 1984, where they joined the Intermediate class taught by Janet Mierau . They have also taken classes taught by Hellen Stephen and Maureen Hood, but are now firmly in May's Wednesday night class.

**SUSAN LEWIS:**

In 1987 Susan Lewis was a teacher-librarian in Yellowknife where her husband was dental director of the North-West Territories. She danced there in the class taught by Wendy Swaine. They had lived in Kelowna for many years and returned there in 1993 where Susan became re-aquainted with Eileen and Rose Powell. In 1993 a final move was made to the North Shore where, to Susan's surprise, Wendy was now living - and teaching.

**SUSAN LUMHOLST-SMITH:**

Susan was born in Zimbabwe, which she left in 1975 to come to North America, and spent two years in Texas before coming to Vancouver in 1977. She had taken Ballet lessons from the age of five and continued lessons until well into her adult years. In Vancouver Susan contemplated taking Irish Country dancing and, having found a group she was surprised to find how much 'twirling' there was of the women by their male partners. Fortunately, soon afterwards she



was introduced to Scottish Country dancing and has enjoyed it from the word 'go.' Susan served on the Gleneagles demonstration team for three years before its disbandment in January 2005.

**GERTRAUT (TRUDI) MACLAREN:**

Trudi and her late husband came from Austria to Hamilton, Ontario in 1963. They began folk and ballroom dancing and along the way met Alex and Ruth Jappe who were then living in Ontario and who encouraged them to take up Scottish Country dancing. Trudi came to North Vancouver in 1984 and soon joined Gleneagles.

**DAL AND HELEN McCRINDLE:**

In 1988 when Dal was the minister at St. Andrews Wesley on Burrard Street they attended the church's St. Andrews dinner and the Gleneagles demonstration team was there to entertain. After the demonstration there was some audience participation which they enjoyed so much that on the way home they decided to take it up and the following January joined Rosemary Coupe's Burnaby class. Dal and Helen were long-time members of the Gleneagles Demonstration Team until its disbandment.

**RITA MCLAUGHLIN:**

Rita joined an aerobics class as a form of exercise, but found it boring. Having done Scottish Country dancing at her elementary school in the Riddrie district of Glasgow, she thought that it would be good to take it up again. Rita began dancing in 2000 and was soon in the advanced class. She now belongs to Deep Cove as well as Gleneagles and, despite her heavy work-load as a member of the Faculty of Radiography at BCIT she manages to dance at least three times per week.

**ROSE POWELL:**

After a year of dancing in Epsom in the U.K., Rose began dancing in Kelowna in about 1976, where she and her mother Eileen had settled. There she discovered a strong, keen group of dancers begun in about 1958 by Mavis Russellz. Bill White taught the class from 1977 until his death in 2002 and was well known up and down the Okanagan Valley for his humour and patience. Rose danced on the Ladies Demonstration Team for most of the twenty-eight years that she and Eileen lived in Kelowna, but now shares her enthusiasm for dancing with the Gleneagles Club.

**KAY REITZNER:**

Kay, a physiotherapist came to Canada in 1953 and worked originally in Edmonton. It was only five years ago that she decided to take up Scottish Country dancing, joining Maureen Hood's class with Roy Duncan. She now dances at St. Catherines with Marie Disiewicz.

**MARGARET STENHOUSE:**

Margaret came from Leith and her only previous Scottish Dancing experience was in primary school. She came to Canada in 1967 as a single lass and met her husband Bill (who comes from Cambuslang) in Toronto. They have two grown sons, of which one is very interested in things Scottish. Margaret joined Gleneagles in 1998 and is now a keen regular member.

**GWYNETH WALKER:**

Gwyneth grew up in Fruitvale, East Kootenays, where she did Highland dancing from age 6 to 18 before coming to U.B.C., from where she graduated in Education. It was not until 2000, by which time she had lived on the North Shore for several years, that Gwyneth was persuaded to take up Scottish Country dancing. She now dances in both the Gleneagles and Deep Cove clubs.



GLENEAGLES OFFICE HOLDERS:**PRESIDENTS:**

Dean MacKay	1965-66	Ian Lake	1966-68	Andrew MacArthur	1968-70
David Foreman	1970-71	Andrew Steele	1972-74	Ian Loudon	1974-76
Alan Brown	1976-79	Ray Eagle	1979-81	Dennis Sallaway	1981-84
Bob Forbes	1984-86	Roy Edgell	1986-87	Peter Evans	1987-88
Phyllis Gaskell	1988-90	Kathleen Gissing	1990-91	John Toomer	1991-92
Len Miller	1992-94	Voldy Mierau	1994-95	Peter Buitenhuis	1995-95
Elizabeth Breuer	1996-97	Alan Brown	1997-99	(Dr.) Jim Smith	1999-2002
Elizabeth Slieker	2000-03	Elizabeth Smith (Breuer)	2003-		

**TREASURERS:**

Betty Grant, Philip Knight, Andrew Steele, Don Pool, Ian Loudon, Shirley Veal, Jane Price, Ian Price, Hamish Jackson, Tim Vondette, John Toomer, Julie King, David Edgar (back-up), Dave Mackie

**SECRETARIES:**

Margaret Gilchrist, Mary Evans, Marjorie Henson, Elspeth Gadsby, Margaret Fyfe, Fran Ruegg, Anna Brown, Jean Stepanick, Maureen Eagle, Lydia Rice, Phyllis Gaskell, Mary Crickmore, Julie King, Dorie Smith, B.J. Coombs, Joyce Toomer, Anna Brown (again), Louise Murphy, Maureen Seddon, Mary Wright, Pat Edgar

**SOCIAL CONVENORS:**

Mary Pool, Anna Brown, Prim Jones, Joyce Horton, Hilary Blair, Ann MacIntosh, Alice Forbes, Rosemary Coupe, Marie Evans, Virginia Tanner, Moyra Heyerdahl, Imelda Beesley, Jean Wilson, Mary Kempton, Pat Johnson, Margaret Duff, Jennifer Bell, Derek and Maureen Seddon, Pat Edgar, Hazel Mackie

**MEMBERSHIP SECRETARIES:**

Maureen Hood, Joyce Toomer, Beryl Skinner, Keith Errington

**TEACHERS:**

Mary Brandon, Harvey Barnes, Simon Scott, May Loudon, Alison Steele, Alan Brown, Stan Ward, Janet Dickson, Audrey Gordon, Hellen Stephen, Maureen Hood, Dorie Smith, Cathrine Conings, Phyllis Gaskell, Scott Macdonald, Marie Disiewicz, Wendy Swaine, Mary Murray (guest teacher)



# GLENEAGLES SCOTTISH COUNTRY DANCE CLUB

1966/67 SEASON

## MEMBERSHIP LIST.

Harvey Barnes. Sonia Scott.	2888 Highbury Ave. Vancouver. 703-1419 Harwood Ave. Vancouver S.	22 68
Jean and Dean Mackay.	6055 Eaglesedge Drive. W. Van	92
<del>John and</del> Johann Nordwall.	2195 Nelson Ave. W. Van	92
Bonne Melville	1624 Grand Boulevard N. Van	40
Nancy and Ham Wilson	254 West 6 <sup>th</sup> Street N. Van	70
<del>Sheila and</del> Connie and Jack Thompson.	<del>2925 West 8<sup>th</sup> Avenue</del> Vancouver. 6095 Gleneagles Drive W. Van	<del>88</del> 92
Sheena Campbell.	828 17 <sup>th</sup> Street W. Van	92
Mary and Dai Evans.	6014 Eaglesedge Drive W. Van	92
Edith and Murdo MacSween.	1090 West 21 <sup>st</sup> Street N. Van	40
Brian Sharp	6030 Marine Drive W. Van	92
Ann Ferris	6009 Eaglesedge Drive W. Van	92
Margorie Hanson.	6050 Eaglesedge Drive W. Van	92
Betty Grant.	4712 Cordell Walk W. Van	92
<del>John and</del> Beal Nordhoff.	<del>4812 Marine Drive</del> W. Van	<del>92</del>
Robert Coyle	3389 Marine Drive W. Van	92
Wilma & John Bell	#3-320 East 31 <sup>st</sup> N. Van	98
<del>Mary and</del> Geraldine & Philip Knight	1431 30 <sup>th</sup> Street W. Van	92
Rhodie and Ian Lake	6155 Gleneagles Drive W. Van	92
Mary and Ian Jordan	6011 Gleneagles Drive W. Van	92
Norma & George Connolly	2847 Malher's Ave W. Van	92
<del>John and</del> Joyce and Ian Cowan	360 West 25 <sup>th</sup> Street N. Van	98
Alison and Andrew Steele.	<del>6035 Eaglesedge Drive</del> W. Van	<del>92</del>
John & Andrew MacArthur.	6580 Wellington Ave W. Van	92
Elma & Brian Masson	1271 Pinewood Cres. N. Van	40
Barbra McPhail	3363 Malher's Ave W. Van	92
Eileen & Stewart Cameron	5511 Olympic Vancouver	261
	6035 Eaglesedge Drive W. Van	92



1966/67 cont:

John & Inga Wheaton	6448 Fox Street W. Van
Jeanette & Phillip Stiggett	2366 Dawson Ave. W. Van
Jean & Ken Williams.	2980 Altamont Cres. W. Van
Shelagh & Neil Collett	6117 Glenavale Dr. W. Van
Jean & Eric Fairclough	1195 Doran Rd. N. Van
Margaret & Dennis Murrell	980 Aubrey Cres. W. Van
Yvonne & Elliot Schmidt	532 E. Winwood Rd. N. Van
Mavis & Dougald MacDermott	153 West Balmoral N. Van
Ethel & Ernest Collins	<del>1407 Haywood W. Van</del>
Mavis & Derek Morsp-Edge	<del>1916 St. George St. H. Van</del>
Jane & Geoff. Morris	680 14 <sup>th</sup> Street W. Van
Lita & Bob Harris	2104 Argyle Ave W. Van
Eileen & Art Halsall	930 Esquimaux Ave W. Van
Carol Simpson	6170 Condie Place W. Van
Margaret & Graham Crockett	5240 Marine Drive W. Van
Jane & Fred Drury	2627 Marine Drive W. Van
Jayne Davies	4380 Erwin Drive W. Van
John & Rhona Cooper.	6145 Eaglebridge Place W. Van
Foreman	
Mural Douglas	



## DANCES ASSOCIATED WITH THE GLENEAGLES CLUB:

### "THE GLENEAGLES DOMINIE":

Written in 1979 by John Drewry in honour of Simon Scott. Ian Price wrote the music, naming the tunes "Simon Scott", "May Loudon" and "Janet Dickson":

Bars:

1-2 1st couple, giving right hands in passing, cross over towards second place on wrong sides, while 4th couple, similarly, cross over towards third place on own sides. 1st man and 4th lady and 1st lady and 4th man, join left hands and lead out through the side lines between 2nd and 3rd couples. Each lady crosses over in front of the men.

3-4 1st couple cast off to fourth place on wrong sides, while 4th couple cast up to top place on own sides.

5 - 8 1st and 4th couples repeat Bars 1-4 to return to original place.

9 - 16 2nd man and 3rd lady, and 2nd lady and 3rd man, turn towards one another and join right hands for a moment. With the ladies crossing in front of the men, 2nd couple dance out and down behind 4th couple, while 3rd couple dance out and up behind 1st couple. Giving right hands in passing, 2nd and 3rd couples dance straight across the dance, then 3rd couple cast off to second place on own sides, while 2nd couple cast up to third place on the wrong sides. Finally 2nd and 3rd couples dance right hands across half-way round to return to original places, where they stay facing out.

17-20 1st couple turn by the right hand once around moving down towards second place and retain hold of hands. 4th couple, similarly, turn by the right hand, moving up to third place. 2nd couple dance out and up to top place on own side, while 3rd couple dance out and down to fourth place on wrong sides (bars 17-18).



21-22 1st and 4th couples dance right hands across half-way round and retain hold of partners by the right hand.

23-24 1st and 4th couples continue to turn partners by the right hand 3/4s round to finish in a straight line down the centre of the dance, with 4th couple at the top and 1st couple at the bottom of the line, with the men back to back in the centre of the line.

25-32 1st and 4th couple dance a reel of four down the centre of the dance. At the end the men pass by the right and 4th couple dance to second place on own sides, while 1st couple dance to third place on wrong sides. Bars 31-32 become a short circular chase in a clockwise direction.

The order is now 2,4,1,3 with 1st and 3rd couples on wrong side.

33-34 All joining hands on the sides, set, advancing on the second step.

35-36 All join hands with partners and continue to set. The ladies turn right about under partner's arms (as in the Gay Gordons).

37-40 All turn partners once by the right hand and return to the sides as at end of bar 32.

41-44 Eight hands round to the left for six slip steps and, on the count of seven, each dancer crosses the right foot over the left and, on the count of 8, letting go of the hands, pirouette anti-clockwise on the spot.

45-48 Eight hands round (to right) and back to place.



## "EAGLES OF THE GLEN"

A 64 Bar Strathspey and 64 Bar Reel, written by Stan Ward in about 1988:

Bars:

1 - 4 Second and fourth couples set and turn by the right until ladies meet in centre of dance to form a line across the dance.

5 - 8 First and third couples cross to opposite side of dance and change places (First couple lead through centre arch - third couple divide and come through outer arches).

9 - 12 First and third couples repeat above four bars but with third couple leading through the middle.

13-16 Second and fourth couples drop hands, set to partners and turn by left hand back to place.

17-24 First and third couples promenade in clockwise direction around second and fourth couples respectively. They meet in the middle and pass anti-clockwise around each other and back to place.

25-32 second and fourth couple repeat bars 17-24.

33-36 Men lead partner (nearer hand) in one step, then cast out to dance a small left-hand circle - while the ladies give right hands for 1/2 RHX, then go out to opposite mans position.

37-40 Men now dance in for 1/2 RHX, while ladies dance a small circle to their left.

41-44 Ladies dance in again for 1/2 RHX, while men circle left.

45-48 Men in again for 1/2 RHX while ladies circle left - all finish back in own position.

49-52 All join hands to form circle, advance and retire.



53 - 56 Change places with partner by left hand, then change back by the right hand (ending in promenade position).

57 - 64 All couples promenade around dance (anti-clockwise), returning to original position.

THE COMPLETE DANCE IS NOW REPEATED IN REEL TIME.

On the final promenade in reel time, at bar 64, the men turn their partners into the centre of the dance to form a cross. Retaining right hands, bow and curtsy.



**"GLENEAGLES":**

A 32 bar Strathspey for three couples devised in 1988 by George Will for the Gleneagles 25th Anniversary Ball:

Bars:

1-8 Chain progression:

1st couple and 2nd couple 3/4 turn giving right hands. 1st man and 2nd lady turn 1 and a 1/2 times giving left hands, while their partners dance clockwise to change places. 1st couple and 2nd couple 3/4 turn giving right hands.

9-16 2nd, 1st and 3rd couples dance "the knot" and finish on the sidelines.

17-24 1st couple dance "hello and goodbye" setting with their corners. 1st couple begin this movement by travelling forward to their first corner on their right foot. At the end of this figure the dancing couple remain facing out in second place.

25-28 1st, 2nd and 3rd couples dance half a reel of three on the sides.

1st and 3rd men giving right shoulders, similarly 1st and 2nd ladies.

29-32 1st couple continue in the track as if continuing the reel. 1st man dancing behind 3rd man and up to second place while 1st lady dances up behind 2nd lady and down to second place.



**"ANN OF GLENEAGLES":**

A 32 bar Jig for 4 couples devised by John Drewry in 1997 in honour of Ann Ferries, a founding member of the club:

Bars:

1-8 1st man and 2nd lady passing right shoulder, change places. They then dance up or down behind partners passing them by the left. They then change places again passing right shoulders and 1st man dances up behind 2nd man and 2nd lady, then dances down behind 1st lady to return to original places (this is like 1 to 8 of "The Happy Meeting"). 3rd man and 4th lady dance similarly.

9-16 1st, 2nd, 3rd and 4th couples dance reels of four on the side.

17-20 1st couple with 2nd couple - and 3rd couple with 4th couple set and right hands across half-way round.

21-24 1st and 4th men and 1st and 4th ladies set on opposite sides and link to change places.

25-28 2nd, 4th, 1st, 3rd couples set on opposite sides and then, giving right hand to partner, cross over to own sides.

29-32 2nd couple with 4th couple and 1st couple with 3rd couple dance four hands round once to left.

The finishing order is 2, 4, 1, 3. Repeat from new positions.

## LADY OF WISHAW:

A 32 bar Strathspey for four couples devised by Simon Scott in 2002 for May Loudon on the occasion of celebrating the 25th year of the Gleneagles Demonstration Team (- and May's 70th birthday):

3rd and 4th couples begin on opposite sides.

bars:

1-4 1st and 2nd couples and 3rd and 4th couples, set and link, 1st couple finish facing down and 4th couple facing up.

5 - 8 1st couple and 4th couple set to one another then 1st man with 4th lady and 1st lady with 4th man turn once round with right hand.

9 - 12 1st and 2nd couples and 4th and 3rd couples dance left hands across once round.

13 - 16 1st couple with 4th couple dance right hands across, finishing with 1st couple on the man's side in promenade position facing out and 4th couple similarly on the ladies side.

17 - 24 1st couple dance a right shoulder reel of three in promenade with 2nd man and 3rd lady, while 4th couple similarly, dance a reel of three with 3rd man and 2nd lady. The reels finish with 1st couple separating from their partners to face out in 3rd place and similarly 4th couple in second place, while 2nd couple and 3rd couple finish facing in at the ends.

25-32 1st couple with 3rd couple and 4th couple with 2nd couple dance double figures of eight. However, on the last two bars 1st and 4th couples do not cross, but instead all the men change places right hands, and all the ladies change places left hands.

Repeat from new position.



"THE EYRIE IN THE GLEN":

A Jig for 3 couples devised by John Drewry for the 40th Anniversary of our club, in 2003:

Bars:

1-4 1st and 3rd couples dance right hands across once round.

5-8 1st, 2nd and 3rd couples dance half reels of three on own side.

To begin: 1st and 2nd men, and 1st and 2nd women pass by the right.

At the end: 2nd man and 1st woman stay facing out.

9 - 12 2nd and 1st couples dance left hands across once round.

13 - 16 3rd, 2nd and 1st couples dance half reels of three on own side.

To begin: 2nd and 1st men, and 2nd and 1st women pass by the left.

17 - 20 1st couple, giving right hands cross over to opposite sides and cast off to second place, 2nd couple step up on bars 19-20.

21 - 24 1st woman dances up between 2nd couple, crossing back to her own side and casts off to second place. 1st man dances down between 3rd couple, crossing back to his own side and casts up to second place.

25 - 32 2nd, 1st and 3rd couples dance six hands round and back.

Repeat, having passed a couple.

THE FIVE IN THE GYM

A list of 5 couples devised by John Dewey for the 1910s  
reproduction of our club in 2000

1-2 The man and woman stand with hands across each other's  
shoulders.

3-4 The man and woman stand with hands across each other's  
shoulders.

5-6 The man and woman stand with hands across each other's  
shoulders.

7-8 The man and woman stand with hands across each other's  
shoulders.

9-10 The man and woman stand with hands across each other's  
shoulders.

11-12 The man and woman stand with hands across each other's  
shoulders.

13-14 The man and woman stand with hands across each other's  
shoulders.

15-16 The man and woman stand with hands across each other's  
shoulders.

Repeat, drawing hands a couple





Miss Jean Callander Milligan  
(July 9, 1886-July 28, 1978)  
Co-founder of the Royal Scottish  
Country Dance Society

THE FOUNDERS OF THE SCOTTISH  
COUNTRY DANCE SOCIETY  
(LATER THE ROYAL SCOTTISH  
COUNTRY DANCE SOCIETY)



Mrs. Ysobel Stewart of Fasnacloich  
(November 23, 1882-October 15, 1968)  
Co-founder of the Royal Scottish  
Country Dance Society



THE ROYAL SCOTTISH SOCIETY  
OF DANCE  
1871-1872

THE ROYAL SCOTTISH SOCIETY  
OF DANCE  
1871-1872



THE ROYAL SCOTTISH SOCIETY  
OF DANCE  
1871-1872





Mary Brandon (Shoolbraid) in 1987 at Gleneagles' 25th Anniversary party



Mary Shoolbraid and Harvey Barnes - our original teachers



1994



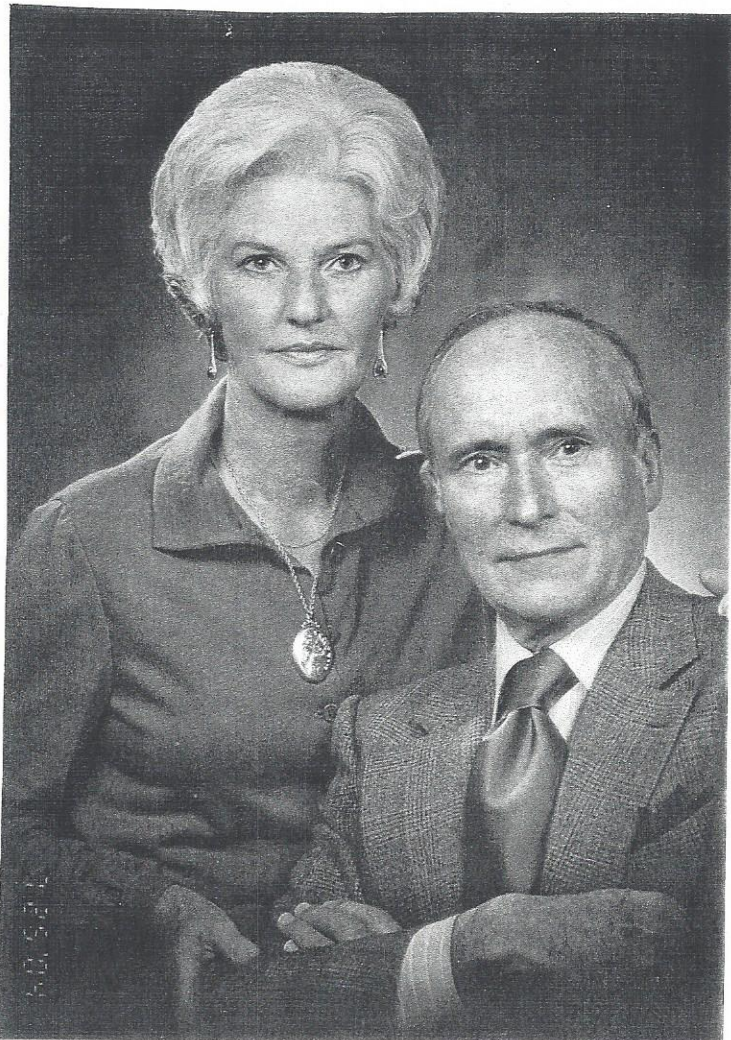




Esther Ferguson and Marjorie Henson,  
and below Jack and Connie Thompson:  
(These were among the first people to  
sign up with the club)



Dean and Jean McKay (our first President)



Nina	Margaret	Harvey	Barbara	Beryl	Sheena
Thurston	Zadworny	Barnes	MacPhail	MacMillan	Ellis
Mary	Murray	Miss	Sheila		
Shoolbraid	Shoolbraid	Milligan	Gairns		





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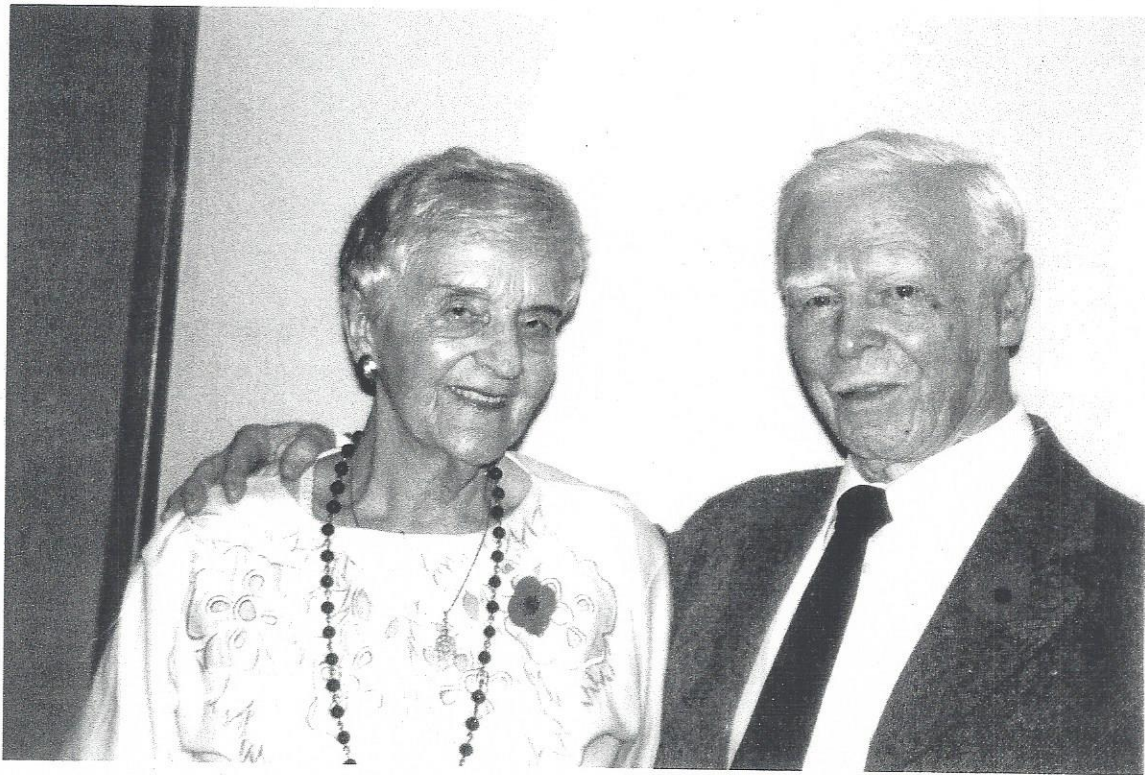
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Miss Milligan and Mrs Thomas (Eleanor) Bingham  
A rare photograph!



Norma and Frank Tschumi

Frank still danced in his 90's and taught the Friday morning senior's class at the West Vancouver Seniors' Centre (see p. 37)

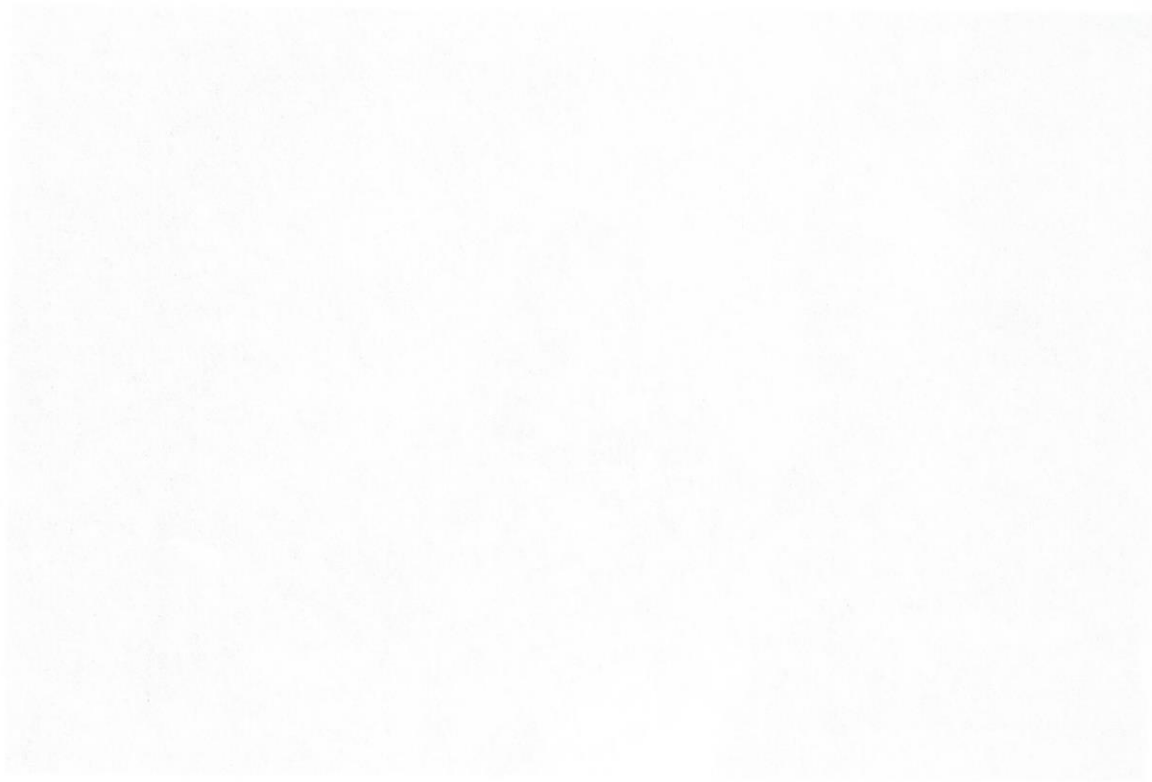


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Figure 2: [Faint, illegible text]

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Ann Ferries and Patricia (Patsy) Arrott  
at the 1976 Carson Graham Ball



Simon Scott, May Loudon and Janet Dickson being presented with the original music scores to "Gleneagles Dominie" written by Ian Price - the three tunes being named after them. The dance was devised in 1979 by John Drewry in honour of Simon.

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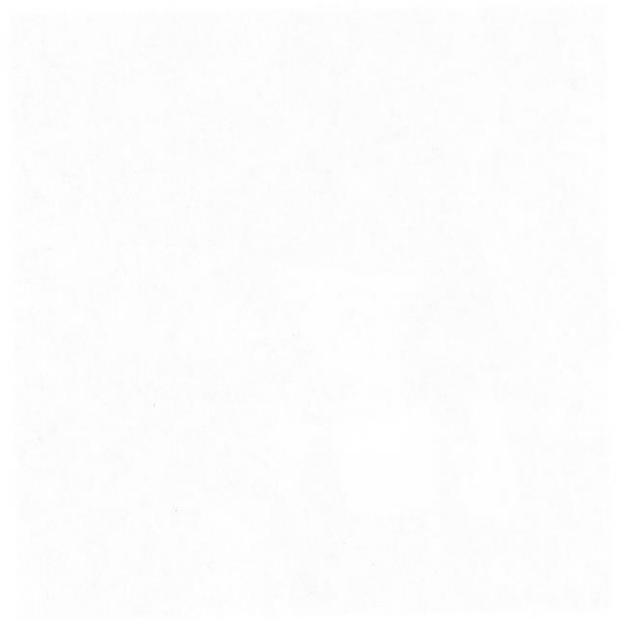


THOSE INTERNATIONALLY  
(IN)FAMOUS  
ABDOMEN!!!!





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LIBRARY  
MEMORANDUM







Jane and Ian Price  
May 7, 1977



Simon and Carol Scott  
June 21, 1980

GLENEAGLES WEDDINGS

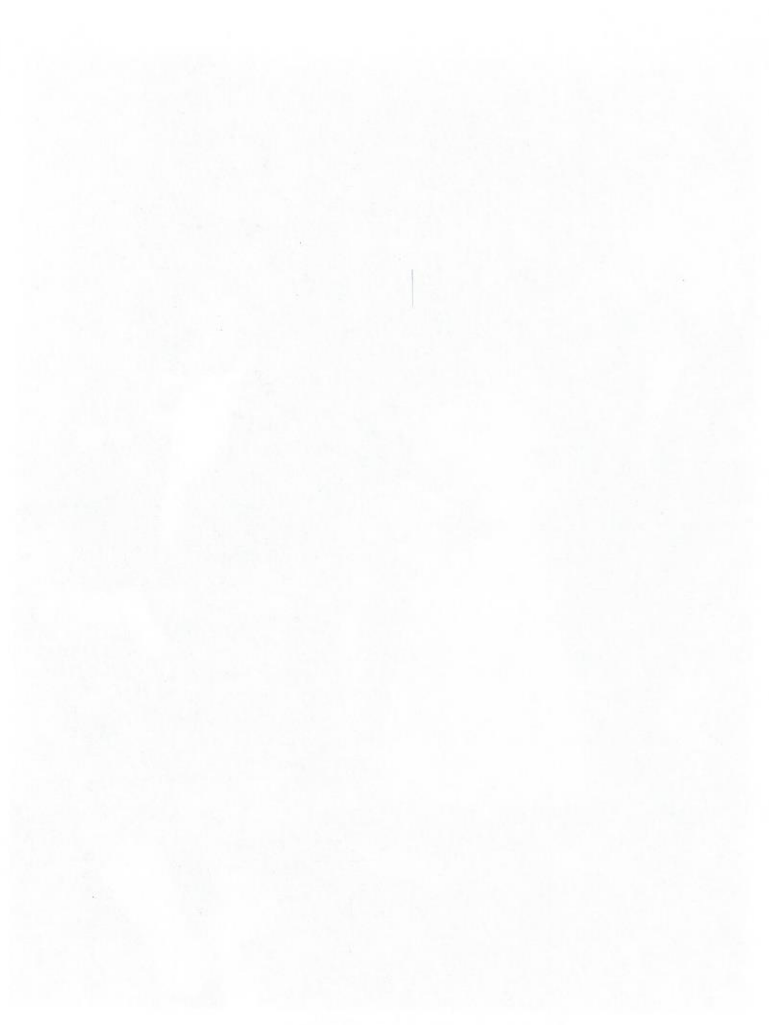
Jim and Elizabeth Smith  
April 21, 2001







Person in a room  
1991-11-11



Person in a room  
1991-11-11

Person in a room







The Demonstration Team (old and new)







THE END OF THE WORLD







An early Gleneagles group:

Alan Fyfe	Margaret Fyfe	Art Ruegg	Stan and Sue	Simon Ward	Andrew Scott	Andrew MacArthur	Andrew Steele
Front: Alison Steele		Fran Ruegg	Paulina Barnes	Joan MacArthur			



Helen Edgell    Alan and Anna Brown    Ian Loudon

At the 1986 Expo Ball:  
Ray and Maureen Eagle  
Tom and Irene Money  
Alan and Anna Brown





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THE PARADE:  
CHEMAINUS CEILIDH WEEKEND  
-1988 1989 1990

R to L: Len and Cathie Miller ;  
Phylis Gaskell and Ray Eagle  
John and Joyce Toomer  
Neil and Jackie Wilkie



The Dem Team  
Dancing in Waterwheel Park

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MAY'S DANCING CAREER :



At the presentation of certificates by Miss Milligan in 1977 at the old Scottish Auditorium on Fir and 10th.



May and Ian with the banner designed by Dr. Marjorie Newton (Jackie Wilkie's sister)

2002: The Dem Team's 25th anniversary party at the Burrard Yacht Club: David Agar and partner Di, Ann Ferries, May and Ian, Maureen Eagle, Jeff & Marjorie Henson, Alan Blair











The presentation to Ann Ferries of the original manuscript of John Drewry's dance "Ann of Gleneagles." L to R: Helen Hughes, Maureen Hood, Louise Murphy, Neil Wilkie, John Ferries, Ann Ferries, Elizabeth Smith, Lynda Hewitt, David Foreman, Roy Edgell, Scott Macdonald, Elsie Foreman. Front: May Loudon and Phyllis Gaskell



Simon teaching his dance "Lady of Wishaw" written for May Loudon in 2002. Neil Wilkie, Simon Scott, Roy Edgell. Back to camera Helen McCrindle



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Summer dancing in Stanley Park. It began in 1950 on the tennis courts and has continued non stop. Gleneagles Club hosts an evening each year, taking its turn with other clubs.



The Lady Aberdeen Remembrance Day Tea Dance, a popular event for many Gleneagles members. 'The Reel of the 51st' (the 51st Highland Division) is always danced first by the men to honour the tradition of its origin in a German Prisoner-of-War camp where it was devised. The men dancing as ladies had a white handkerchief tied around their arms.



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The Summer Parties - at the Pools  
and at the Loudons

Don and Mary Pool







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David and Elsie Foreman



Hazel and David Mackie with Ian Loudon  
(what's the joke?)



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Elsie Foreman, May Loudon, Irene Money, Anna Brown



Gleneagles' ladies:

Standing: Trudi MacLaren, May Loudon, Dorothy Earnshaw, Roz Kerr  
Mary Kempton, Pat Johnston, Margaret Doughty, Margaret Duff, Helen Hughes,  
Imelda Beesley (Where are the men?)



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