



A 50 year history of the

Gleneagles Ball

Introduction

Every relational community, whether gathered by nationality, location or activity, creates a unique, collective profile by virtue of its existence. From an individual's perspective, the purpose of membership in the Gleneagles Scottish Country Dance Club of West Vancouver, British Columbia is to share in the joy of the dance. Such joy is found in the co-operative partnerships of dancing in longwise and square sets of three, four and occasionally more couples, and in the satisfaction of well-performed steps to the distinctive meter of the Scottish music of jig, reel and strathspey. This cultural activity has fostered and formed many enjoyable and lasting social friendships within the Club.

In order to capture the energy, initiative and commitment that has cycled through the past 50 years of the Gleneagles existence, this document is a collective summary of the major event of the Club's dance activities, the Annual Ball. Club files, membership memories and photo collections of the Balls have been researched in order to provide a record and view of this occasion that dancers of various ages look forward to each year. Many dancers from local and regional clubs, and at times from across borders and seas, have gathered with Gleneagles dancers for this traditional afternoon-early evening event.

The further purpose of this Gleneagles Annual Ball 50 year record is to give the reader an opportunity to follow the growth passage of attendance at the Balls, to recognize and appreciate the initiative, effort and support invested by the Club's gifted teachers, the Club's executive committee members, the many musicians who have and continue to support the Club, and the faithful and regular attendance of the Club's membership and guests.

A full list of the former and present members who have contributed their experience to this project is featured at the end of the document. I am indebted to every one of these members for their encouragement, photographs and time. I particularly wish to thank the following people: Simon Scott for his advice, text review and refining corrections; May Loudon for her recollections and collections of very early documents and photographs; Adrienne Salvail-Lopez for her confidence in and encouragement of an evolving writer, and Heather Fawkes for her very close proof-reading.

Marion Dutcher.

Marion Dutcher
20 May 2014

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Gleneagles Scottish Country Dance Club Origins of the Gleneagles SCDC Early Formal Gatherings

In “A History of the Gleneagles Scottish Country Dance Club (from 1962 to 2004)”, Ray Eagle, FSA Scot, informs that it was the courage and determination of early Scottish Country dancers, who met “without any formal status” from 1962 to 1963 at the Gleneagles Golf and Country Club House on Marine Drive, West Vancouver, BC that later generated thoughts of forming a club. Shortly thereafter the objective of holding formal dancing events became a reality when the first annual event was held on Friday, 6 March, 1964: 300 tickets were printed and priced at \$2.50 each. In April, 1964, a Committee was formed with elected officers and as an official entity the name of the Gleneagles Scottish Country Dance Club was adopted. A further formal event was held the following spring at the Gleneagles Golf and Country House on Saturday, 6 March, 1965 where live music, proper catering and wet bar provisions were considered to be essential. The following year, on Saturday, 5 March, 1966, another formal event was held, and by Saturday, 18 March, 1967 the major event of the year was a well-established Ball, and thus the Annual Ball became the major event on the Club’s calendar.



The Gleneagles Golf and Country Club House, 1962-1963

With respect to the earliest of these events, Ray Eagle notes further that the sight of “a piper marching up and down in front of the club-house” piqued the interest of several locals who “came to see what it was all about – and three couples rushed home to re-appear formally dressed with money in hand.” In a much later article in the Friday, 4 September, 1987 edition of the *North Shore News* with the heading “Scottish country dance club still kicking after 25 years” Hilary Blair explained that “Dean MacKay, the club’s first chairman, recalls the first party in 1962, when the organizers were nervous of not selling enough tickets to break even” and the idea of hiring a piper to attract interest and attention proved successful. Ray Eagle also noted that additional visitors came in “a loaded station-wagon ... filled with dancers from Whidbey Island” as a result of invitations sent out to groups beyond the Lower Mainland.” While the choice of dress was optional, local dancers were encouraged to dress “as formally as they can”, and numerous “men had donned formal Highland dress and their ladies wore long white dresses and tartan sashes.”

The program included the following dances:

Hooper's Jig
Cadgers in the Canongate
Waltz Country Dance
General Stuart's Reel

Glasgow Highlanders
MacLaine of Lochbuie
Bonnie Stronshiray

Montgomery's Rant
Duke of Perth
Lad With the Plaidie
Rory O' More

Dean MacKay had indicated that "In the weeks that followed we had so many people wanting to join we had to form a club, elect officers, set up regular dues and plan programs ... we had nearly forty members". Amongst the number of new and adherent dancers were: Stu Cameron and his wife, Di Evans and his wife, Ann Ferries, Marjorie Henson, Phil and Pat Knight, Dean and Jean MacKay, Jack and Connie Thompson and John and Wilma Beltz.

Simon Scott advises that the first time he danced with the Gleneagles Club (hereafter referred to as Gleneagles) was at the first party at the Gleneagles Golf and Country Club in 1962, and he subsequently started teaching in 1966. Excluding one-and-a-half years abroad, Simon has also been a member of the Gleneagles' Executive Committee in numerous capacities since the Club's inception. However, his initial experience of Scottish Country dancing was in England and Scotland before he came to Canada. His earliest recollection of this dance form was at the age of five or six years old when he had been put to bed, but on drawing the curtains open discovered that it was still light outside and a view to the garden revealed a group of people dancing on the lawn below. The dancers saw him watching and urged his parents to bring him downstairs. He came down in his pajamas and took his first dancing steps. Thereafter he went to dances with his parents when they attended private parties, and he attended his first dancing class in the village of Bucklebury, West Berkshire, UK. In a dance entitled the *Saddler's Daughter*, he has remembered his mother, a dancer, and her father, a 'cello player in a country dance band, who was a saddler on the Woburn estate of the Duke of Bedford. In remembrance of his father's baritone voice Simon also wrote a dance entitled the *Peterborough Chorister*, for which Muriel Johnson wrote the music.



Wendy Vaughan-Evans, Simon Scott, May and Ian Loudon, c.1960s
(Courtesy of May Loudon)

For Simon, early memories of the Gleneagles Balls started with early Friday evenings of Scottish Country Dancing that eventually merged into dances and attendance at the first formal Gleneagles Ball. Ultimately these experiences expanded into recollections of the elegant, colourful, and memorable events that followed, and highlighted the Scottish Country Dance Society community of which Gleneagles and other member clubs are a part.

As a deviser of many of the Ball programs, Simon clarifies that he does not always work from a particular dance format nor does he usually open a program with a reel, in order to moderate the introduction of the *'pas de basque'* step until later in the program. He may include more dances in the first part of the program, for example ten dances, to be followed by eight in the second part of the program. His premise being that dancers have more energy at the beginning of the dance, and following a break and refreshments, dancer stamina may not be quite the same as earlier in the evening. For a closing dance he prefers an elegant, enjoyable, finale.

Dances and Balls from Saturday, 5 March, 1966 to Saturday, 6 December, 1969



The Gleneagles Golf and Country Club House, 1966
(Courtesy of digital.westvanlibrary.ca)

The success of the first formal dance event had generated such an enthusiastic momentum that in January, 1966, plans proceeded for a third formal occasion scheduled for Saturday, 5 March, 1966. The band of *Murray Black and the Teuchters*, a kilted band from Powell River, BC, provided music for a program that included Scottish Country dances alternated with ballroom dancing with the objective of encouraging and including non-Scottish dancers. Again, the venue of choice was the Gleneagles Golf and Country Club House. The Ball planners were “expecting a turnout of about 220 people” and tickets were priced at \$3.75, which Ray Eagle indicates was considered an “exorbitant” price. The program included the following dances:

Eightsome Reel
Fox Trot
Scottish Reform
Modern Waltz
Montgomerie's Rant

Slow Fox Trot
Monymusk
Latin American Medley
Rest and Be Thankful
Quickstep

Waltz
Glasgow Highlanders
Eightsome Reel
Waltz Country Dance
Quickstep

Hooper's Jig
Latin American Medley
Fra' Scotia's Shores We're
Noo Awa

Modern Waltz
Dr. Robertson
Slow Fox Trot
Lad With the Plaidie

Quick Step
Duke of Perth
Home Waltz

Cadgers in the Canongate

Extra Dances included:
Mairi's Wedding

Reel of the 51st Division



Dancers Sheila Gairns, Harvey Barnes and Shirley Veale
Gleneagles Golf and Country Club House, Saturday, 5 March, 1966
(Courtesy of May Loudon)

Roy Edgell has advised that his wife Helen started dancing with Gleneagles approximately 50 years ago, when she attended her first dance at the Gleneagles Golf and Country Club.



Helen and Roy Edgell, c.1990s
(Courtesy of Roy Edgell)

Helen wished to attend the Balls, so Roy accompanied her, and although he did not dance immediately, he did start dancing later in 1965. At that time the Club's demonstration team was developing and was short of an equal number of men to partner the women, and Roy was asked to join the team. He borrowed one of Alan Brown's kilts, until he obtained his own in the Campbell of Loudon tartan, and his first team event was at the Vancouver Baptist Church. Roy has attended many of the Club's Balls, largely because each one was a special social occasion, and a reflection of the Club's community context and spirit.

In a recent reflection, May Loudon also identified that the spirit of cooperation she has found in the Scottish Country Dancing community, dancing with other dancers, together with members of the demonstration team, and working with other dance teachers, have been the highlights of her experience.

The next and 4th Annual Ball was held on Saturday, 18 March, 1967, again at the Gleneagles Golf and Country Club House. The program of dances was presented in blue ink on white paper, with a Scottish Rampant Lion, in a fold-out crib-sheet format. The printed program included the dance items listed below, although for some unrecorded reason, ballroom options were not included for this year.

<i>Hooper's Jig</i>	<i>Glasgow Highlanders</i>	<i>New Scotland Strathspey</i>
<i>General Stuart's Reel</i>	<i>Speed the Plough</i>	<i>Just as I was in the Morning</i>
<i>Lad With the Plaidie</i>	<i>Ellwyn Strathspey</i>	<i>Silver Tassie</i>
<i>Dundee Civic Jig</i>	<i>Flowers of Edinburgh</i>	<i>Rest and Be Thankful</i>
<i>Machine Without Horses</i>	<i>Montgomerie's Rant</i>	

Extra dances included:

<i>MacLaine of Lochbuie</i>	<i>Ca' the Ewes tae the Knowes</i>
<i>Bonnie Anne</i>	<i>Monymusk</i>

The 5th Annual Ball was scheduled for Saturday, 20 April, 1968, with a ticket price of \$3.75, and was held from 8:00 pm to 12 midnight, again at the Gleneagles Golf and Country Club House. Invitations were sent out to clubs in Kamloops, Powell River, Salmon Arm, Seattle and White Rock, although the number of ticket sales is not currently on record. The dance program included:

<i>Machine Without Horses</i>	<i>Ballroom</i>	<i>Bonnie Anne</i>
<i>General Stuart's Reel</i>	<i>Dundee Civic Jig</i>	<i>Lad With the Plaidie</i>
<i>Silver Tassie</i>	<i>Angus MacLeod</i>	<i>Ballroom</i>
<i>Ballroom</i>	<i>Speed the Plough</i>	<i>MacLaine of Lochbuie</i>
<i>Hamilton Rant</i>	<i>Hooper's Jig</i>	<i>Frae Scotia's Shores We're</i>
<i>Mairi's Wedding</i>	<i>Ballroom</i>	<i>Noo Away</i>
<i>Glasgow Highlanders</i>	<i>Dalkeith Strathspey</i>	<i>Rest and Be Thankful</i>

Extra dances included:

<i>Reel of the 51st Division</i>	<i>New Scotland Strathspey</i>
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Regarding the 6th Annual Ball held on Saturday, 6 December, 1969, Ray Eagle has noted that "By now ballroom dances were less frequent, a few of the Scottish Country dances on the programme are no longer familiar, such as the *Ellwyn Strathspey*, *Speed the Plough*, the *Dundee Civic Jig* and *Angus Macleod*." He reflected, however, that although the Powell River, BC group, the "*Teuchters* had played for the Balls up to 1968, their leader, Murray Black, then moved to the Maritimes and the band broke-up" and "it was now back to records for the December 6, 1969 Ball – and the ticket price had crept up to \$5", although the number of ticket sales is unrecorded. The program for this evening was noted as follows:

<i>Mairi's Wedding</i>	<i>Angus MacLeod</i>	<i>Slow Foxtrot</i>
<i>Muirland Willie</i>	<i>Waltz</i>	<i>Corn Rigs</i>
<i>Quickstep</i>	<i>Dundee Civic Jig</i>	<i>MacLaine of Lochbuie</i>
<i>Dalkeith's Strathspey</i>	<i>St. John River</i>	<i>Latin American Medley</i>

Trip to Bavaria
Ellwyn Strathspey
Quickstep

Bonnie Anne
Lad With the Plaidie
Latin American

Stuart's Fancy
Rest and Be Thankful
Scottish Waltz

Reel of the 51st Division

Extra dances included:
Machine Without Horses
Eightsome Reel

Bonnie Stronshiray



David and Elsie Foreman, c.1970s
(Courtesy of David Foreman)

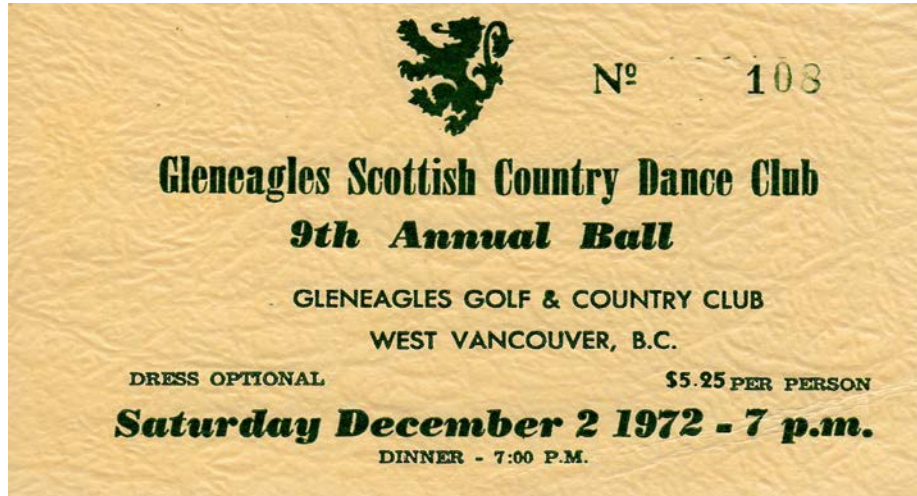
David Foreman recalls that the grand hall of the Club House had a wonderfully sprung wooden floor, where dancers danced in as many as eight-to-ten sets in a west-to-east configuration, and had to stay away from the gramophone player, so that the vibrations would not scratch the records. He remarked that the later transition from records to consistently live music was a big step, and included the local West Vancouver *Schiehallion Band* and later local and guest bands from White Rock, Powell River, San Francisco, Seattle, and ultimately, closer to home, the *Vancouver Fiddle Orchestra*.

Balls from Saturday, 28 November, 1970 to Friday, 21 December, 1979

The 7th Annual Ball of Saturday, 28 November, 1970 was again held at the Gleneagles Golf and Country Club House, and the ticket price was \$5 per person. However, in order to “break even” 100 tickets would need to be sold, although the number purchased is not currently on record. In addition, taped or recorded music rather than a live band had to be the choice of the day. There were concerns that various social events occurring on the same day, including the day of the Grey Cup, St. Andrew’s Night and prior commitments of the Royal Scottish Society Demonstration Team might preclude attendance, but Ray Eagle has noted that the fears that dancer numbers would be impacted by such competition “proved groundless because the Ball was a great success.” He also identified a concern in the following year, with respect to Friday, 5 November, 1971, and the organization of a Guy Fawkes Night Theme Party to be held at the West Vancouver Community Centre Annex, which was considered to be “a great success both socially and financially”. Neither event, however, had a diminishing impact on the Balls of these two years.

The 8th Annual Ball of Saturday, 4 December, 1971 was again held at the Gleneagles Golf and Country Club, with food catered by Caprice Catering at a per person cost of between \$2.35 and \$3.50. The decorative theme reflected the season’s holiday, using Christmas lights and greenery as the main items of decoration. The ticket cost was \$5 per person, although the number purchased is unrecorded, and music was provided by tape. At the Executive Committee meeting of 9 November, 1971, it was suggested that “accommodation should be offered to members of the Victoria Club who plan to attend the Ball”. Unfortunately, the dance program for the 1971 Ball is not currently on file in the Club’s archives.

Ticket No. 108 for the 9th Annual Ball on Saturday, 2 December, 1972 indicates that again the Gleneagles Golf and Country Club House was the venue for the event, and a per person ticket cost \$5.25 although the number of sales is unrecorded. Dinner was set for 7:00 pm, and dress was optional - assuming this meant formal and dressy rather than casual! The dance program for the 1972 Ball is not currently on file in the Club's archives.



(Courtesy of May Loudon)

It was in 1972 that Ray and Maureen Eagle joined Gleneagles, and later Ray served as Chair of the Executive Committee for two terms. They maintained their membership until 2008, when they moved to the western BC Sunshine Coast, in 2009. They have fond memories of inclusion in the Club's demonstration teams and have continued friendships initiated by the Club's activities.

Saturday, 1 December, 1973, was selected as the date for the 10th Annual Ball, to be held at the Gleneagles Golf and Country Club, with the music again provided by records and a ticket cost of \$6.00. Decorations included lights, greenery, tartans, shields and streamers, and the table-centre decorations featured the Cross of St. Andrews, snowflakes, sparkles and candles. Ray Eagle has noted that the program included "dances that have a very familiar ring to those members who danced during the early 1970's" (*noted with an asterisk*).

The 10th Ball program included the following dances:

White Heather Jig
Mairi's Wedding
Belle of Bon Accord
Highland Fair
*J.B. Milne**
Robertson's Rant
The Sailor
Jubilee Reel

*Frisky**
Miss Milligan's Strathspey
*Pinewoods Reel**
Irish Rover
*Sugar Candie**
White Cockade
*Cadgers in the Canongate**
Garry Strathspey

MacLaine of Lochbuie
Light and Airy
Polharrow Burn
*Dalkeith's Strathspey**
Lord McLay's Reel
Ian Powrie's Farewell to
Auchterarder

Reel of the 51st Division

Extra dances included:
*General Stuart's Reel**

Montgomery's Rant

The 11th Annual Ball was scheduled for Saturday, 30 November, 1974, at the Gleneagles Golf and Country Club, due to changes in dates of wider regional ball events. Tickets cost \$7.50, of which 165 had been requested by 13 November, although 130 became the finally recorded figure. Table decorations included blue and white streamers, blue napkins, candles and ribbons, and additional arrangements of Christmas lights, shields, streamers, and tartan sashes. Anna Brown recalls that during the 1970s, and the Gleneagles' files confirm it was in 1974, the caterer for the Ball was dealing with two functions on the same evening at the same location and inadvertently exchanged the two dinner orders. The fortunate members of the other group received and enjoyed the Ball dancers' dinner. However, the dancers received the alternative order which was insufficient and the Gleneagles Executive Committee and some Club members went without dinner altogether. The dance program for the 1974 Ball is not on file in the Club's archival records at this point. However, a feature of the evening that has been captured is that the Burnaby Balkan Dancers provided a "most impressive display of folk dancing during the intermission", followed by an informative "history of the costumes" and an opportunity for Ball guests "to examine the costumes afterwards".

Hilary Blair recalls that she and her husband Allan returned from a stay in Britain in April, 1970, and in the 1970s began to dance with Gleneagles. They joined May Loudon's Beginner's class, held in the Hollyburn Elementary School gymnasium, possibly encouraged by friends Sheila and Crawford Laing. Hilary and Allan attended their first Ball in the mid-1970s when it was held at Carson Graham Secondary School, and they continued to attend subsequent Balls regularly. These events were wonderful occasions, later held in the stunning setting of the Pacific Ballroom of the Canadian Pacific and, later, Fairmont Hotel Vancouver: the music, colours, elegant twirling dancers, the gowns and men's Highland dress all combined to make the evenings memorable. The food and drink were secondary to Allan and Hilary, although they also enjoyed attending the "after parties" in a resident guest's hotel room.

Further highlights for Hilary and Allan of their involvement in Gleneagles related particularly to their membership in the Club's demonstration team mainly taught by May Loudon, and Simon Scott on occasion. The frequency of the required practices and subsequent demonstrations over a 25-year period cemented the team's friendships and other mutually enjoyable activities. In 2002 a large party, including former members, was held to celebrate the team's 25 years of demonstrations, and Simon Scott devised a dance entitled "Lady of Wishaw" in recognition of May Loudon's 70th birthday. The community service provided by the team included commitments to local Robbie Burn's suppers, nursing homes, care centres, folk fests and the West Vancouver Community Days. Hilary was also the Club's Social Convener in 1979.

Neil Wilkie recalls early Scottish Country dancing classes at the Carisbrooke Elementary School, in North Vancouver, taught by Dorothy McPhee, and in the 1970s dancing with Gleneagles. He particularly recalls that Helen Hughes used to make a big urn of tea and served digestive biscuits, and that David Urquart was a piper with the Simon Fraser University Pipe Band and a Science faculty member at SFU. Neil became a member of the Club's Executive during this period. He was also involved with the current demonstration team for whom May Loudon was the teacher, and at various times included Elizabeth Smith, Elizabeth Sliker, May and Ian Loudon, Helen and Roy Edgell, Elsie and David Foreman, and Hilary and Allan Blair. The team often danced at the West Vancouver Seniors Days in West Vancouver and North Vancouver, and on one occasion undertook a demonstration commitment in Nanaimo. Neil and his wife Jackie became members of Gleneagles in order to attend the Ball, and subsequently assumed responsibility for the production of the Club newsletter. The friendships from within the Club that Neil and Jackie made generally resulted from being members of the demonstration team.

The 12th Annual Ball was held on Saturday, 6 December, 1975, again in the auditorium of Carson Graham Secondary School on account, Ray Eagle notes, of the new rental regulations regarding the use of the Gleneagles Golf and Country Club House. Fortunately, the unexpected receipt of “an anonymous donation of \$500 ... made to the club to ensure live music” enabled the funding and hiring of Angus MacKinnon and the *Scots Canadians*. The band made one request, the rental of a “base fiddle,” (related to but not identical to the double bass), and although a rental instrument was difficult to find, a Danny Deen of Victoria, BC, kindly made a loan of his base fiddle for the duration of the Ball. Tickets for the Ball and supper, of \$15, were sold to 172 people, and observer supper tickets of \$8 were sold to 15 people who wished to view the dancing from an upper balcony. Ball participants came from Stave Falls in the Fraser Valley and from as far as California, Hawaii, and Toronto. The dance program for this energetic evening included:

Circassian Circle
Postie's Jig
Irish Rover
Balmoral Strathspey
Highland Fair
General Stuart's Reel
Ca' the Ewes tae the Knowes
Bratach Bana

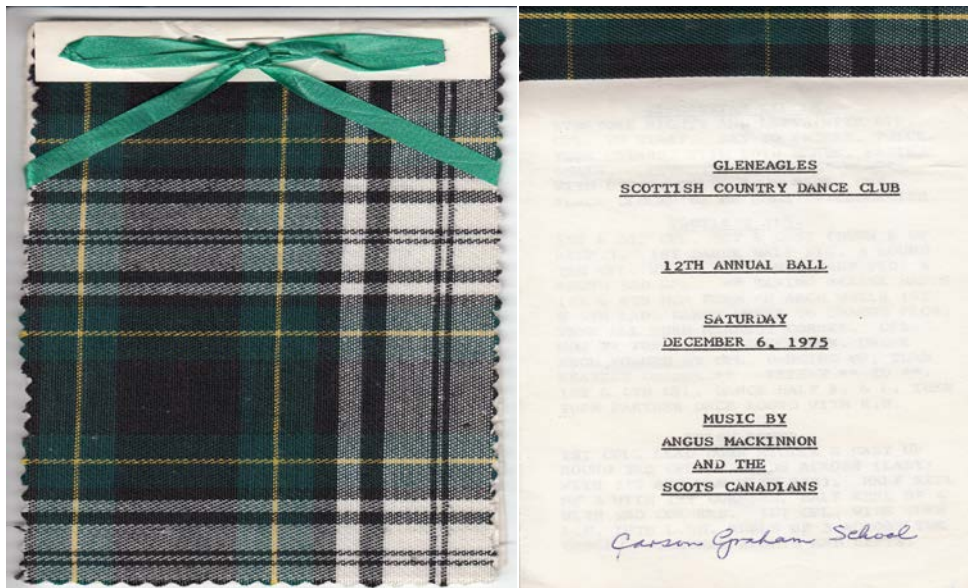
J.B. Milne
Flowers of Edinburgh
Miss Milligan Strathspey
Wild Geese
Schiehallion
Montgomeries' Rant
Grant's Reel
Ian Powrie's Farewell to
Auchterarder

Corn Rigs
Polharrow Burn
Silver Tassie
Cadgers in the Canongate
Dundee Civic Jig
Garry Strathspey
Frisky
Pinewoods Reel

None so Pretty
Belle of Bon Accord

Extra dances included:
Just As I Was In The Morning
Red House

Argyll's Fancy



(Ticket Booklet for 12th Annual Ball: Designed by Howard Meredith, 1975)
 (Courtesy of May Loudon)

The Ball ticket was unique in that the cover was made from a swatch of Campbell Dress Modern Tartan, the creation of dancer Howard Meredith, whose ingenious abilities included creative building structures, various kilt designs, and innovative teaching styles. In addition, a team of volunteers painted a large backdrop with a castle and trees, and worked on the catering.

May Loudon recalls that the school auditorium was “a huge area to decorate for a dance: it took all day, then we would rush home to change, and return to find people waiting in line to get in via a door off the street”.

May Loudon explained further that in the early days of a local music group, the band members often practiced in the Loudon’s living room and on one occasion, when questioned about the band’s name, it became evident that the musicians had not settled on a collective name. Sitting thoughtfully in his chair, Ian Loudon suggested “*Schiehallion*” after the prominent mountain of the same name in Perth and Kinross, Scotland, and the band members promptly adopted it. (The name *Schiehallion* is an Anglicized form of the Gaelic name *Sidh Chailleann*.) Other musicians who provided musical accompaniment at the balls included Alex Jappy, Alasdair Fraser and Stan Hamilton. Ian Brady was the second accordionist and administrative manager of the *Schiehallion Scottish Country Dance Band*, which was later shortened to *Schiehallion Band*.

The 13th Annual Ball was held on Saturday, 4 December, 1976, at a ticket price of \$12.50 of which 165 were bought. Carson Graham Secondary School was again the venue of choice, where particular attention was given to “a 13th theme, with black cats and horseshoes on the tables”. Further excitement was produced by the fact that the Club, for the first time in the Lower Mainland, would have music provided by the previously mentioned strictly local *Schiehallion Band*, and when means were available would become a practice adopted on principle. David Foreman recalls that a transformation from records to live music was a big step and the dance program for this Ball included:

<i>Postie’s Jig</i>	<i>Schiehallion</i>
<i>Waverley</i>	<i>Mamie’s Jig</i>
<i>Silver Tassie</i>	<i>Scotch Mist</i>
<i>Montgomerie’s Rant</i>	<i>Blooms of Bon Accord</i>
<i>Polharrow Burn</i>	<i>Bratach Bana</i>
<i>Miss Milligan’s Strathspey</i>	<i>Robertson Rant</i>
<i>Buchan Eightsome Reel</i>	<i>Highland Fair</i>
<i>Argyll’s Fancy</i>	<i>Pinewoods Reel</i>
<i>Lea Rig</i>	<i>MacDonald of the Isles</i>
<i>The Sailor</i>	<i>Mairi’s Wedding</i>
<i>Angus McLeod</i>	<i>Garry Strathspey</i>
<i>Belle of Bon Accord</i>	<i>Ian Powrie’s Farewell to Auchterarder</i>

Extra dances included:

<i>J.B. Milne</i>	<i>Balmoral Strathspey</i>
<i>Brodie Castle</i>	<i>Cadgers in the Canongate</i>

Alison Moen started Scottish Country dancing because her mother, Sheila Viele was a dancer with Gleneagles, and brought Alison as an infant to Simon Scott’s classes where she slept in a basinet in the corner while her mother danced. Alison started dancing at the age of six when her mother took her to ‘Dancing in the Park’ in Stanley Park, Vancouver, and quickly learned the various steps. In 1976, Alison was included in a Beginner’s class taught by Janet Dickson, on her mother’s requirement “as long as I agreed to behave”. Later, she moved steadily through the classes taught by May Loudon and then, from the ages of 15 to 20 was taught by Simon Scott. From Simon Scott’s class Alison also moved on to Mary Murray’s class, as one of the youngest dancers of various classes in 1969. She attended her first Gleneagles Ball in 1979 when her mother helped to organize it.



Erin and Alison Moen, 2011
 (Courtesy of RSCDS-Vancouver Website)

With a growing family of three children, attendance at classes and Balls became sporadic until 1994, when Alison brought her youngest daughter Erin, at a week old, to 'Dancing in the Park'. In time, Erin joined the Children's classes, making the number of dancers in the family three, and at 18 years of age Erin recently attended her first Ball.

On a humorous note, Alison recalls that one Ball plated dinner included a whole Cornish game hen for each individual, which proved a challenge to eat due to a "no fingers" situation. On a further reflection, Alison was curious why the "Hooper's Jig" had been included in the Ball programs consecutively from 1980 to 1983, and had come back again more recently in seasonal dances!

The 14th Annual Ball, held on Saturday, 3 December, 1977, brought a major change to the dance location of the Gleneagles Ball, to the elegance of the Canadian Pacific Hotel Vancouver Ballroom on the corner of West Georgia and Burrard Streets in the heart of Vancouver and, significantly, to the hotel's gilded, chandeliered and window-draped Pacific Ballroom. For the 243 Ball dancers of 1977, who paid the \$15 ticket price, it was to be the first of a memorable and annual experience.



The Pacific Ballroom, Canadian Pacific Hotel Vancouver (Transposed from 2012)
 (Courtesy of the RSCDS-Vancouver Website)

Again the *Schiehallion Band* of Vancouver was hired to provide the music, for this occasion, and the dances selected for the 3 December, 1977 Annual Ball included:

Circassian Circle
Pinewoods Reel
Silver Tassie
Mrs. Stewart of Fasncloich
Montgomeries' Rant
Balmoral Strathspey
Corn Rigs
Bauldy Bains Fiddle

Hooper's Jig
Angus MacLeod
MacDonald of the Isles
Mamie's Jig
Bees of Maggie Knockater
Belle of Bon Accord
Postie's Jig
Polharrow Burn

White Cockade
Waverley
Scotch Mist
Linton Ploughman
Trip to Bavaria
Stuart's Fancy
Jennifer's Jig
Bratach Bana

Extra dances included:

*J.B. Milne
Schiehallion*

*Reel of the 51st Division
Machine Without Horses*

It was in this year that John Drewry wrote a dance entitled *Ann of Gleneagles*, in honour of Ann Ferries, the longest-term member of the Club at that time and continues to be as of May, 2014.



Gleneagles SCDC members gather to give recognition to the dance
Ann of Gleneagles written by John Drewry in honour of Ann Ferries, 1977
(Helen Hughes, Maureen Hood, Louise Murphy, Neil Wilkie, May Loudon, John Ferries, Ann Ferries,
Elizabeth Smith, Phyllis Gaskell, Lynda Hewitt, David Foreman, Roy Edgell, Scott MacDonald, Elsie Foreman)
(Courtesy of May Loudon)

Dancers attending the 15th Annual Ball, held on Friday, 8 December, 1978, with a ticket priced at \$17, although the number of ticket sales is unrecorded, again enjoyed the ambiance of the Ballroom of the Canadian Pacific Hotel Vancouver and a mixed program of dances that included both “the familiar and the long forgotten”:

*Pinewoods Reel
Linton Ploughman
Balmoral Strathspey
Red House Reel
Corn Rigs
Stuart’s Fancy
Hamilton Rant
White Cockade*

*MacDonald of the Isles
New Rigged Ship
Bees of Maggienockater
Cuillins of Skye
Laird of Milton’s Daughter
Gates of Edinburgh
Neidpath Castle
Frisky*

*Polharrow Burn
Belle of Bon Accord
Jennifer’s Jig
Cadgers in the Canongate
Staffin Harvest
Maxwell’s Rant
Rest and Be Thankful*

Extra dances included:

Silver Tassie

Ian Powrie’s Farewell to Auchterarder

Montgomeries’ Rant

The 16th Annual Ball was held on Friday, 21 December, 1979, with a ticket priced at \$21, although the sales number is unrecorded. Again, in the Ballroom of the Canadian Pacific Hotel Vancouver, the music was provided by the members of the *Shiehallion Band*, who added a jovial flavour to some of the dances with the inclusion of *Jingle Bells* and *Rudolf the Red-Nosed Reindeer*. The program also included the following three dances, *Bob Campbell*, *Braw Sir John* and *Happy Returns*, which Ray Eagle suggests were not very “popular – because they have not appeared on any programme since”. However, *Happy Returns* has since been included in the Ball programs of 1980 and 1988.

The 1979 dance program consisted of:

Maxwell's Rant
Hooper's Jig
Balmoral Strathspey
Corn Rigs
Happy Returns
Neidpath Castle
Argyll's Fancy

Gleneagles' Dominie
Reel of the 51st Division
Bob Campbell
Mamie's Jig
Jennifer's Jig
Staffin Harvest
Waverley
Braw Sir John

Dundee Whaler
Laird of Milton's Daughter
Polharrow Burn
Robertson Rant
Cadgers in the Canongate
Machine without Horses
Sandy Butterly

MacDonald of the Isles

Extra dances included:
Mairi's Wedding

Bratach Bana

On that same evening, a new dance devised by John Drewry, entitled *Gleneagles Dominie* was featured to honour Simon Scott; “*Dominie*” meaning “*master*” in recognition of his twenty-one years as a teacher. Also, founder of the *Schiehallion Band*, Ian Price composed tunes for the three teachers at the time, entitled *Simon Scott*, *May Loudon*, and *Janet Dickson*.



Janet Dickson, Simon Scott and May Loudon receive Personalized Tunes for *Gleneagles Dominie*, 1979. (Courtesy of May Loudon)

Janet Dickson, (later Janet Mierau/Jennette) after moving to Canada from the USA, became involved in Highland Dancing and as a sergeant major of a group with whom she played the bagpipes because both interests reflected the cultural life of Scotland. She played at Highland Dancing events and at city hall functions. She then trained to become a teacher of Scottish Country Dancing and taught for a period, generally in North Vancouver, where “the emphasis was always on the planning process of what makes the expression of the life of dance”. Her “memories of the annual Ball recall the charm of the Hotel Vancouver Ballroom, being with local friends and friends from other places: it was an event we always enjoyed.” As a member of the *Gleneagles* demonstration team she also recalls dancing at the Queen Elizabeth Theatre.

Dorothy Hargreaves started dancing with Gleneagles, in approximately 1979, at the Carisbrooke Elementary School, east of Lonsdale Avenue, in North Vancouver. She attended her first local Gleneagles Ball because of the glamour of the event and subsequently she also enjoyed other dances, socials and workshops organized by the Vancouver Branch. She attended the Gleneagles Ball regularly until impacted by health restrictions, and now she continues to be involved as a teacher with the Deep Cove Club. For Dorothy, the highlights of the Ball experience have been the joy of the dance, the healthy exercise, the music, the friendships within the dancing community, the pleasure of giving back and continuing to share and promote the cultural experience.

**Balls from
Friday, 14 November, 1980 to Friday, 15 December, 1989**

The 17th Annual Ball, held on Friday, 14 November, 1980, was located in the Ballroom of the Canadian Pacific Hotel Vancouver with tickets priced at \$21, although the ticket sales are unrecorded. All of the previous bookings with the Hotel had featured the provision of a set-plated dinner, which included a tossed green salad with a sauce vinaigrette, roast Canadian turkey with chestnut dressing, cranberry sauce, rissole potatoes, buttered brussel sprouts, gravy served separately, glazed baby carrots, rolls and butter, English trifle and coffee or tea.

It was in September, 1980 that second accordionist and administrative manager of the *Schiehallion Band* Ian Brady indicated his intention to step down, “and would no longer be able to continue as a member of the Band, due to the pressure of work in his other promotional interests”. Fortunately, however, Ian Price kindly assumed Ian Brady’s administrative role.

The program of dances for the 17th Annual Ball included:

Hooper’s Jig
Maxwell’s Rant
Neidpath Castle
Bratach Bana
White Cockade
Mary Hamilton

New Rigged Ship
Mamie’s Jig
Belle of Bon Accord
Happy Returns
Rovin’ Robin
Gleneagles Dominie
Sarona

Davy Nick Nack
Muirland Willie
Balmoral Strathspey
Blooms of Bon Accord
The Sailor
Jennifer’s Jig

Extra dances included:

MacDonald of the Isles

Polharrow Burn



Helen Hughes, c.2009
(Courtesy of Stuart Somerville)

A large contingent of dancers who started dancing with the Gleneagles Club during the 1980s and 1990s included Helen Hughes, whose dancing days started in Scotland with the Girl Guides, at school, and the occasional ceilidh. She continued with dancing later because it was an evening out, and she attended her first Ball with “knots in her stomach”. Helen was one of the dancers at Carisbrooke Elementary School that further newcomers of the period remember, because she was the welcoming mid-class refreshment organizer of juice, water, or a cup of tea.

Helen's recollections and experiences with the Gleneagles Ball, and the balls run by the Vancouver Branch, go back to this period. Ball dances were not briefed at this time, hence dancing became an intense activity for Helen, with supportive attendance on the North Shore at Carisbrooke School and Deep Cove.

She recalls Charlie Dobbie was one of the early teachers, and she also found support amongst earlier dancers such as Ian and Dorothy Hargreaves and, later, Hartley and Dorothy Earnshaw, John and Joyce Toomer and continuing Gleneagles dancer Margaret Duff. During this period, on an annual basis, dancers received dance books from Edinburgh that included new dance formations, which would often be included in a Ball program. She reflected that an apparent reluctance or reserve of people to ask others to dance, at this time, was often due to nervousness, and their confidence and comfort level with the dances that Ball dancers were expected to dance without briefing. In more recent years this situation has been addressed by one walk-through at the beginning of each dance. Helen experienced the change from a Saturday evening to a Sunday afternoon Ball, and noted that the ongoing presence of the Fraser Valley young dancers, from the Inverglen and Stave Falls groups has been a valuable addition.



Maureen Hood, 1989
(Courtesy of May Loudon)

Maureen Hood has been another long-term dancer who started with Gleneagles in the mid-1980s, and was on the Gleneagles demonstration team in 1986. Initially, she was introduced to Scottish Country Dancing in her physical education classes in her senior secondary school days, and on arrival in Vancouver started dancing in the West End of Vancouver. On a move to the North Shore, she joined a Tuesday class and was welcomed by a group of people, in their 30s, in numbers that were sufficient to make up five or six sets. She attended her first Ball soon thereafter as a start to the Christmas season. She has always found the luncheon and desserts a particular attraction. Latterly, she has attended only three or four balls because of health issues and not being able to dance feels counter productive. Maureen now devotes her time to teaching several classes, with children on the North Shore and with seniors at the West Vancouver Senior's Activity Centre.



David and Hazel Mackie, c.2000s
(Courtesy of David and Hazel Mackie)

Hazel Mackie recalls that she and her husband, David, started dancing with Gleneagles in the early 1980s. Hazel had danced as part of the physical education program at her school and had been a competitor, whereas David's experience had generally occurred at parties. Hazel and David attended many of the Gleneagles Balls and she recalls, particularly, "that the *Vancouver Fiddle Orchestra* was the primary and consistent music provided" from the early 1990s onwards.

In subsequent years, David and Hazel have been unable to attend the Ball as often as they wished, because the move from the Saturday booking of the hotel's Pacific Ballroom to a Sunday afternoon conflicted with the annual concert of the Bach Choir to which Hazel belongs and had joined several years ago. Hazel recalls that the highlights of her experience with Gleneagles included the sense of community involvement and the opportunity to give back to the Club when she served on the Executive Committee between 2003-2009.

The 18th Annual Ball was held on Saturday, 28 November, 1981, and again with music provided by the *Schiehallion Band*. Two hundred tickets were printed, again with a ticket price of \$23, however, the ticket sales are unrecorded. The Hotel Vancouver Pacific Ballroom and catering services were booked for the same menu as the previous year, and it is worth noting from this point onward that the Ball has continued to be held at the subsequently renamed Canadian Pacific Hotel Vancouver Ballroom location, even in the event of a changeover of ownership, management and facility title. On this occasion, the dance program contained many favourites, judging from a comparison of ten dance choices with the previous Ball program of 1980:

<i>Hooper's Jig</i>	<i>White Cockade</i>	<i>General Stuart's Reel</i>
<i>Maxwell's Rant</i>	<i>Neidpath Castle</i>	<i>Jennifer's Jig</i>
<i>Miss Gibson's Strathspey</i>	<i>Lamb Skinnnet</i>	<i>MacDonald of the Isles</i>
<i>Davy Nick Nack</i>	<i>Mairi's Wedding</i>	<i>Irish Rover</i>
<i>Flowers of Edinburgh</i>	<i>Jessie's Hornpipe</i>	<i>Corn Rigs</i>
<i>Belle of Bon Accord</i>	<i>Robertson Rant</i>	<i>Staffin Harvest</i>
<i>Polharrow Burn</i>		<i>Gleneagles' Dominie</i>

Extra dances included:

Montgomerie's Rant

The Sailor

Muirland Willie

The 19th Annual Ball was held on a Saturday, 4 December, 1982, featuring music provided by the *Schiehallion Band*. The Ball ticket, in a single fresh-green-coloured card format, specified the Ballroom of the Canadian Pacific Hotel Vancouver location and the time details of the Ball. The ticket price for admission was \$25, 164 tickets were bought, and the evening dance program printed on the reverse side of the ticket was as follows:

<i>Hooper's Jig</i>	<i>White Heather Jig</i>	<i>Polharrow Burn</i>
<i>Laird of Milton's Daughter</i>	<i>Pinewoods Reel</i>	<i>Robertson Rant</i>
<i>Staffin Harvest</i>	<i>MacDonald of the Isles</i>	<i>White Cockade</i>
<i>Blooms of Bon Accord</i>	<i>Corn Rigs</i>	<i>Montgomerie's Rant</i>
<i>Mamie's Jig</i>	<i>Jennifer's Jig</i>	<i>Neidpath Castle</i>
<i>MacArthur Park</i>	<i>Belle of Bon Accord</i>	<i>Ian Powrie's Farewell to</i>
<i>Reel of the 51st Division</i>	<i>Flowers of Edinburgh</i>	<i>Auchterarder</i>

Extra dances included:

Balgeddie Reel

Postie's Jig

The current Wednesday class teacher, Janet Dickson, encouraged Imelda Beesley to attend the Ball, and together with a group of ladies, including Pat Johnson, it has continued to be a highlight of the year, as an opportunity to dress elegantly, dance on the Hotel Vancouver Ballroom's sprung-floor to the Scottish music, and enjoy the variety of food. A further highlight of the Ball has been the tradition that these ladies started, in their first year together, of having their group photograph

taken in front of the Christmas tree, and now a practice that has been adopted by dancers of other clubs attending the Ball.



Pat Johnson, Simon Scott, Imelda Beesley and John Toomer, 1991 (Courtesy of Imelda Beesley)

Imelda Beesley recalls that she started dancing with Gleneagles in September, 1982, when the Club made use of the Pauline Johnson School (now a French Immersion school) in West Vancouver. Previously, she had gathered some Scottish Dancing skills by watching the Andy Stewart television show. However, on her arrival in Vancouver and encouraged by a work colleague to attend Scottish Dancing classes, she joined Janet Dickson's class, and after two years was encouraged to progress to May Loudon's Tuesday evening class. She joined May's demonstration team and subsequently moved to the Wednesday night class.

As a physically active person, Imelda continues to walk, dance, teach aerobics and senior's chair aerobics; she dances on Maureen Hood's demonstration teams at various local care facilities, and has been a member of the Gleneagles Executive Committee. An experience that often comes to mind was her participation, together with Pat Johnson and Virginia Tanner, in the Simon Fraser University "256 some" event that took place in April, 1988 as part of the 1988 Festival when the Simon Fraser University Pipe Band piped for the world's largest Scottish Country dance.

The "256 some" dance was devised by Ian Price and featured a huge expansion of 256 dancers formed into four concentric circles with increasing multiples of eight: the circle closest to the centre was formed of 16 dancers, the second and subsequent circles were formed of 32, 64, 128 dancers, for a total of 256. The dance formations were featured in all the circles simultaneously whether as separate, circular formations or as combined and interrelated units, reflecting a singularly unique dance. Well-known Vancouver Scottish Country Dance teacher, Mary Murray, prepared dancers from many areas of British Columbia for this occasion.

On the day of demonstration, the dancers gathered at the top of the open-air staircase at the western end of the Academic Quadrangle of Simon Fraser University; they were piped down the western flight of stairs by the Simon Fraser Pipe Band to the Convocation Mall below and performed the dance, which is now recorded in the Guinness Book of Records.

The 20th Annual Ball, was held on Saturday, 3 December, 1983, again with music by the *Schiehallion Band*; 195 tickets were bought, again priced at \$25 and the dance program included:

Hooper's Jig
The Sailor
St. John River
Laird of Milton's Daughter
Blooms of Bon Accord
Autumn in Appin

Corn Rigs
Duke of Atholl's Reel
MacArthur Park
Reel of the 51st Division
Polharrow Burn
Neidpath Castle

Diamond Jubilee
Mairi's Wedding
Belle of Bon Accord
White Cockade
Bonnie Anne
Rest and Be Thankful

Joe MacDiarmid's Jig

Extra dances included:
Round Reel of Eight

Jennifer's Jig

The dinner menu, selected for this occasion, included tossed green salad with a vinaigrette dressing, roasted half chicken chasseur, roast potatoes, baby carrots, peas with pinenuts, rolls and butter, orange mousse, and coffee or tea.

It was between 1983-1984 that Moyra Heyerdahl's interest in Scottish Country Dancing was piqued when she read an advertisement in a West Vancouver paper noting that classes were held at Hollyburn Elementary School, on Duchess Avenue, West Vancouver. Moyra had been introduced to Scottish Country Dancing in school, and in her late 20s had also explored and danced at balls related to ball-room dancing, which at that time reflected a little less formal character than Scottish Country Dancing balls.



Susan Lewis, Moyra Heyerdahl
and Mary Ann McDevitt, 2009
(Courtesy of the RSCDS-Vancouver Website)

After a move to Canada and the reduced attentive needs of growing children, she attended her first Gleneagles Ball in formal dress, and had a wonderful time. An addition to the Ball experience was the opportunity to reserve a room at the Vancouver Hotel for overnight, which added other experiences to the occasion: such as an after-ball party, and previous or subsequent explorations of local Robson Street stores. This was particularly beneficial for dancers who came from out-of-town. Moyra's further recollections are of the spirit of community that emerged with dancers of Gleneagles and of the opportunity of dancing farther afield to Bellingham and Lynden, USA, and with other more local clubs in Deep Cove, Burnaby, Glenayre, Vancouver, etc.

Eventually, as a Club Executive Committee member with responsibility for some of the annual Ball organization, Moyra recalls the camaraderie with other Committee members when, for example, they organized the dancers' table-seating arrangements for the approaching Ball.

Pat Johnson gives full credit to Imelda Beesley for encouraging her to take up Scottish Country dancing. Imelda had previously been an Irish Dancer and unable to find a local group, in 1982 had taken up Scottish Country dancing instead, and Pat started the following year in 1983. Her earlier experience had been with English Country dancing at school, which she discontinued when she left school. It was Janet Dickson, Pat's first class teacher, who encouraged her to attend the Ball – and Pat remembers dancing just one dance on that occasion.



Margaret Duff, Pat Johnson, Imelda Beesley, Beth Jones, Mary
Kempton, Margaret Doughty, Helen Hughes and Roz Kerr,
2009 *(Courtesy of Imelda Beesley)*

Except when sick, Pat has attended almost all of the Gleneagles Balls: she thoroughly enjoys the social aspect of dancing, the music, the sense of community and the friendships she has built up over the years; qualities that supported and helped her to keep going after the death of her husband, and the fact that she took up Scottish Country dancing particularly delighted her mother-in-law. Pat regularly travels with other women, whose husbands are not dancers, and who are prepared to share the driving of the group to a dance. However, on one occasion when Pat and her friends had hired a taxi, there was a heavy snowstorm, and having crossed the Lions Gate Bridge the taxi became stuck on the Stanley Park Causeway. Pat recalls that “the taxi driver was very kind, he kept the heater on, and he did not charge us for the time that we were all stuck on the causeway.”

The 21st Annual Ball was held on Saturday, 1 December, 1984, and every time Gleneagles wished to hire the *Schiehallion Band*, or any musical group, it was necessary to seek the permission of the Musician’s Association, in order not to exclude another local band from providing the unique musical services required for a Scottish Country dance. The stipulated skills necessary for Scottish Country music required that, first: the requested band has to be capable of “researching and assembling a number of specific, traditional tunes for each of approximately 23 specified dances on the programme,” second: the Band has to be capable of “performing each set of tunes in strict tempo, and in the correct length and format to enable the proper performance of each dance,” and third: the band was required to perform “in formal highland dress attire”.

The 1984 Annual Ball ticket was priced at \$27.50 and 201 tickets were purchased. Although the menu for this dinner included moderate changes with the addition of a fresh fruit supreme, the other items duplicated the previous year’s choices of roasted half chicken chasseur, rissole potatoes, baby carrots and peas with pinenuts, rolls and butter, orange mousse, coffee and tea. On this occasion, the dance program included favourites such as:

Mairi’s Wedding
Clutha
Inveraray
Gates of Edinburgh
Mamie’s Jig
Silver Tassie
Jessie’s Hornpipe

Bratach Bana
MacDonald of the Isles
Round Reel of Eight
White Cockade
Staffin Harvest
Maxwell’s Rant

Montgomeries’ Rant
Highland Fair
Polharrow Burn
Munro Rant
Pinewoods Reel
Corn Rigs
Sandy Butterly

Extra dances included:
Dundee Whaler *Argyll’s Fancy*



Phyllis Gaskell, 1989
 (Courtesy of May Loudon)

Phyllis Gaskell recalls that in early September, 1984 she read an article in the *North Shore News* written by Hilary Blair, and she knew that she wanted to dance, but did not know what kind, so the article helped her to decide. She started dancing with Gleneagles in September, 1984, when she had moved to North Vancouver. Roy and Helen Edgell drove her to her first class, she felt warmly welcomed, and although she did not have a partner she found immediate acceptance. She believes that she had danced as a child, because she seemed to know the steps when she started.

Phyllis was encouraged to attend her first Ball, on 1 December, 1984, by many fellow dancers, and John Beltz offered to escort her so that she would be comfortable. She believes that she did not miss a Ball until 2003, when she moved to Mexico, because each one was memorable with the magic of the location, the special music and the excited and beautifully dressed dancers. It was, however, a special challenge to dance without a briefing.

Rosemary Coupe also danced with Gleneagles from the mid-1980s when she also obtained her preliminary teaching certificate. She enjoys the congenial atmosphere of the annual Ball, particularly when she is sitting with a group of friends and fellow dancers; she also enjoys less formal settings that provide an opportunity for spontaneity, and extensions of Scottish Country Dancing such as One Step Dancing.

As one of the earliest members of Gleneagles Ann Ferries explains that her local ball experiences were encouraged by the early introduction of various balls within the Lower Mainland of BC. She found that whether she attended the Gleneagles Ball or the Vancouver Ball, certain community styles emerged on how each dancing community developed welcoming and inclusive strategies to encourage more dancers to these events and made the Ball a personal annual event. Ann was content whether she was dancing to live or recorded music and she enjoyed the generational breadth and stages of dancing that can be observed at the Ball.

Whether the music is newly created or an older composition, it is the atmosphere of people enjoying their dancing which is paramount to Ann. One of her recollections is a throw-back to her earlier days of dancing in Scotland, when white muslin dresses with puffy sleeves were the regime of “historical par excellence” or when dancers dressed according to a theme. In the past Ann has also enjoyed dances for particular occasions, including retirement dances that were hosted by individual dancers.



Ann Ferries, c.1980s
(Courtesy of May Loudon)

Dancers attending the 22nd Annual Ball at the Hotel Vancouver, held on Saturday, 7 December, 1985, bought 198 tickets priced at \$28.50. On this occasion, 44 dancers from out-of-town and 18 from the Beginner’s Class attended, and again all dancers had the pleasure of dancing to the music provided by the *Schiehallion Band*. Club member Hilary Blair, in her article printed in the *North Shore News* dated Sunday, 1 September, 1985, entitled “Learn to dance the Scottish way,” advised that:

“*Schiehallion* was formed in Vancouver in 1975 to meet the demand for live Scottish Country Dance music in western Canada and the Pacific Northwest, and has since travelled the region widely – from Winnipeg to San Francisco and many points between. The five band members are amateur musicians and come from a variety of occupational and musical backgrounds. Holding full-time jobs and performing twice a month, as well as rehearsing, means a heavy schedule. Even heavier is the

job of the chief arranger and sometime composer, Ian Price, of North Vancouver whose computer stores the band's repertoire of almost 14,000 dance tunes. *Schiehallion* has made two recordings which are frequently featured on Scottish radio."

The evening's dance program included the following:

<i>Round Reel of Eight</i>	<i>Corn Rigs</i>	<i>Sandy Butterly</i>
<i>Montgomeries' Rant</i>	<i>Gramachie</i>	<i>Polharrow Burn</i>
<i>Robertson Rant</i>	<i>Jennifer's Jig</i>	<i>Neidpath Castle</i>
<i>Bratach Bana</i>	<i>Belle of Bon Accord</i>	<i>Argyll's Fancy</i>
<i>Glasgow Country Dance</i>	<i>Clutha</i>	<i>Trip to Bavaria</i>
<i>Garry Strathspey</i>	<i>Highland Lass</i>	<i>Royal Wedding</i>
<i>Lady Susan Stewart's Reel</i>		<i>Joe MacDiarmid's Jig</i>

Extra dances included:

Mairi's Wedding

St. Andrew's Fair

Celia and Eric Dodds started dancing with Gleneagles in the 1980s when they attended classes at the Carisbrooke Elementary School, on Carisbrooke Road East, North Vancouver, with teacher Charlie Dobbie and his wife Margaret, and long-term member Helen Hughes. However, their attendance at their first Ball occurred in 1985, when they attended with a group of eight Beginner dancers, who agreed that they would dance every dance together. At that time, the dances were not walked-through, and she recalls that the group would practice in the hallway outside the Ball Room in preparation for their chosen dances. Forty years later, Eric is no longer dancing, but Celia has continued to participate because she appreciates the mental and physical experience of dancing, enjoys the dancers' company, the excellent food and particularly wishes to support the Club's activities when she can. During her one-to-two years on the Club's Executive Committee, around 1989, she was involved in making "Royal Stuart" tartan shoe bags for Ball attendees: shoe bags that she still sees in continuing use in 2013.

The 23rd Annual Ball was scheduled for a Saturday, but then moved to Friday, 5 December, 1986, due to a booking conflict for the use of the Canadian Pacific Hotel Ballroom, and again music was provided by the *Schiehallion Band*. Tickets were priced at \$29, of which 189 tickets were bought. The dance program included:

<i>Joe McDiarmid's Jig</i>	<i>White Cockade</i>	<i>Bratach Bana</i>
<i>Trip to Bavaria</i>	<i>C'est L'Amour</i>	<i>Neidpath Castle</i>
<i>Lord Elgin's Reel</i>	<i>John McAlpine</i>	<i>Sandy Butterly</i>
<i>Red House Reel</i>	<i>Mairi's Wedding</i>	<i>Couteraller's Rant</i>
<i>De'il Amang the Tailors</i>	<i>Belle of Bon Accord</i>	<i>Highland Fair</i>
<i>Robertson Rant</i>	<i>St. Andrew's Fair</i>	<i>Ian Powries' Farewell</i>
<i>Clutha</i>	<i>Maxwell's Rant</i>	<i>to Auchterarder</i>
	<i>Mamie's Jig</i>	

Extra dances included:

Silver Tassie

Diamond Jubilee

In a Club newsletter, dated October, 1986, Club members were advised that although the *Schiehallion Band* might be playing at the next year's Ball, in the Ballroom of the Canadian Pacific Hotel Vancouver, which had "proved popular with both local and out-of-town dancers", the continuing format could not be confirmed until after the *Band's* annual general meeting scheduled for mid-June, 1987. Unfortunately and regrettably, the conclusion of the *Band's* deliberations was that it would disband, largely due to the pressure of "unceasing engagements".

The 24th Annual Ball, was held on Friday, 4 December, 1987, and the services of the British Columbia local *Alex Jappy Trio* (with an accordion, piano and drums) were secured. The ticket price was \$29. The Executive Committee minutes of 7 January, 1988 record that 192 dancers attended the 24th Ball. However, a financial summary on the "December Annual Ball" income and expenditures from 1982 to 1987 prepared by Treasurer, J.K. Toomer, and dated October 17, 1988, indicates that 179 tickets were sold in 1987, indicating a difference in attendance figures possibly due to dancers' changes in availability. The 1987 Ball program included:

Mairi's Wedding
Highland Fair
Miss Milligan's Strathspey
Jessie's Hornpipe
Jennifer's Jig
Lady Glasgow

Clutha
Corn Rigs
Rothesay Rant
From the Broomielaw
White Cockade

Reel of Mey
A Mile to Ride
Shiftin' Bobbins
St. Andrew's Fair
Belle of Bon Accord
Rest and Be Thankful

Extra dances included:

Bratach Bana

MacDonald of The Isles

The **25th Annual and Silver Anniversary Ball**, scheduled for Friday, 16 December, 1988, in the Canadian Pacific Hotel Vancouver Ballroom, was considered "an important milestone of the Club's history", and for this occasion the *Alex Jappy Trio* were hired once again, and silver fans for the ladies and red pens embossed with the Club's name were set at each dining-table place-setting. The Anniversary Ball was considered to be a "great event" and a total of 189 dancers attended the Ball at a ticket price of \$29, which included two tickets for George Will and two for raffle items. An additional feature, especially for the 25th year of the Club's existence was a new dance, a 32 bar strathspey, devised by, the now late, George Will entitled *Gleneagles*. In addition and approximately in 1988, although not included in this Ball program, a further dance *Eagles of the Glen* - a 64 bar strathspey and a 64 bar reel was written by Stan Ward. The program cover for this Ball measuring 5½ by 8½ inches, was a brilliant red with silver print on the cover, and a silver braid held the interior pages. The program of dances included:

Highland Lass
Machine Without Horses
Lea Rig
Clutha
St. Andrew's Fair
Belle of Bon Accord

Pinewoods Reel
Happy Returns
Jig for Mrs. Dunn
Gleneagles
Old Man of Storr

Miss Milligan's Strathspey
Mrs. Stewart's Jig
Scottish Reform
Garry Strathspey
Polharrow Burn
Reel of the Royal Scots

Extra dances included:

Silver Tassie

College Hornpipe

Phyllis Gaskell further recalled the 25th Silver Anniversary Ball of 1988, because she was Gleneagles' first female Chairman/Chairwoman and she had to be the Master of Ceremonies. She did not feel a very experienced dancer, and she had not worked with a music band before. All of the previous Chairmen were invited to the Ball of 1988 and were introduced from the podium. Phyllis recalled that going home from the Ball escorted and helped with everything by David Agar, on the Stanley Park Causeway they were stopped at a police check-stop at about 2 a.m. It appeared that the police had a hard time believing that a man in a skirt and a lady in a hooped ball gown hadn't been drinking! For Phyllis, however, the warm, welcoming atmosphere generated by Scottish Country dancers and the special friendships that resulted from years of teamwork on the demonstration teams continue to remind her of the endearing and enduring qualities of Scottish Country Dancing communities. Her favourite musicians were Alasdair Fraser and Stan Hamilton who, she recalled, would play later for the 28th Ball on 29 November, 1991. For this quarter-century occasion, Murray Shoolbraid, brother of an early Vancouver area teacher Mary Shoolbraid Brandon, authored and shared the following poem:

Gleneagles 1987

The 25th, the Silver Year
 Since founding of Gleneagles,
 Our hearts and feet persuades to greet
 And Scottish minds inveigles.

They struggled on with pas-de-basque,
 Skip-change-of step, and reeling,
 And in poussette did not forget
 To show the social feeling.

It was in 1962
 That some brave souls, excited,
 Would make a class – it came to pass,
 And Mary was invited.

So while the first decision may
 Have seemed quite rash and drastic,
 In all the years they've had no fears,
 But stayed enthusiastic.

So let's get on to celebrate,
 As swift and keen as beagles,
 To dance away the festive day –
 The 25th Gleneagles.

In a closing Anniversary Ball gesture, the Vancouver Vocational Institute had been called upon to prepare a cake, which was cut into pieces, wrapped in red cocktail napkins, sealed with a "25" silver sticker, and distributed to all the guests at the close of the evening.



An additional element of the Gleneagles 25th Annual Ball program, for 16 December, 1988, was the introduction of the Gleneagles Scottish Country Dance Club insignia of two dancers turning with their right-hands, later printed in red or blue ink on a white background. It became a distinct and consistent element of the cover of numerous future Gleneagles program-ticket booklets.



The 26th Annual Ball was held on Friday, 15 December, 1989. Again, the local *Alex Jappy Trio* provided the music and the venue was the Ballroom at the Canadian Pacific Hotel Vancouver, for which 184 tickets were sold at \$32 each. The program consisted of the following dances:

Rothesay Rant
West's Hornpipe
Silver Tassie
Jennifer's Jig
General Stuart's Reel
Lady Glasgow
Clutha
Linton Ploughman

Corn Rigs
Polharrow Burn
The Quaich
Bratach Bana
Kiss Under the Stairs
Dundee Whaler
Old Man of Storr
Shiftin' Bobbins

Extra dances included:

Ian Powrie's Farewell to Auchterarder

Highland Fair

With respect to the attraction of the Hotel Vancouver for the venue of the Gleneagles Ball, it should be pointed out that the current structure on the south-east corner of the junction of West Georgia and Burrard Streets, is the conclusion of a number of reconstructions.

The hotel's current website indicates, that two buildings had been constructed initially: the first was a five-story brick building "that looked and functioned much like a farmhouse", followed by a second structure, designed between 1912-1916 by architects John S. Archibald and John Schofield. This second hotel became a Vancouver society gathering place and a "government administration building during World War II": it was demolished in 1949. It took eleven years to construct the subsequent and third hotel, because of the five-year intervention of the Great Depression. Completed "under a joint operating agreement with the Canadian Pacific Railway" and "at a final cost of \$12 million", the building was opened in 1939, during the Royal visit of King George VI and Queen Elizabeth, and continued to be known as the Canadian Pacific Hotel Vancouver until 1989. Following the most recent \$70 million restoration in the mid-1990's and now named the Fairmont Hotel Vancouver, it is very high on the list of the best hotels in Vancouver."

The change of ownership from the Canadian Pacific Hotel to the Fairmont Hotel Vancouver was reflected in the hotel's creative and colourful seasonal decorations. Hotel residents and guests might note the welcome fragrance of green fir trees, of whimsical Candy Cane decorations around the door of a comfortable lounge, or abundant arrangements of red poinsettias on the grand staircase up to the Ball Room on the second floor.



Fairmont Hotel Vancouver, 2013
(Courtesy of Conference Services Management)

Each year the seasonal decorations have varied, but the different selection of examples of the Christmas spirit, which welcome Ball guests, begin with their awareness of the seasonal roof-top lighting, on their approach to the Hotel.

On entering the hotel foyer guests might then be greeted by a trio of carol singers.



Fairmont Hotel Vancouver, 2013
(Courtesy of Conference Services Management)



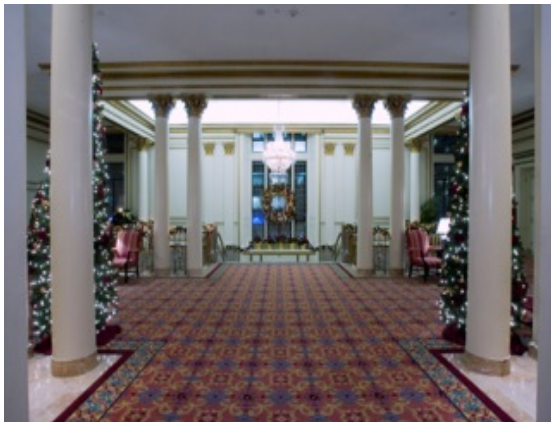
Fairmont Hotel Vancouver, 2013
(Courtesy of Conference Services Management)

Moving on through the Hotel halls, guests might discover festooned Christmas trees, surrounded by colourful packages that prompt wishful-thoughts of the season.

As Ball guests rise to the second floor by a graceful staircase, decorated with a magnificent wreath of seasonal foliage and enter the hallway adjacent to the Ballroom, they welcomed by Gleneagles members into an atmosphere that increasingly raises the anticipation of an elegant and unforgettable evening in the Pacific Ball Room.



Fairmont Hotel Vancouver, 2013
(Courtesy of Conference Services Management)



Fairmont Hotel Vancouver, 2013
(Courtesy of Conference Services Management)



Pacific Ball Room Fairmont Hotel Vancouver, 2012
(Courtesy of the RSCDS-Vancouver Website)



Lindsey Forsyth, Louise Murphy, May Loudon, 2012
(Courtesy of the RSCDS-Vancouver Website)

Louise Murphy recalls that as a teenaged dancer, she attended “Dancing in the Park” evenings in Stanley Park long before she joined the Carisbrooke Class in North Vancouver. In 1989 she heard about Gleneagles, became a member, and has continued to dance with the Club to the present time. Her first attendance at the Gleneagles Ball was due to the encouragement of May Loudon. It has always been an elegant event and she has attended as many Balls as possible: it is a highlight of her annual dancing experience. She continues to value the people she has met in the Club, the fun of dancing, the kind invitations to attend the Club’s annual summer barbeques, and the encouragement she has received from May Loudon and Maureen Hood to become a fully qualified teacher in 2011.

Balls from Saturday, 17 November, 1990 to 12 December, 1999

Dancers attending the 27th Annual Ball, held on Saturday, 17 November, 1990, again enjoyed the music of the *Alex Jappy Trio*, and 157 tickets at \$40 per person were sold.



May Loudon, John and Elizabeth Sliker, 2002
(Courtesy of May Loudon)

When Elizabeth Sliker started dancing with Gleneagles in either 1989 or 1990, she particularly remembers enjoying the Ball in the Pacific Ballroom of the Fairmont Hotel Vancouver, because she was responsible for negotiating the \$60 price of the room rental and buffet. At that time, she would travel to various clubs as far as Maple Ridge and Bellingham in order to sell tickets. On one occasion over 200 tickets were sold with the result that the Ballroom dance floor felt “packed.” As a result, the Club decided in future to limit the number of ticket sales to a reasonable number. She recalls that it was also the time when the Club collected the various flags for the Grand March.

From an idea that emerged on 3 August, 1989, and became a reality on 22 March, 1990, a highlight of the 17 November, 1990 Ball evening was the appreciated receipt of a Gleneagles banner designed by May Loudon. Jackie Wilkie’s sister, Dr. Marjorie Newton of Edinburgh, Scotland, teamed together with her friend Helen Ford, and Norman Davidson who produced the template lettering for May Loudon’s design to become a needlework reality. The minutes of the Club’s Annual General meeting dated 25 April, 1990 provide the following report:

“Marjorie ‘managed to incorporate May’s design of our city and dance heritage into a breathtaking salute to Gleneagles.’ Thank you cards were made available for the membership to express their appreciation and at each Ball, since receipt of this banner, it hangs in a place of honour at the welcoming door of the Pacific Ballroom as dancers arrive and are greeted.”



May Loudon
Designer



Gleneagles Scottish Country Dance Club Banner
(Courtesy of RSCDS-Vancouver Website)



Dr. Marjorie Newton
Needleworker



Flag bearers gathered for the Grand March (Photograph transposed from 2009)
 Keith Errington, Kerry McDevitt, Leslie Dawes, Simon Scott, David Mackie, Robert Lopez
(Courtesy of Simon Scott)

After the lunch, prior to the commencement of dancing, and for the duration of the Ball, the Gleneagles banner is traditionally placed in a stand to the side of the orchestral stage. It is joined shortly thereafter by the flags borne at the head of the Grand March. However, with respect to the flags positioned in front of the Gleneagles Banner in the above photograph, the official national flags include from left to right: the Lion Rampant (facing to the left) on yellow with a red double border motif of alternating heraldic lilies. It was historically used by the King of the Scots from 1222, but as of 1603 and the reign of James VI of Scotland and I of England, it is now in current use as the Royal Standard on the exterior of a significant residence as an indicator that the British Monarch is present. The national flag of Canada, bearing three stripes of red, white and red and a red Maple leaf centered in the white stripe follows. The national flag of Scotland, also known as the Saltire, is next, and features a white cross on a blue background based on the request of St. Andrew to be crucified in a corner-to-corner format that differed from that of Jesus. In 1606, when James VI of Scotland also became James I of England, the white Saltire on blue of Scotland's national flag was combined with the red cross on white of the St. George's flag of England, to become the initial components of the early British Union Jack. Subsequently, the white on blue of the St. Andrew's cross was also added and now completes the familiar elements of the British Union Jack. The Royal Standard of Scotland, the Saltire of Scotland, and the flag of Canada, featured in the photograph belong to Gleneagles; the United States flag is kindly loaned by the Fairmont Hotel Vancouver.



The Grand March (Photograph transposed from 2011)
(Courtesy of RSCDS-Vancouver Website)

Helen McCrindle recalls that she started dancing with Gleneagles between 1989 and 1990. Her attendance at a first Ball was a nervous and anxious experience, because for those people who were not totally familiar with the dances there was no initial walk-through of each Ball dance. Ultimately, however, she and her husband Dal attended a few dancing events and grew to enjoy the opportunity to learn new dances and get-together with the friends they met in doing so.



Len Miller, Thelma Mitchell, Dal McCrindle, Mary Wattum, John Toomer, (to be identified), Helen McCrindle, 1994
(Courtesy of Helen McCrindle)

Helen remembers that in the first couple of years of their dancing experience, Mary Wattum of the Vancouver Branch took Helen and Dal “under her wing”. She urged them to attend the Ball and ensured that table places had been reserved for them. In these earlier years, Dal was the Minister at St. Andrew’s United Church, in North Vancouver, and during this period he kindly offered the opening lunchtime prayer prior to the beginning of the Ball’s proceedings.

His prayer included the following:

*“For most of us, the language of our ancestors is gone.
For most of us, our ancestral home is far away.
For many of us our culture is just a fleeting memory.
But still this can be a season of joy:
Joy and thanksgiving for those who perpetuated
The language, the culture, the song, the dance and prepared us for this day.
So we give thanks to God for what once was and still can be
As we celebrate in banquet-feasting, in music,
Dance and song, our home, our culture and our heritage.”*

Dal also included words of Gaelic:

*“Tha biadh aig cuid’s gun aca càil
Acras aig cuid’s gun aca biadh
Ach againne tha biadh is slàint’;
Moladh mar sin a bhith don Triath*

*Some hae meat and canna eat
And some wad eat that want it
But we hae meat and we can eat
And sae the Lord be thankit.”*

And, with the following:

*“Slahn–tchuh vorr okus a hula vmunchad guv
or Slainte mhor agus a huile beannachd duibh*

Good health and every good blessing to you!”

Although Helen and Dal have not attended the Ball in the last two or three years (2011-2013), they still have fond memories of dancing on the Club's demonstration team during the 1990s and of the friendships that were built within this period, but health and other issues have reduced their involvement. Throughout this period, under the tutelage of Irene Donegan of Vancouver, who was also a dancer and made kilts for over 50 years, Helen completed her apprenticeship and has made 450 kilts within the last two decades, and continues to do so.

The following dances were included in the program for the 27th Annual Ball:

Round Reel of Eight
Back O'Bennachie
Oriel Strathspey
Rothsay Rant
Blooms of Bon Accord
MacDonald of the Isles
St. Andrew's Fair
Shiftin' Bobbins

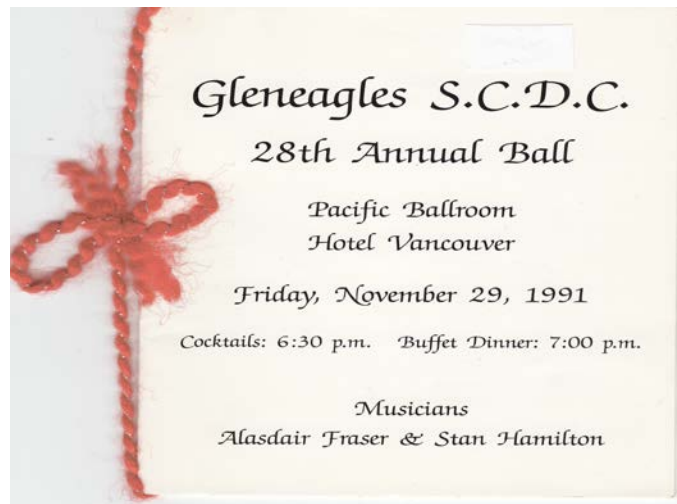
Kendall's Hornpipe
Bratach Bana
Balmoral Strathspey
Misses Cramb of Linlithgow
Polharrow Burn
Belle of Bon Accord
White Cockade
Ian Powries' Farewell to Auchterarder

Extra dances included:

Reel of the Royal Scots

Bees of Maggie Knochater

The music for the 28th Annual Ball, on Friday, 29 November, 1991, was provided by fiddler Alasdair Fraser of Scotland and Canada, and pianist Stan Hamilton of Scotland and the States. Ticket sales reached approximately 184-5 at a price of \$45 and, on this occasion, the creation of a cookbook containing recipes donated by Gleneagles members was produced.



The dance program included the following:

White Cockade
Mrs. Stewart's Jig
Prince Rupert's Fancy

Back O'Bennachie
Linton Ploughman
Village Reel

Shiftin' Bobbins
Silver Tassie
Maxwell's Rant
Clutha
Over the Water to Charlie
Neidpath Castle

Montgomeries' Rant
Bees of Maggicknocker
Ellwyn Strathspey
Reel of the Royal Scots
Machine Without Horses
Ian Powries' Farewell to Auchterarder

Hellen Stephen had danced with Mrs. Bingham in New Westminster in 1949, and when the Vancouver Branch was formed in 1964, she became a member and was also the Chair of the Branch for three years. In 1991 she moved to North Vancouver and enjoyed dancing with Gleneagles. When she joined Gleneagles she obtained her teaching certificate: first she taught the Beginner's Class and then the Intermediate Class for a time. Periodically, she would also substitute for Janet Dickson and May Loudon.

The first dance Hellen attended was at the Gleneagles Golf and Country Club House. She recalls that subsequent Balls continued to be splendid affairs and equally so when the event moved to the Canadian Pacific/Fairmont Hotel Vancouver. The Gleneagles Ball was a highlight of her holiday season, although she also recalls attending balls in Victoria and Seattle.



Ursel and Bill Brown, 2010
(Courtesy of Ursel Brown)

Either 1989 or 1991 was the year when Ursel and Bill Brown attended their first Ball: it was a magical and special evening for them, where the live music, and formal Scottish and evening-wear set the stage for a memorable Christmas. Previously, Ursel had not had any Scottish Country Dance experience, so the one anxiety was nervousness. Prior to attending the Ball they practiced a number of dances with friends in their home, and practiced them again in the hotel hallways when they arrived for the Ball. Seated together with their friends for dinner enriched the occasion, although Ursel confessed that she danced briefly in high-heeled shoes at the Ball and it was the first and last time she did so. After a brief absence, taking care of family, health and home issues, Ursel has returned to the Club and is the current Club Membership Secretary.

The 29th Annual Ball was held on Friday, 27 November, 1992, with a ticket price of \$60. By 12 November, 1992 prepaid tickets totaled 76, guaranteed tickets totaled 79, totaling 155, and a limit of 196 was recommended to ensure a comfortable dancing space within the Fairmont Hotel Vancouver Pacific Ballroom. The music was provided by *Fiddlesticks and Ivory*, a fiddle and accordion band from the San Francisco, California, USA area. Their 2006 website reported that *Fiddlesticks and Ivory* was "composed of six Scottish Country Dancers and one lone Scot" and further that "everyone in the band knows what it is to be a dancer – to appreciate a good tempo, to meld the rhythm and the dance, to find the joy in the music ... to make every six hands 'round and back' a delightful experience". The additional costs of transport and maintenance of this band while in Vancouver were defrayed, to some extent, by the fact that the Victoria Scottish Country Dance group also drew upon their temporary presence in British Columbia and scheduled the group for their annual dance the following evening on 28 November, 1992. The program of dances for the Gleneagles 29th Annual Ball of 27 November, 1992, however, is currently not among the Club's archived files.

It was in 1992 that Margaret Duff, with prior Scottish Country Dancing experience, started dancing classes at Carisbrooke Elementary School because it was close to her home. She progressed steadily through the various class levels, taught by Charlie Dobbie and Hellen Stephen. Encouraged by

Helen Hughes to attend the Ball, Margaret was reticent to do so because she had a family with small children and she did not own a long skirt. However, she did eventually attend and enjoyed her first Ball, and has continued to attend consistently for many years since. She finds that the elegance of the Pacific Ball Room, with its wonderful buffet and lovely desserts, and sitting together with her Gleneagles dancing friends makes the evening a memorable introduction to each Christmas holiday.



Dorothy Earnshaw, Roz Kerr, Philip Stigger, Mary Kempton, Imelda Beesley, Margaret Duff, Pat Johnson, and Louise Murphy, 2003
(Courtesy of Imelda Beesley)

The 30th Annual Ball, was held again in the Pacific Ball Room of the Fairmont Hotel Vancouver, on Saturday, 11 December, 1993. Ball tickets were \$50 each, and by the day of the Ball, 166 had been sold. In addition, the local *Vancouver Fiddle Orchestra* was hired for the first time and from this point onward would become the consistent, standard, musical provider of future Gleneagles Annual Balls. On this evening, the orchestra wove the Christmas spirit into the evening with the inclusion of some Christmas carols.



Tom Scott, co-founder with Ian Price, of the *Vancouver Fiddle Orchestra*, in the seasonal spirit, 1990s
(Courtesy of May Loudon)



Members of the *Vancouver Fiddle Orchestra* ten or more years later
 (Photograph transposed from 2004) (Courtesy of the *RSCDS-Vancouver Website*)

The program for the evening included the following dances:

West's Hornpipe
Mrs. Stewart's Jig
Sugar Candie
White Cockade
Weathercock
Sarona

Blooms of Bon Accord
Reel of Mey
Corn Rigs
Highland Fair
Moray Rant
Whistling Wind

Miss Lydia Heatherwick
Polharrow Burn
Berwick Johnny
Summer on the Clyde
Reel of the Royal Scots
Clutha

An extra dance included:
Good Hearted Glasgow



Members of the *Vancouver Fiddle Orchestra* (Photograph transposed from 2012)
 (Courtesy of www.vancouverfiddleorchestra.ca)

The history of the *Vancouver Fiddle Orchestra*: “At Home in the Highlands”, on the www.vancouverfiddleorchestra.ca website, states:

“The Orchestra began in 1990 when accordionist Ian Price met fiddler Tom Scott. Ian had led the Schiehallion Scottish Country Band for 13 years while Tom had organized a group of fiddle players keenly interested in playing Scottish music. Together, they saw an opportunity to continue the tradition of live music for Scottish country dancers and at the same time to provide a collective performing outlet for musicians with a desire to develop their skills in a traditional genre. The Vancouver Fiddle Orchestra was the result.”

In an initiative to encourage and include younger dancers in a Ball experience, May Loudon went out to communities in the Lower Mainland of BC, to go over the Ball dances with young people from the Inverglenn group of Abbotsford taught by Sandra Crosby and from the Stave Falls group of Mission taught by Cheryle MacDonald, to encourage them to attend the Ball. Ultimately, 11 attended from Inverglenn and 37 attended from Stave Falls. Through the following years the annual addition of these young dancers continues to be a very valued and welcome presence at the Gleneagles Ball, and to the whole Scottish Country Dancing community.



Young Dancers from the Inverglenn and Stave Falls Clubs (Photograph transposed from 2010-2012)
(Courtesy of RSCDS-Vancouver Website)



Young Dancers from Inverglan and Stave Falls (Photographs transposed from 2010-2012)
 (Courtesy of RSCDS-Vancouver Website)

Leigh McGregor recalled that when she moved west from Ontario to Vancouver in 1992, she started dancing at the Vancouver Scottish Cultural Centre, for one year, largely because her work schedule ran until 7:30 pm and classes at the Centre started at 8:00 pm. Eventually, when she obtained different employment she was able to attend Gleneagles classes. She was drawn to the North Shore classes simply to dance, and later to participate in dance demonstrations at various local residential care facilities. The first Ball Leigh attended was in 1994, and she remembers it as “a grand affair”, particularly because of the kindness of Anne (Cowan) and her husband Peter Buitenhuis of the English Department at Simon Fraser University. Leigh was also in need of a ballgown, and Anne had a wonderful collection of gowns that included a burgundy dress, two dresses with sequins, one of black velvet, and a number of vintage dresses. Leigh remembers attending the Ball dressed in one of Anne’s gowns, and recalls that “the Ball was magnificent and special, and during the evening several people dropped by to make sure that we were organized into dancing sets and when dancers were called together they ensured that everyone enjoyed the whole affair”.

Lynda Hewitt started Scottish Country Dancing in 1993, and during her time with Gleneagles was Social Convener with responsibility for organizing the juices for the different classes. She recalls that setting and decorating the tables for the Ball, at the Vancouver Fairmont Hotel, took considerable energy, and may have been one of the reasons why the dinner was changed from a seated to a buffet arrangement. She has warm memories of the efforts made by earlier Club members Roy and Helen Edgell, Hilary and Allan Blair and others who ensured that she was comfortable and included in the dance sets in which she participated. Anne and Peter Buitenhuis also particularly come to Lynda’s mind because of Anne’s vintage style dresses which were featured at the Ball, and of Anne’s kindness in allowing Lynda and her friend Leigh McGregor to borrow one or two of her sequined dresses.

In his 1993 year-end report, David Foreman, the current Club President indicated:

“Our 30th Annual Ball was as usual very successful. The Vancouver Fiddle Orchestra was great and being close to Christmas some of the Christmas spirit crept into the evening, {when} the orchestra even played some Christmas carols”, and he continued “The Pacific Ballroom at the Hotel Vancouver has been booked for Saturday, November 26, 1994 for our Annual Ball.”

The 31st Annual Ball on Saturday, 26 November, 1994 was again held at the Fairmont Hotel Vancouver, and the tickets were \$50, and while it has been noted that only 200 should be printed, the archived files do not indicate how many tickets were sold. It was noted, however, that Janet Dickson would pipe for the Grand March. The notes and measures of the jig, the reel, and the strathspey were again provided by the *Vancouver Fiddle Orchestra*, and a comparative balance of seven jigs, six reels and five strathspeys provided a well-structured and interesting program of many favourites:

Mairi's Wedding
Machine Without Horses
Sugar Candie
Falls of Rogie
Good Hearted Glasgow
Dance With Your Soul

Irish Rover
Miss Allie Anderson
Flowers of Edinburgh
Carrick Realm
Cherry Bank Gardens
Bratach Bana

Laird of Milton's Daughter
Neidpath Castle
Bees of Maggielockater
Edinburgh Castle Reel
Robertson's Rant
Clutha

An extra dance included:
Moffat Weavers

A feature of the 31st Annual Ball Program booklet was the inclusion of the traditional greeting "Ceud Mile Fàilte" – "A hundred thousand welcomes," a version of the Gaelic/Celtic alternatives where the various spellings and use of "Cead" and "Ceud" and "Feilt" and "Fàilte" reflect Scottish or Irish variations. In addition, for this occasion, the Club's current Recording Secretary, Phyllis Gaskell, provided a very helpful guide regarding the various elements and process of the Ball, which dancers attending their first Ball would have found encouraging and useful as they navigated the events of the evening.



The *Vancouver Fiddle Orchestra* (Photograph transposed from 2012)
 (Courtesy of the RSCDS-Vancouver Website)

The 32nd Annual Ball was held on Friday, 8 December, 1995 with music by the *Vancouver Fiddle Orchestra* for whom the Hotel Vancouver kindly made concessions regarding the Orchestra's needs. It was decided, however, that due to the general increase in meal costs, the Ball tickets would cost \$55, of which 195 were purchased. Jeanette Stigger was asked to say grace and Janet Dickson was asked to pipe in the Grand March.

The program of dances for this particular evening included the following:

Duke of Atholl's Reel
Scotland's Gardens
Sauchie Haugh
Hunting Horn
Summer Wooing
Summer on the Clyde

Seton's Ceilidh Band
Shifftin' Bobbins
Lamb Skinnnet
Cherry Bank Gardens
Clutha
Snake Pass
Sugar Candie

Falls of Rogie
Granville Market
Twixt Don and Dee
Polharrow Burn
Ian Powries' Farewell to
Auchterarder

Throughout the duration of the Club's latter bookings with the Fairmont Hotel Vancouver, attractive over-night and week-end room rates had been negotiated to encourage the attendance of out-of-town guests and to provide youth with a weekend opportunity to Christmas shop prior to their attendance at the Ball. For this year, the Fairmont Hotel Vancouver offered a special room rate of \$85 per night.



Elizabeth Smith, 1995
(Courtesy of Elizabeth Smith)

The locations of Elizabeth Smith's previous Scottish Country dancing experiences have included San Francisco, USA, Canada, England, and latterly British Columbia, where in 1984, on the recommendation of her mother who had seen a notice in the local newspaper, she was warmly greeted by Helen Hughes the first time she attended a Scottish Country Dance class at Carisbrooke Elementary School. She also attended the West Vancouver Presbyterian Church, where Janet Dickson was the children's teacher, and also the teacher of the Gleneagles Monday class.

Elizabeth recalls that, contrary to a comment by two women that "if you have come to find a husband, be forewarned, it does not happen". However, it was Janet Dickson who provided the introduction to Jim Smith one evening in October. After many further enquiries as to whether Jim and Elizabeth were getting married, seven years later their marriage in St. Christopher's Anglican Church was followed by a big celebration of a dinner and dance, where the kilts were plentiful.

Various highlights of Elizabeth's experience with Gleneagles included the opportunity to experience a wonderful lunch at the beginning of the Christmas season and to dress elegantly in

long gowns for the Balls. In addition to Club membership, Elizabeth was President of the Club for two terms from 1995-1997, and from 2004-2006 when the Balls were held on Sundays.

In past practice, dancers had seen Simon Scott leading the Grand March, carrying the mace, and directing the lines of couples as they divided off to form the dancing sets. In her latter term, as President, Elizabeth queried why a woman could not undertake the division of the Grand March, and she stood at the front of the Ballroom and directed the dancers to their dancing set lines. A further experience that remains with her is when pre-Ball walk-throughs were introduced. The Executive Committee members recognized that for dancers who were not entirely confident of the dances even though they had studied them months prior to the Ball, the walk-through reminders altered the atmosphere and reduced previous levels of stress. People were relaxed and less nervous prior to the dancing period, and although it may have appeared to be a small adjustment it was a gracious change for many, if not all, of the dancers.

The 33rd Annual Ball, was scheduled for Friday, 6 December, 1996, music would again be provided by the *Vancouver Fiddle Orchestra*, and it was the 20th year of the Ball being held at the Fairmont Hotel Vancouver. It should be noted that in order to obtain the best of the *Vancouver Fiddle Orchestra's* musicality certain conditions were necessary: first, the piano was required to be tuned to a concert pitch and available on the stage where the *Vancouver Fiddle Orchestra* would play; second, seating would be required for 20 or more musicians who would require space for the piano, drum, guitar and sound equipment; and third, the Pacific Ballroom needed to be available to the orchestra members approximately three hours prior to the beginning of the Ball and arrival of the Ball guests, to enable the musicians to set their instruments and fine tune their sound equipment.

Regular tickets for the 1996 Annual Ball were \$55, and a total of 164 were sold. This was to be the last occasion when the Ball would be held on either a Friday or Saturday evening. In future, the Ball would be held on a Sunday afternoon-early evening, initially opening with a formal luncheon buffet of various traditional hot and cold dishes before the program of dances and closed with a buffet of seasonal Christmas delights.



The Pacific Ballroom, Fairmont Hotel Vancouver (Photograph transposed from 2008)
(Courtesy of Kerry McDevitt)



Fairmont Hotel Vancouver Pacific Ball Room Seating (Photograph transposed from 2010)
 (Courtesy of Kerry McDevitt)

The dance program consisted of:

White Cockade
Robertson's Rant
Hunting Horn
Montgomerie's Rant
Wisp of Thistle
Jennifer's Jig

Happy Returns
Cherry Bank Gardens
Argyll's Fancy
Kendall's Hornpipe
Neidpath Castle
Society Piper
Hooper's Jig

Sarona
Edinburgh Castle Reel
Follow Me Home
Belle of Bon Accord
Highland Rambler
Seton's Ceilidh Band



Norma and Keith Errington, c.2000s
 (Courtesy of Keith Errington)

Keith and Norma Errington recall that their start with Gleneagles occurred as a result of a dance demonstration they saw at a Beginner's night early in 1996, at the Eagles Club of North Vancouver, where Wilma Paton, whom they had met earlier, was also singing. They attended their first Ball in 1996 and it was the first and last time Keith wore a suit. He has worn one of his tartan kilts since: the Black Watch, the MacKenzie, or the Roxborough in memory of his grandmother. In 1997, Keith became involved with the Club's Executive Committee initially as the Membership Secretary and has remained on the Committee in more than one capacity into 2013-2014.

As newer dancers, Keith and Norma particularly appreciated the kind and friendly assistance they received from earlier dancers, as they became more familiar with the dance variations. They have attended every Ball since they joined the Club, meeting and making many friends during their period of membership; many of whom they still see but not necessarily while dancing due to the changes in health and other involvements. The fact that the Ball is now held on a Sunday afternoon is a further attraction, because the brilliant surroundings of the Vancouver Fairmont Hotel Ballroom are consistently the same regardless of the time of afternoon or evening. The major benefit being that as a Sunday afternoon event, the evening finale occurs at a reasonable hour for those who then need to be at work the following morning.



Margaret Doughty has been a member of Gleneagles since September, 1996. She became aware of Gleneagles when she attended a local Burns Supper that featured a dance demonstration, and she was included in the public invitation to dance. She joined Gleneagles because she lives on the North Shore and attended classes for several years before attending and dancing comfortably at her first Ball.

Mike Nichols and Margaret Doughty, 2010
(Courtesy of RSCDS-Vancouver Website)

Although other previous activities have included ballroom dancing, Margaret does not dance to keep-fit, but because she thoroughly enjoys dancing. She returns to the annual Ball because of the elegant, uplifting social atmosphere and the occasion to be with local friends, in a charming environment where the pleasure of dancing is the primary objective of the evening. Since her first Ball, she has attended every Ball thereafter.

The 34th Annual Ball was held on Sunday, 14 December, 1997, for which a total of 159 tickets were sold at the price of \$52. Consequently, a decision was made that in future no more than 200 would be printed due to the capacity of the Ballroom to comfortably accommodate sufficient space for the dancers to experience an enjoyable evening of Scottish Country Dancing. The necessary move to a Sunday afternoon was prompted by the fact that the Fairmont Vancouver Hotel would not make the Pacific Ballroom available to the Club on Fridays and Saturdays, due to the greater beverage use by other hotel users. This alteration in previous practice provided an opportunity to explore a number of options, such as a Christmas buffet dinner, and the negotiation of room rates to enable Ball guests to stay overnight at the hotel. Fortunately, grounded in the mutual satisfaction of both the Fairmont Vancouver Hotel and Gleneagles, the Sunday afternoon to early evening timeframe became the future on-going practice.

The dance program for this occasion included:

Mairi's Wedding
Staffin Harvest
Hunting Horn

Reel of the Royal Scots
Cherry Bank Gardens
Tarry A While

Peggy Dewar
Rose of the North
Follow Me Home

Swiss Lassie
Wisp of Thistle
Bees of Maggie Knockater
Shiftin' Bobbins
Summer on the Clyde

Duke of Atholl's Reel
Highland Rambler
Moray Rant
Ian Powrie's Farewell
to Auchterarder

The general consensus of the previous year's change to an afternoon-early evening event was positive. Therefore, the 35th Annual Ball was organized for Sunday, 13 December, 1998 at a ticket price of \$55, of which 131 were sold by 8 December, and again the music was to be provided by the *Vancouver Fiddle Orchestra*. At the conclusion of the afternoon of dancing, the service of a dessert buffet of traditional Christmas items, tea and coffee was very welcome, and the consideration of improved parking availability and an earlier conclusion of the evening was also preferred by dancers.

The dance program for the 35th Annual Ball included:

Frisky
Thistle Welcome
Sauchie Haugh
Nurseryman
Corn Rigs
Twixt Don and Dee

Spiffin
Society Piper
Hunting Horn
Shiftin' Bobbins
McMarley's Cross
Kelloholm Jig
Scotland's Gardens

Wisp of Thistle
Lamb Skinnnet
Reel of the Royal Scots
Furth O' Clyde
Ian Powrie's Farewell
to Auchterarder

The 36th Annual Ball, on Sunday, 12 December, 1999, was again accompanied by the *Vancouver Fiddle Orchestra*, and the Ball ticket was priced at \$60, with the final guaranteed number to be 156, although the number of tickets sold is not recorded within the Club's archives. The tradition of saying Grace for the luncheon before the Ball was said by Dal McCrindle, Calen Merry lead the dancers in the Grand March, and the dance program included:

Mairi's Wedding
Kelloholm Jig
McMarley's Cross
West's Hornpipe
Robertson Rant
Montgomerie's Rant

Hunting Horn
Moment of Truth
Reel of the Royal Scots
Cherry Bank Gardens
Spiffin
White Cockade

Good-Hearted Glasgow
Belle of Bon Accord
Bratach Bana
Shiftin' Bobbins
Neidpath Castle
Seton's Ceilidh Band

Balls from Sunday, 10 December, 2000 to Sunday 12 December, 2009

The 37th Annual Ball on Sunday, 10 December, 2000, was also accompanied by the *Vancouver Fiddle Orchestra*, and again the ticket price was \$60 of which, ultimately, 179 tickets were sold. Jeanette Stigger was asked to say the Grace before lunch, and again Calen Merry was asked to pipe the dancers in the Grand March. The dance program for the 37th Ball included:

Hunting Horn
Swiss Lassie
Rose of the North
Scotland's Gardens

Bees of Maggie Knockater
Balmoral Strathspey
See You Again
Mrs. Milne of Kinneff

Dancing Bees
Jennifer's Jig
Silver Tassie
Clydeside Lassies

*Joie de Vivre
General Stuart's Reel
Robertson Rant*

*Laird of Milton's Daughter
Irish Rover
Ian Powrie's Farewell to Auchterarder*



Margaret and Roger Campbell, c.2000s
(Courtesy of Margaret and Roger Campbell)

It was in either 1999 or 2000 when Margaret and Roger Campbell attended their first Ball. They diligently memorized the dances to be sure that they were certain they could dance them with satisfaction, otherwise they chose to sit and watch. Margaret has remarked that the Balls were beautiful occasions, with the profusion of elegant dresses and wonderful dances, and inferred that the initial anxiety and lack of confidence was a deterring factor to their attendance.

The number of dances being devised by this point had increased significantly, and for new dancers the requirement to dance without an initial prompt made the Ball a daunting experience. Fortunately, the issue was addressed in subsequent years, with one walk-through at the beginning of each dance and this strategy was viewed favourably by the many friends, and others, that Roger and Margaret had made through the physical, social and musical dancing events of the Scottish Dancing community.

For the 38th Annual Ball, held on Sunday, 9 December, 2001, the ticket for the Ball was \$65 and 170 guests attended, one of whom won the door prize for two on the Starlight Dinner Train, donated by B.C. Rail. This was also the 25th year in which the Ball was held in the Fairmont Vancouver Hotel Pacific Ball Room.



Pacific Ballroom Seating and Buffet Luncheon Arrangement
Fairmont Hotel Vancouver (Photograph transposed from 2010)
(Courtesy of Kerry McDevitt)

On this occasion Jim Smith said the Grace before the buffet lunch, which featured harvest greens with a choice of dressings, home style potato salad with chive mayonnaise, tomato medallions with bocconcini, virgin olive oil and oregano vinaigrette, tomato vinaigrette, fennel and sweet pepper salad; a sliced British Columbia smoked salmon platter; golden roasted fresh farm turkey, cranberry sauce, traditional stuffing, wild mushroom ravioli, roasted potatoes and yams, and vegetable jardinière. Dessert dishes that followed after the dancing included: cheese cake, a fresh fruit platter, classic English port trifle, mini mince tarts, warm plum pudding with vanilla sauce, and dark and white chocolate mousse.



Calum MacKinnon, at right, and a member of the *Vancouver Fiddle Orchestra*, 2001
(Courtesy of May Loudon)

Special guest Calum MacKinnon, an accomplished Scottish fiddler, joined the *Vancouver Fiddle Orchestra*, now under the leadership of Janet Wright since January, 2001. Drawing from the biography provided on his website entitled "*Calum MacKinnon, Scottish Fiddle*", Calum MacKinnon was born on the island of Tiree in the Scottish Hebrides, and took violin lessons, at the age of eight, from Mr. John Johnson, the headmaster of his Glasgow primary school. Further, it was due to the influence of his Gaelic speaking parents and Gaelic singing relatives that strongly encouraged him to follow the traditional musical interests of his family connections. His elderly neighbour Willie Kemp, a country fiddler, provided Calum with a half-size fiddle, and introduced him to the variations of reels and strathspeys. He would play during his high-school years when he played in a band called *The Glen Allan Band*, during a BBC broadcast when he was 13, and on sailing trips to the Inner Hebrides he would play occasionally with well-known fiddlers. He later headed for the United States, to the Pacific Northwest, and ultimately to the establishment of his Scottish Country Dance Band, *Skerryvore*. He took early retirement from his employment with the Pacific North West Boeing company and is a sought-after performer and teacher, in Canada, Scotland, Japan, and the US, where his fiddling is grounded in the Cape Breton, Old Time, Appalachian and North American Fiddle styles.

As had pipers before him, Stave Falls bagpiper Kevin Watsyk led the dancers in the Grand March to open the 38th Annual Ball, and the dance program included:

Laird of Milton's Daughter
Dancing Bees
Lady Glasgow

Kelloholm Jig
Swiss Lassie
Culla Bay

Milltimber Jig
Irish Rover
Langholm Fair

*Pelorus Jack
White Cockade
My Jo*

*Nice to See You
Old Man of Storr
Belle of Bon Accord*

*Polharrow Burn
Lamb Skinnet
Bratach Bana*

For the 39th Annual Ball, held on Sunday, 8 December, 2002, the music was again provided by the *Vancouver Fiddle Orchestra* in partnership with their special guest, Calum MacKinnon. A regular ticket cost \$65, and a total of 190 dancers attended. As usual, Ball invitations were sent out to the clubs in Bellingham, Delta, Kelowna, Nanaimo, Nanoose, Point Grey, Port Alberni, Seattle, Sona (Cowichan Bay), Victoria and White Rock.

The dance program included the following:

*Scotland's Gardens
Laird of Milton's Daughter
Silver Tassie
De'il Amang the Tailors
Follow Me Home
Braes of Breadalbane*

*Pinewoods Reel
Joie de Vivre
Sarona
White Cockade
Lukenbooth Brooch
S-Locomotion*

*Polharrow Burn
MacLeod's Fancy
Summer on the Clyde
Swiss Lassie
Seton's Ceilidh Band
Mairi's Wedding*

It was in 2002, that Simon Scott devised the dance *Lady of Wishaw* in recognition of May Loudon's 70th birthday and the 25th year of the Gleneagles Demonstration Team. Also, in 2002, he devised the dance *Lady in Red* in recognition of Leslie Dawes, a long-term member of the Vancouver Branch Demonstration Team. Simon Scott advised further, in 2014, that *Lady in Red*, in technical terms of danceable symmetry and complexity, is the best dance he has written and is included in Book #48 of the Royal Scottish Country Dance Society to be published later in 2014.



'Lady of Wishaw' – May Loudon, 2002
(Checking her dance card with Keith Errington)
(Courtesy of David Foreman)



'Lady in Red' – Leslie Dawes with Simon Scott
(Photograph transposed from 2009)
(Courtesy of Simon Scott)

The 40th Annual and Ruby Ball was held on Sunday, 7 December, 2003, with the *Vancouver Fiddle Orchestra*, again with special guest Calum MacKinnon, providing the music. General tickets for this Ball were \$75 per person of which 188 were sold, and included guests from Abbotsford, Bellingham, California, Powell River, Stave Falls, and Victoria.

The dance program included:

Highlandman's Umbrella
White Heather Jig
12 Coates Crescent
Gleneagles' Dominie
Pelorus Jack
Culla Bay

Davy Nick Nack
Mrs. Stewart's Jig
Anniversary
Polharrow Burn
Silver Tassie
Sandy Butterly

General Stuart's Reel
Land O'Cakes
Roaring Jelly
Mairi's Wedding
Belle of Bon Accord
Bratach Bana

A commemorative feature of the Ruby Ball was the production of a brochure, researched by Hilary Blair, with a back and front cover in beige and burgundy colours, which included a condensed assortment of historical features, by decade from the 1970s to the early 2000s. The crib notes of the jig written by John Drewry, entitled "*Eyrie in the Glen*" and an interpretation of the dance title noted "If the Eagles are building an Eyrie, they must be planning to breed!" were also included in the brochure. Although the dance was not specified in the Ball program it is likely that it was danced that evening.

Dancers who attended the 41st Annual Ball, on Sunday, 5 December, 2004 enjoyed the music of the *Vancouver Fiddle Orchestra*, again at a regular ticket price of \$75. A reference to 154 meals served indicates the number of tickets purchased and the inclusion of provision for piper Calen Merry or Stave Falls piper Kevin Watsyk, either of whom would be approached to pipe the dancers in the Grand March.

The program of dances included the following:

Dancing Bees
Moray Rant
Miss Hadden's Reel
Polharrow Burn
Anna Holden's Strathspey
Tarry a While

On the Quarter Deck
12 Coates Crescent
Bees of Maggie Knockater
Maxwell's Rant
Northern Lights
Cutty Sark
Nice to See You

Culla Bay
Pelorus Jack
Duke and Duchess of
Edinburgh
Neidpath Castle
Mairi's Wedding



Anne Louise Filbert, Robert Waring, Fran Caruth, Davene Browne and Ryan North
Vancouver Fiddle Orchestra Members (Photograph transposed from 2011) (Courtesy of RSCDS-Vancouver Website)



The Vancouver Fiddle Orchestra (Photograph transposed from 2010) and
The Essential Sound Man (Photograph transposed from 2007) (Courtesy of Kerry McDevitt)

The 42nd Annual Ball occurred on Sunday, 11 December, 2005, with the ticket priced at \$75, 123 guests attended, and the music was provided by the *Vancouver Fiddle Orchestra* together with technical support from the sound man.

The dance program on this occasion included:

Espie McNabb
Society Piper
Sugar Candie
Dancing Man
Spiffin
Cherry Bank Gardens

General Stuart's Reel
Summer on the Clyde
Border Meeting
Falkirk Millenium Reel
Muirland Willie

My Jo
Saltire Society Reel
Lamb Skinnet
Bill Little's Strathspey
Pelorus Jack
Montgomeryes' Rant



Merrill Long, Rebecca Blackhall -
Peters and Brent Aiken



John Roney and
Pascaline Denblyden
(All photographs courtesy of Kerry
McDevitt)



Moyra Heyerdahl, Simon Scott
and Marie Disiewicz

For Adrienne Salvail-Lopez, her first experience of the Gleneagles Ball was unique, compared with balls that have other objectives such as charity balls, because “the order of business is purely dancing – it is a true Ball” and has continued to be so “from its foundation to the present day”. The consistency and standards of the Ball, in “the venue, the music, the food, the quality of dancing, the dance program and of Simon Scott as the Master of Ceremonies are all done very well”.



Robert Lopez and
Adrienne Salvail-Lopez, 2006
(Courtesy of Kerry McDevitt)

In recent years, in conjunction with the staff of the Fairmont Hotel Vancouver, Adrienne's role has been responsibility for the Ball arrangements, to ensure that the catering, facilities and conditions and all other aspects of the event run smoothly, and where there are serious issues that they are rectified promptly. Her requests for adjustments have been dealt with efficiently and effectively, whether it was a request for a special meal or seating.

In the past a sit-down plated-meal, where plate portions were tightly monitored had been the usual preference. Latterly, the luncheon buffet has provided a variety of alternative choices and an additional quantity of food that has generally proved more satisfying, and these adjustments have concentrated the service of the hotel staff on maintaining the buffet, rather than on individual table service.

Adrienne recalled a situation that occurred in 2011 when she recognized that hotel staff members were taking water to the ball guests who were getting hot. Adrienne spoke to hotel staff asking them to investigate the loss of air conditioning and learned that maintenance staff had taken the opportunity of a quiet Sunday afternoon to clean and service the air conditioning system - a water cooling system in use since the 1930s. The hotel staff told the maintenance staff to reactivate the air conditioning system immediately and they promptly worked to return the system back into operation. Since this occurrence, Adrienne affirms that "the air conditioning will not be turned off for the duration of the Ball", and is a requirement written into the Ballroom Agreement as a standard component signed off by the hotel and Gleneagles. The experience is one example of the variety of issues that are carefully monitored and promptly addressed, with the hope that no one will see or sense variations as long as those in charge rectify them promptly.

Not only are the changes to the cuisine and the atmosphere a reflection of the preferences in current tastes, but also of the historical changes that have occurred with regard to the character of a ball. Adrienne points out, for example, that the dances of English Country Dancing were more simple and easy to follow, 18th century balls were less complex, dances were less numerous, and because people attended dances on a regular basis everyone knew the dances. People wished to dance well, and if the dances were too difficult they chose not to dance, and/or alternatively occupied themselves with a game of cards. For the youth, in a sense, a dance was a party. The Gleneagles Ball is a reflection of these various aspects. It is generationally inclusive, and the aim is to gather people together with friends and acquaintances to enjoy a buffet of a variety of good food choices, in an atmosphere and program of dances that can include a blend of the familiar, the favourite, and the exception.

Adrienne reflected that her dancing years originated with the young dancers of the Stave Falls Dance Group of Mission, BC, and since becoming a member of Gleneagles, Adrienne's experience of the Gleneagles community has been that new dancers are warmly welcomed, are encouraged in their dancing, and to become Club members. On a more individual basis, she is also aware that in times of need, members have called with help, visits or cards and flowers. Scottish

Country Dancing is a real living experience of community for children, teens and adults that attract and connect with a variety of congenial people from other Scottish Dancing clubs whose lives and experiences are very interesting.

Sunday, 10 December, 2006 was the date of the 43rd Annual Ball, again at the Fairmont Hotel Vancouver for the 30th occasion, with a ticket price of \$75. By 6 December, 2006 seating arrangements had been made to accommodate approximately 156 guests, and again music was ably and faithfully supplied by the *Vancouver Fiddle Orchestra* under the direction of Janet Wright. The records indicate that Kevin Watsyk of Stave Falls would pipe and lead the dancers in the Grand March.

The dance program consisted of the following choices:

Scotland's Gardens
Starry Eyed Lassie
Rose of the North
West's Hornpipe
Pelorus Jack

Dream Catcher
College Hornpipe
Roselath Cross
MacLeod's Tables
Bratach Bana
Shamrock Girl

Galloping Carousel
The Music Will Tell You
Shores of Solway
Seton's Ceilidh Band
Polharrow Burn

The 44th Annual Ball was held on Sunday, 16 December, 2007, again at the Fairmont Hotel Vancouver, at a ticket cost of \$75 per person, and about 145 tickets were expected to be sold. Dancers came from the area clubs of Bellingham, Burnaby, Deep Cove, Delta, Glenayre, Gleneagles, Inverglenn, Kelowna, Stave Falls, the Vancouver Branch and Victoria. Upon arrival, the Ball guests settled at one of the decorated tables, caught-up with friends and acquaintances, looked forward to the early afternoon lunch, and anticipated the opening of the Ball that would begin with the Grand March lead by the Stave Falls piper Kevin Watsyk. In addition to the special rate offered to guests who wished to stay overnight at the hotel, on this occasion, a considerate, pre-paid temporary parking rate for Ball dancers for the period of 1:00 pm to 9:00 pm was arranged.

The dance program for this occasion included:

Mairi's Wedding
A Jig for Mrs. Dunn
12 Coates Crescent
Blooms of Bon Accord
Alan J. Smith
Saltire Strathspey
Duke and Duchess of Edinburgh
Lantern of the North
Silver Thistle

Miss Johnstone of Ardrossan
Ladies Fancy
Castle Douglas
Red House
EH3 7AF
Dream Catcher
Pelorus Jack
Reel of the Royal Scots
Ian Powries' Farewell to Auchterarder



Mary Ann and Kerry McDevitt, Pascaline Denblyden,
John Roney, Bernadette and Bruce Edmond,
and Adrienne Salvail-Lopez

(Luncheon Buffet, Fairmont Hotel Vancouver Pacific Ball Room, 2007)
(Courtesy of Kerry McDevitt)



Elizabeth and Jim Smith

The *Vancouver Fiddle Orchestra*, again provided the musical support for the 45th Annual Ball, on Sunday, 14 December, 2008, and the general admission ticket cost \$80 of which 148 were sold. In his report to the Annual General meeting of 25 March, 2009, Simon Scott advised that “from a bursary in memory of the late Wendy Swaine, we were able to reduce the ticket cost to the young dancers who have become a very important part of our annual Ball.” The dance program included the following:

Maxwell's Rant
Robertson Rant
Pelorus Jack
Highland Rambler
Castle Douglas
Napier's Index

Wendy of Appin
Minister on the Loch
Kendall's Hornpipe
Falls of Rogie
12 Coates Crescent
Bees of Maggieknockater
Bratach Bana

Bridge of Nairn
Lamb Skinnet
Irish Rover
Neidpath Castle
Ian Powries' Farewell to
Auchterarder



Marion Dutcher, 2009
(Courtesy of Kerry McDevitt)

Following retirement in 2004, Marion Dutcher assumed Scottish Country Dancing as her prime source of physical activity. The dancing was a throw-back to her co-ed high-school years in Britain, where to develop social graces, dance practices included English Country and Ball-Room dancing; later she added Greek Country Dancing when she first settled in Vancouver. Following a move to the North Shore, in 1995, Marion started to dance with Gleneagles in a Beginner's class taught by May Loudon, then with Scott MacDonald at the St. Andrew and St. Stephen Presbyterian Church on Chesterfield Avenue, and later with Marie Disiewicz at Braemar Elementary School.

Since then Marion's other involvements in the Club's activities have included regular attendance at Wednesday evening

short demonstration commitments in local community and care facilities and membership of the Executive Committee ranging from Monday Class Representative to Vice Chair and Club Archivist. Her decision to attend a first Ball in 2009 was due to the encouragement of various teachers and friends. It was the first time to wear a long gown, and the decorations and ambiance of the Fairmont Hotel Vancouver Ballroom were unforgettable.



Heather Fawkes, 2013
(Courtesy of Kerry McDevitt)

Heather Fawkes recalls that her early introduction to dancing was to Square Dancing in Grade 8, although it did not particularly appeal to her. An interest in Scottish Country Dancing emerged, however, when her daughter attended Maureen Hood's children's class and, as a result, Heather started Scottish Country Dancing in January, 2008, in Marie Disiewicz's Beginner's class at Braemar Elementary School. With the encouragement of Gleneagles teacher, Louise Murphy, who provided extra practice sessions at her home Heather attended her first Ball in 2008 and then subsequent Balls from 2009 to 2011. She continued to dance while she was in Toronto, during 2012, but returned in 2013 to North Vancouver and again to dance with Gleneagles.

Heather has continued to attend the Ball because she enjoys the challenge of the dances, it is a social highlight of the year and provides an opportunity to dress elegantly. She particularly enjoys the sense of community, enjoying the life experience of older dancers and the enthusiasm within the Club. Although her other physical activities include jogging and walking, the additional elements of dancing such as the mental stimulation, memory retention, and coordination with other dancers motivate her to become a better dancer.



Ann DeKock,
Susan and Norman Haug,
and Louise Murphy, 2009
(Courtesy of RSCDS-Vancouver
Website)

Susan Haug started dancing with Gleneagles in approximately January 2008, without any previous experience, when she was initially encouraged by Ann DeKock to attend a free "Bring a Friend Night". Without any knowledge of Scottish Country Dancing, she was invited to join in the dances, and thoroughly enjoyed the evening. Her husband, Norman, was at home and came to the conclusion that he would try also, and after a summer of "Dancing in the Park" he began classes in September 2008. They were encouraged by May Loudon or Simon Scott to attend their first Ball in 2009, because it was such a topic of conversation: the descriptions of this once-a-year event and its pageantry indicated that it was not an event to be missed. In addition, the social connections that had been made during classes and the exceptional physical and visual stimulus of the Ball made it a memorable experience.

Although, initially, a little nervous, Susan and Norm have grown to enjoy the atmosphere of the ballroom, the visuals of people in their elegant outfits, and the music and wonder of the seasonal experience. In addition, in the past two years, Norman and Susan have assumed responsibility for travelling to other Clubs to sell Ball tickets, and they have now had the pleasure of meeting more dancers from the wider community of Scottish Country Dancing, generally within the Lower Mainland, and beyond from Bellingham, Calgary, Terrace and Victoria. They also participate in local care-facility dance demonstrations, and Susan is now the current Wednesday Class representative.



Mike and Nancy Nichols, 2012
(Courtesy of Mike Nichols)

Mike Nichols recalls that he and his wife, Nancy, initially spent one semester of dancing from January, 2006 to the Fall of 2007, with the Silver Harbour Seniors Centre in North Vancouver. They then moved on to a Vancouver Branch Monday night class, where Marie Disiewicz encouraged him to acquire Scottish Dancing shoes and a kilt. Thus, as Monday Class Gleneagles dancers and initially to have time together, Nancy and Mike found the physical activity became their full means of exercise and for Mike, of all his activities, it is the most enjoyable. He liked the music, the physicality of dancing to music, the light social aspect of dancing, and preferred the complexity and variety of the different steps, dance formations, and devised dances, in contrast to the requirements of ballroom dancing.

Mike and Nancy attended their first Gleneagles Ball in 2008 or 2009, and Mike thought that the Ball was more of an event to attend than to dance because with the many dancers the floor space often felt reduced. However, it was not until after his Grandmother Drummond's death and the discovery of his birth certificate, that Mike became aware that he had been dedicated in Sunday School, which he now recognizes with the possession of an inherited Drummond kilt pin. Also, Nancy's sister Kay had shared with them, her association with Scottish Country Dancing for some 30 years, including her memories of Dancing in the Park. When he was asked to say the Grace before the luncheon at a Ball shortly after he started attending, Mike realized that he had been "outed" as a pastor, which he had previously kept "under wraps", although he has now served in this capacity for the Balls of 2010, 2011, 2012 and 2013. A sample of his Grace offering follows:

"I would invite you to stand for our grace: let us pray:

God Our Father, the scripture tells us that every good endowment that we possess and every desirable and beneficial gift we can receive in this life comes from You. As we come to this annual Gleneagles Ball we are mindful of the many gifts we will experience in the next few hours.

- *We give thanks and gratefully receive the gift of friendships, old and new, which we will enjoy today.*
- *We give thanks that You created us with bodies that can move and dance and eat and laugh and celebrate.*
- *We give thanks that You have given us the ability to make music and dance to music that wakens our bodies and lifts our spirits. We gratefully acknowledge that the pleasure we experience as we create music and dance today reflects your image in us – and your delight in creating and celebrating.*

- *We give thanks for each person with whom we will partner in dance today. Grace us to honour and esteem one another as we give thanks for the leadership of the Gleneagles Club over the years, it is indeed a blessing to have such gifted teachers and leaders.*
- *And we give thanks and gratefully receive this banquet prepared for us so that we will have the energy to dance and celebrate.*

*In God's honour and for our delight we now go to table, to eat and drink.
In God's honour and for our delight we will rise to dance.*

We receive these gifts:

- *In the name of the Father who has called us by name.*
- *In the name of [Jesus] Yesuhwa who bore our sin, and*
- *In the name of the Spirit who gives us all these gifts. Amen"*

The 46th Annual Ball was held on Sunday, 13 December, 2009, and Jim Smith undertook to say the Grace. Of the 159 tickets processed, and later reported as a "sell-out", 34 tickets went to students at a price of \$70, 125 tickets went to adults at the price of \$90, and one ticket went to Stave Falls piper Kevin Watsyk. Out-of-town dancers came from Bellingham, and student dancers came from the Fraser Valley Clubs of Inverglenn and Stave Falls.

Archived data indicates, that approximately 30 dancers and non-dancers attended this Ball for the first time, 13 of whom were from the Gleneagles Monday night class, 4 guests were non-dancers, 4 dancers from Bellingham were unable to attend due to risky road conditions, 1 guest from Nanaimo did not attend, 2 Gleneagles dancers cancelled at the last minute, 1 guest attended the Ball but due to an injury was unable to dance, and approximately 16 regular attendees did not return to the Ball this year, indicating that in the final analysis there were 148 dancers. Messages received by email, phone calls, cards and verbal compliments were conveyed during the end of the year at the later "Betwixt and Between" dance, and at various classes, on "how magical the Ball was this year" and a number of first timers indicated that "they are looking forward to the next Ball." From such encouraging remarks, is it fair to assume that the annual Ball continues to inspire and hold a particular place in the calendar of many dancers as an initial gathering of the Christmas season.



*Ball Hosts, Gleneagles Scottish Country Dance Club, 2008
(Courtesy of Kerry McDevitt)*

The *Vancouver Fiddle Orchestra* again faithfully provided the music accompaniment to the following program of dances of the 46th Annual Ball:

Highland Rambler
Cutty Sark
Dream Catcher
Catch the Wind
Roaring Jelly
Sugar Candie

De'il Amang the Tailors
Roselath Cross
Miss Johnstone of Ardrossan
Saltire Society Reel
Castle Douglas
Laird of Milton's Daughter

Homecoming Dance
Cherry Bank Gardens
Pelorus Jack
Corn Rigs
Culla Bay
Rest and Be Thankful



John Freeland, 2013
(Courtesy of John Freeland)

John Freeland recalls that he started dancing with Gleneagles in either 2009 or 2010, starting in January by attending the "Bring a Friend Night" at the invitation of one of the Club members. His previous dancing experience was in Scotland when he had attended a local ceilidh at a park in Queensferry, known by the fact that Mary Queen of Scots had crossed the Firth of Forth at that point. He had viewed regular weekly dancing at Queen Elizabeth Park in Vancouver, but the proximity of a class close to home on the North Shore was a particular attraction. Subsequently, John discovered Scottish Country dancers in his photography club, enjoying coffee in the local Lynn Valley shopping mall, and as members within the Lynn Valley Gardening Club.

The sense of community that has evolved through John's introduction to dancing, and the willingness he found in his class teacher Louise Murphy to prepare Beginner dancers for the Ball, encouraged him to become involved in supporting aspects of the Club: in dancing demonstrations in various local care facilities, and joining the Executive Committee in becoming the Monday Class Representative.

Balls from Sunday, 12 December, 2010 to Sunday, 8 December, 2013

Sunday, 12 December, 2010, was the date selected for the 47th Annual Ball, and again the *Vancouver Fiddle Orchestra* provided its consistent musical accompaniment, and a general admission ticket cost \$100 per adult of which 144 tickets were purchased. In addition, special arrangements for pre-booked parking between noon and 11:00 pm on the day of the Ball were provided at a cost of \$15 per parking pass. Bagpiper Cathy Mackay led the dancers in the Grand March, who then danced to a program that included numerous favourites. Two new dances were also featured; one entitled *Marian visits Gleneagles* was the result of a raffle prize won at the Gleneagles Fall dance and dedicated to local dancer Marian Slater. The second dance, *Hellen*, was written upon the request of a class member from the West Vancouver Senior's Centre to recognize Hellen Stephen's dedication to and subsequent retirement from the teaching of Scottish Country dancing. The dance was danced and presented to Hellen at the West Vancouver Senior's Centre Friday class.

The program of dances for the 47th Annual Ball included:

<i>Catch the Wind</i>	<i>Angus MacLeod</i>
<i>Glavya</i>	<i>Shiftin' Bobbins'</i>
<i>Marian visits Gleneagles*</i>	<i>Bees of Maggie Knockater</i>
<i>White Cockade</i>	<i>Culla Bay</i>
<i>Belle of Bon Accord</i>	<i>Corn Rigs</i>
<i>Miss Johnstone of Ardrossan</i>	<i>Pelorus Jack</i>
<i>Jennifer's Jig</i>	<i>Neidpath Castle</i>
<i>Castle Douglas</i>	<i>Hellen*</i>
<i>Chequered Court</i>	<i>Reel of the Royal Scots</i>

The 48th Annual Ball was scheduled for Sunday, 11 December, 2011, and again with the *Vancouver Fiddle Orchestra*, faithfully taking the stage at the Pacific Ball Room to play for the assembled guests. Again, upon arrival at the Fairmont Hotel the guests of Gleneagles settled at their assigned tables, enjoyed a glass of cheer, reconnected with friends, made new ones, and enjoyed a well-planned buffet luncheon. The admission tickets to the Ball cost \$100 per adult and \$75 per student for a total of 141 tickets sold. The Ball program reflects the following well-known and valued dances:

<i>Royal Deeside Railway</i>	<i>Castle Douglas</i>	<i>Best Set in the Hall</i>
<i>Jennifer's Jig</i>	<i>Ian Powrie's Farewell to</i>	<i>Scotch Mist</i>
<i>Belle of Bon Accord</i>	<i>Auchterarder</i>	<i>Corn Rigs</i>
<i>White Cockade</i>	<i>Peat Fire Flame</i>	<i>Zoologist</i>
<i>Hamilton Bay</i>	<i>Montgomeries' Rant</i>	<i>Neidpath Castle</i>
<i>Miss Johnstone of Ardrossan</i>	<i>Compleat Gardener</i>	<i>Swiss Lassie</i>
<i>Links with St. Petersburg</i>		<i>Reel of the Royal Scots</i>

Although not listed in this particular program, 2011 was also the year when a new dance *Vintage Simon* was written and submitted by Dorothy Hargreaves, teacher of the Deep Cove Club, to the Royal Scottish Country Dance Society, Edinburgh that was subsequently included in Book #47 in 2013.

The 49th Annual Ball, was scheduled for Sunday, 9 December, 2012, again with music by the *Vancouver Fiddle Orchestra*. Admission tickets for this Ball cost \$110 per adult, \$85 per student for a total number of tickets sold of 140, and one raffled ticket. The program featured the following dances

<i>Dancing Bees</i>	<i>Jennifer's Jig</i>	<i>Irish Rover</i>
<i>White Cockade</i>	<i>Hamilton Bay</i>	<i>Bees of Maggie Knockater</i>
<i>Sarona</i>	<i>Montgomeries' Rant</i>	<i>Polharrow Burn</i>
<i>Duke and Duchess of</i>	<i>De'il Amang the Tailors</i>	<i>Neidpath Castle</i>
<i>Edinburgh</i>	<i>Falls of Rogie</i>	<i>Maxwell's Rant</i>
<i>Links with St. Petersburg</i>	<i>Major Ian Stuart</i>	<i>Compleat Gardener</i>
<i>Culla Bay</i>	<i>Bonnie Ina Campbell</i>	

Much of this summary, so far, has concentrated on the Ball tickets, the facilities, the musicians, the meals, and the dance programs of the previous Balls. But, no Ball is successful without the attendance of guests. The following photographic Galleries are a tribute to the generosity of people who have attended faithfully for many years in support of the Gleneagles Annual Ball. Members of Gleneagles, as the hosts of the Ball, are particularly thankful to the numerous print photographs that have been provided by Gleneagles members, and for the digital age that has made it possible to collect photographic images, in abundance, from the energetic and faithful photographers, such as Kerry McDevitt and the late Stuart Somerville, and website managers of the clubs within the RSCDS-Vancouver region. As such, whether print or digital, these photographs have captured the laughter and smiles, the energy and satisfaction of dancing skills, and the love of the various styles of Scottish Country Dance music, providing a kaleidoscopic vision of the Ball through the camera lens. With sincere gratitude to all dancers, musicians, and photographers, the following samples are a tribute to so many people who have attended, enabled, overseen and supported each Ball, and it is hoped will continue to do so by making each future Ball an equally memorable, annual occasion.

Thus, the Gallery of various images is presented in two Parts: Part I of the Gallery will focus upon the Grand March, various dancer groups, the *Vancouver Fiddle Orchestra*, dancers in dancing sets, groups of dancers sitting in conversation at a table, and gathered in front of the Ballroom Christmas tree. Part II of the Gallery will focus particularly on the gathering of dancers at the celebration of the Gleneagles 50th Anniversary Ball.

The Grand March
(Courtesy of the RSCDS-Vancouver Website)



Norma Errington, Adrienne Salvail-Lopez,
Keith Errington, Simon Scott and
Bagpiper Cathy Mackay



Elizabeth Smith, Susan Haug, Bella Chen, Gillian Beattie, Lorraine Irving, Richard Beattie, Pat and Drummond Cavers



Fran and Sandy Caruth



Kay Sutherland and Peter Richards



Young Dancers



Anne Brand and Barry Kemp



Marian Slater and Pat Hollingdale



Heather Fawkes and Kerry McDevitt



Merrill Long and Brent Aitken



Leslie Dawes, Drew Simpson, Ally Huang, Michael Beech, Beth Jones, Roz Kerr and other Grand March Participants



Keith Errington, Roger Campbell, Norma Errington, Margaret Campbell, Pat Edgar, John Sliker, Wayne Bishop, Pauline Bishop, David Edgar
(Photograph transposed from late 1990s) *(Courtesy of Roger and Margaret Campbell)*



Richard Beattie, Gerry Stensgaard, Drummond Cavers, Stuart Somerville
(Photograph transposed from 2009) *(Courtesy of the RSCDS-Vancouver Website)*

Club Membership Gatherings in front of the Christmas Tree



Burnaby Scottish Country Dance Club, 2009
(Courtesy of the RSCDS-Vancouver Website)



Gleneagles Scottish Country Dance Club, 2009
(Courtesy of the RSCDS-Vancouver Website)



Vancouver Branch, 2009
(Courtesy of the RSCDS-Vancouver Website)



Deep Cove Scottish Country Dance Club, 2009
(Courtesy of the RSCDS-Vancouver Website)



Glenayre Scottish Country Dance Club, 2009
(Courtesy of the RSCDS-Vancouver Website)



Deep Cove Scottish Country Dance Club, 2010
(Courtesy of the RSCDS-Vancouver Website)



Richard Beattie, Marcia Robey and
Stuart Somerville, 2009
(Courtesy of the RSCDS-Vancouver Website)



Mary Anne Mackay and Libby Alexander, 2010
(Courtesy of Kerry McDevitt)



Barbara Moritz, Karen Marshall, and
Rebecca Blackhall-Peters, 2010
(Courtesy of the RSCDS-Vancouver Website)



Pat Hollingdale and Jean Wagstaff, 2010
(Courtesy of the RSCDS-Vancouver Website)



Leslie Dawes, Yvonne Worobec,
Pascaline Denblyden and Marcia Robey, 2011
(Courtesy of the RSCDS-Vancouver Website)



Lorraine Irving and Margaret MacKenzie, 2011



The Splendor of the Pacific Ballroom, Fairmont Hotel Vancouver, 2010
(Courtesy of the RSCDS-Vancouver Website)



Phil Holton, Isobel James, Katherine Shearman, Drummond Cavers,
Jennifer Shearman, Pat Cavers, 2013
(Courtesy of Kerry McDevitt)



Pascaline Denblyden with guests from Victoria, BC, and Bellingham, USA, 2010
(Courtesy of Kerry McDevitt)



Phil Holton, Maureen Lyon, Isobel James, Janice and Paul Lowe, Mary Ann and Kerry McDevitt
Dancers from the Clubs of the Vancouver Branch, White Rock, and Deep Cove, 2010
(Courtesy of Kerry McDevitt)



Bernadette and Bruce Edmond, 2011

(Courtesy of the RSCDS-Vancouver Website)



Jean Wagstaff and Beth Armoul, 2011



Rebecca Blackhall-Peters, Brian Corbould, Yvonne Worobec, Michael Beech, Stewart Cunningham

(Courtesy of Kerry McDevitt)



Alison Moen, Simon Scott, Rose Powell, Pat Cavers, Leslie Dawes, Paul Lowe, Drummond Cavers

Additional Group Gatherings in front of the Christmas Tree



Gleneagles Scottish Country Dance Club (transposed from 2010)

(Courtesy of Kerry McDevitt)



Young Dancers from the Inverglenn Club, 2011-2012
(Courtesy of the RSCDS-Vancouver Website)



Young Dancers from Inverglenn and Stave Falls Clubs, 2011-2012
(Courtesy of the RSCDS-Vancouver Website)



Glenayre Scottish Country Dance Club, 2012
(Courtesy of the RSCDS-Vancouver Website)



Friends, in front of the Fiddler Red Lion of the *Vancouver Fiddle Orchestra*, and the Christmas Tree, 2012
(Courtesy of the RSCDS-Vancouver Website)



Deep Cove Scottish Country Dance Club, 2012
(Courtesy of the RSCDS-Vancouver Website)

Photographic Gallery drawn from several balls - why we gather:-

- a time to compare dance notes ...



Wayne Bishop, Dorothy Earnshaw

- and to check once again ...



Wayne Bishop, Roger Campbell

- a time to dance ...



Norman Haug, Louise Murphy and Jennifer Shearman



Ally Huang, Margaret Campbell,
Barry Kemp and Margaret Duff

- and a time to smile ...



Nell Bird, Fran Caruth, Pat Edgar, Pauline Bishop
and Hazel Mackie



Paul Lowe, Lynn March, Barry March, Margaret Doughty,
Cecil Race, Peter Richards and Patricia Race

- a time to enjoy each other's company ...



Drummond and Pat Cavers, Nell Bird,
Liz Peerless, Susan Stensgaard and Bella Chen



Ross Dutcher, Susan Haug, Anca Halip,
Eileen Powell and Seoris Harrison

- a time to appreciate the youth ...



- and to recall one's own youth ...



- a time to pause ...



Helen Hughes

- and a time to speak ...



Simon Scott, Master of Ceremonies

- a time to dance double-triangles ...



Jennifer Bond, Simon Scott, Rose Powell,
Louise Murphy and Kevin Bond

- and left and rights ...



Margaret Doughty, Beth Armoul, Betty Corben, Susan
Stensgaard, Mike Nichols, Margaret Campbell

- a time to wear silver, red, blue and gold...



Mary Anne Mackay, Libby Alexander,
Kerry and Mary Ann McDevitt,
Robert Lopez and Adrienne Salvail-Lopez,
Bernadette and Bruce Edmond

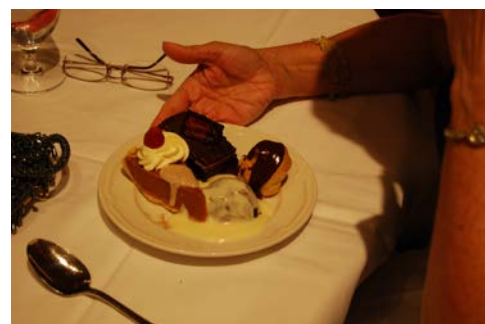
- and a time for a last dance of the Ball as the dancers combine their circles ...



- a time for dessert ... and replenishment of calories ...



A March to the Dessert Buffet Table!



And such choices!

The 50th and Golden Anniversary Ball Sunday, 8 December, 2013

The venue for the 50th and Golden Anniversary Ball for Gleneagles dancers and their guests was again the Pacific Ballroom of the Fairmont Hotel Vancouver for the 37th year (inclusive from 3 December, 1977 to 8 December, 2013). This exceptional occasion was a further marked and significant event because, not only was it memorable because it acknowledged the 50th Annual and Golden Anniversary of Gleneagles, but coincidentally it was also the 21st Anniversary (inclusive from 11 December, 1993 to 8 December, 2013) of the *Vancouver Fiddle Orchestra's* partnership with the Club in presenting a consistently exceptional seasonal dancing and musical experience. In recognition and appreciation of the *Vancouver Fiddle Orchestra's* commitment to the Ball over these years, the 25 members of the Orchestra participated in the celebrations by joining in the luncheon buffet before the dancing program and afterwards in the dessert buffet.



The Vancouver Fiddle Orchestra, 2013
(Courtesy of Kerry McDevitt)

Admission tickets for the 2013 Annual Ball cost \$110 per adult of which 145 were bought; a further 25 student tickets were bought at \$85 and one ticket was raffled off and won at the Gleneagles 2013 Fall Dance, which made a total of 171 tickets. The final total of all participants, including the *Vancouver Fiddle Orchestra* members and out of town visitors was 195. Former dancers, who were involved in establishing, developing and had a long history with Gleneagles,

returned for this 50th Anniversary Ball and included Anna Brown, David and Patricia Edgar, Elsie and David Foreman, Phyllis Gaskell, and Jane and Ian Price.

Arriving at the Fairmont Hotel Vancouver and ascending the grand staircase, as always, Ball guests were greeted by the Hotel's stunning seasonal decorations, and the smiling, gracious welcome of members of the Club's Executive Committee. They included, to the left of the Ballroom door, Social Convenor Imelda Beesley and Class Representative Susan Haug who were flanked by the flags of British Columbia, Canada and the United States, and to the right of the Ballroom door included Chairperson Keith Errington and Annual Ball Coordinator Adrienne Salvail-Lopez who were flanked by a congratulatory banner. The banner was approximately two by three feet in size, with wording superimposed on the image of a Ball within the Fairmont Hotel Vancouver Pacific Ballroom. The banner was a gift from the Vancouver Branch of the Royal Scottish Country Dance Society and included a message that extended "Warmest Congratulations to the Gleneagles SCDC On the Occasion of your 50th Annual Grand Ball".



Friends and Guests from Calgary, 2013
(Courtesy of Kerry McDevitt)



Club Executive Committee Greeters
Imelda Beesley and Susan Haug, 2013
(Courtesy of Keith Errington)



Fairmont Hotel Vancouver, 2013
(Courtesy Ross Dutcher)



Young Dancers from the Inverglan Club, 2013
(Courtesy Inverglan Website)

The program for this exceptional evening included a number of dances* with a particular emphasis on Gleneagles, which recalled the significant markers of the annual balls, and expressed appreciation for the character and contribution of numerous teachers, musicians and dancers.

Gleneagles was devised by George Will to mark the 25th and Silver Ball of 16 December, 1988; *Eyrie in the Glen* was devised by John Drewry of Aberdeen in recognition of the 40th and Ruby Ball of 7 December, 2003; *Gleneagles Treasure* was devised by Simon Scott to acknowledge the many friendships, roles, and years of teaching May Loudon has encouraged, contributed and maintained at Gleneagles; *Gleneagles Dominie* was devised by John Drewry to celebrate Simon Scott's 21 years of teaching with Gleneagles - Simon has now taught for more than 50 years and has devised more than 40 dances; *Silver Strings* was written by Simon Scott as an expression of gratitude for the *Vancouver Fiddle Orchestra's* accompaniment for the Gleneagles Balls, for Janet Wright's composition of the music for *Silver Strings*, for her 21 years of playing for the Gleneagles Balls and for her 13 years of leadership of the orchestra. Most recently, *Gleneagles Gold* was devised by Simon Scott, with accompanying music composed by Muriel Johnson, especially for the 50th and Golden Anniversary Ball and dedicated to the Gleneagles members and all participants who shared in the evening's remarkable celebration.

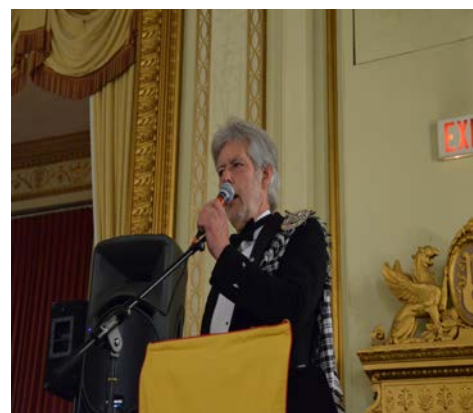
The full evening's program included:

Sandy Butterly
Button Boy
*Gleneagles**
White Cockade
Links with St. Petersburg
Neidpath Castle
*Eyrie in the Glen**
*Gleneagles Treasure**
Polharrow Burn
*Gleneagles Dominie**

Best Set in the Hall
*Silver Strings**
De'il Amang the Tailors
Montgomeries' Rant
Castle Douglas
Blooms of Bon Accord
*Gleneagles Gold**
Falls of Rogie
Reel of the Royal Scots
Waltz



Keith Errington, Chairman of the
 Gleneagles Executive Committee, 2013
 (Courtesy of Kerry McDevitt)



Simon Scott, Master of Ceremonies, and Treasurer
 of the Gleneagles Executive Committee, 2013
 (Courtesy of Kerry McDevitt)

In welcoming the Ball guests, Keith Errington identified the out-of-town locations from which many dancers had travelled: Calgary, Edmonton, Kelowna, Nanaimo, Naramata, Victoria, Washington State, and one dancer from Mexico. Simon Scott read letters of congratulation from the following: The Honourable Judith Guichon, Lieutenant Governor of British Columbia; Michael Smith, the Mayor of West Vancouver, and John Wilkinson, the Chairman of the Royal Scottish Country Dance Society in Scotland.

From Government House in Victoria

A Message from Her Honour the Lieutenant Governor

On behalf of Her Majesty Queen Elizabeth II, I am pleased to extend greetings to the Gleneagles Scottish Country Dance Club on its 50th anniversary and Golden Ball.

With roots that can be traced back to the Elizabethan era. Scottish country dancing has a long history as both a disciplined art with intricate patterns and a wonderful social activity. I believe it is the latter that has engaged so many dancers over the centuries and in fact, what brings you all here tonight to celebrate. With such lively music to accompany your steps and new friends to make at each turn, you will undoubtedly enjoy a most entertaining evening of dance and good fellowship.

Sincerely

Judith Guison OBC
Lieutenant Governor of British Columbia

Office of the Mayor
District of West Vancouver

Dear Simon and fellow Gleneagles Scottish Country Dancers

Re 50th and Golden Anniversary Ball

On behalf of Council, it gives me great pleasure to congratulate the Club on its 50th and Golden Anniversary Ball and to welcome all of you to this momentous occasion.

The history of the Gleneagles Scottish Country Dance Club is very much part of West Vancouver. The longevity of the Club is most assuredly attributed to the commitment of your members and your love of dance. I understand there are over 200 of you gathered today to celebrate.

I wish all of you a wonderful evening of dancing, celebration and camaraderie. I will think of you all on Robbie Burns Day !

Yours truly

Michael Smith
Mayor of West Vancouver

RSCDS

To
Gleneagles Scottish Country Dance Club

3rd December 2013

On behalf of the Management Board and all at RSDCD Headquarters in Edinburgh, I have great pleasure in sending many congratulations and our best wishes on the occasion of the Gleneagles Scottish Country Dance Club 50th Anniversary.

It is a great achievement, and I am delighted to hear that you are celebrating with a special Golden Anniversary Ball, with more than 200 dancers and music by the Vancouver Fiddle Orchestra. I hope you have a wonderful evening and that it is a memorable event for all concerned.

Here's to the next 50 !

Happy dancing

John Wilkinson
Chairman

Simon Scott also expressed appreciation to the members of the *Vancouver Fiddle Orchestra*, under the musical direction of Janet Wright since 2001 to the current year. He also pointed out that Davene Browne, the bass player of the orchestra, who had played originally with the *Schiehallion Band*, has played at more Gleneagles Balls than any other musician, and she continues with the *Vancouver Fiddle Orchestra* in playing at the 50th Anniversary Ball.

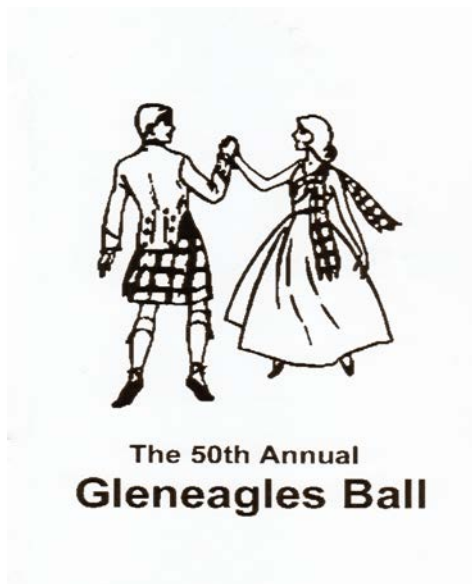


Janet Wright, 2013
Musical Director
Vancouver Fiddle Orchestra
(Courtesy of Kerry McDevitt)



Davene Brown, 2013
Bass Player
Vancouver Fiddle Orchestra
(Courtesy of Keith Errington)

Unique elements introduced for the 50th Ball celebration that guests discovered as they took their seats at their assigned dining table included an elegant souvenir program, embossed in gold with "The 50th Annual Gleneagles Ball", which featured a glossy white cover and the Gleneagles Club signifier of a dancing couple turning with right hands. On the first inside sheet the traditional greeting of "Ceud Mìle Fàilte – A Hundred Thousand Welcomes" was featured.



Ceud Mile Fáilte
A Hundred Thousand Welcomes

The 50th Annual Gleneagles Ball

8 December 2013
Pacific Ballroom
Fairmont Hotel Vancouver
The Vancouver Fiddle Orchestra

(Courtesy of Ross Dutcher, 2013)

The subsequent pages lay out the order of the dance program with a related photograph and text that gave insight into the historical association of each dance, several of which have been identified earlier with an asterisk* and gave recognition to the growth and character of Gleneagles and to several of the early teaching contributors to the Club.



Best Set in the Hall



Silver Strings



De'il Amang the Tailors



Montgomeries' Rant



Castle Douglas



Blooms of Bon Accord



Gleneagles Gold



Falls of Rogie



Reel of the Royal Scots



Waltz

Blooms of Bon Accord

Reel for 4 Couples 3C and 4C start on opposite sides

- 1-8 All set. 1C & 2C and 3C & 4C dance RH across. 1C cast down to 2nd place and 4C cast up to 3rd place while 2C dance up to 1st place and 3C dance down to 4th place.
- 9-16 1C and 4C cross RH. 1C cast to the top and 4C cast to the bottom of the set, where they join their partner in promenade hold. 1C and 4C dance into centre and round each other, passing RSh, to finish with 1C on the men's side facing up and 4C on the ladies' side facing down.
- 17-24 1C dance a reel of three on the men's side, giving RSh to 2M to begin while 4C dance a reel of three on the ladies' side, giving RSh to 3M to begin.
- 25-32 4C and 1C dance RH across in the centre, to finish with 4C facing up and 1C facing down. 4C cross up at the top and cast down to 2nd place while 1C cross down at the bottom and cast up to 3rd place.



John Drewry, 90 last July, started life the same year the RSCDS was formed. He was born in a thatched cottage near Melton Mowbray, built in the same decade as the founding of Aberdeen University, where he spent his working life. Bon Accord, or good agreement, is the motto of Aberdeen. John's dances, numbering over 800, are known and danced around the world. Though Miss Milligan referred to him as 'Mr Rondel', John devised many other formations, including set and rotate, corner pass and turn and petronella in tandem.

Simon Scott visited John in Aberdeen last July and asked if he had a favourite composition. John's reply? Blooms of Bon Accord.

De'il Among the Tailors

Reel for 3 Couples

- 1-8 1C and 2C set and dance RH across half way, set and dance LH across and back.
- 9-16 1C lead down the middle and back.
- 17-24 1C and 2C dance an allemande.
- 25-32 2C, 1C and 3C dance six hands round and back.

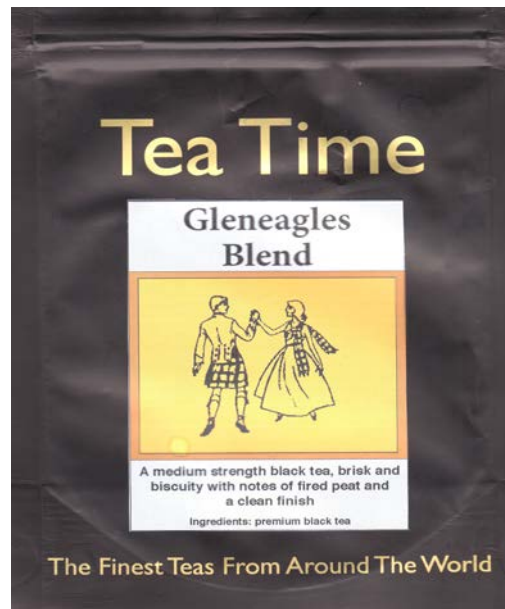


The band that played for the very first ball, and several others, was Murray Black and The Teuchters, all Scottish musicians from the Powell River Pipe Band. Others have included Angus MacKinnon and the Scots Canadians, Toronto's Stan Hamilton with Alasdair Fraser, San Francisco's Fiddlesticks and Ivory, The Alex Jappy Trio and Ian Price's Schiehallion Band. Ian later formed The Vancouver Fiddle Orchestra, which was joined for one ball by Seattle fiddler Calum MacKinnon.

The photo shows Gleneagles members Ian Price on accordion and Derek Hill on drums, Celia Collins on fiddle, VFO's Davene Browne on bass and Murray Shoolbraid on piano.

(Courtesy of Ross Dutcher, 2013)

The second item, a memento of the evening, was a package of a specially blended tea produced by the "Tea Time" company of North Vancouver. Described as "a medium strength black tea, brisk and biscuity with notes of fired peat and a clean finish". It was labeled as the "Gleneagles Blend".



(Courtesy of Ross Dutcher, 2013)

For the first time, Gleneagles hired a professional video-photographer to film the 50th Anniversary Ball celebrations. Dancers were advised by Simon Scott, that a camera crew would be present throughout the evening to record the Ball's program, the results of which would be formed into a commemorative DVD that is now available for purchase by interested Ball attendees through contact with the current Gleneagles Executive Committee.



Adrienne Salvail-Lopez,
Vancouver Hotel Banquet Manager, Meagan Casey,
Robert Lopez, 2013
(Courtesy of Kerry McDevitt)

As in previous years, Gleneagles Executive Committee Member, Adrienne Salvail-Lopez, once again magnificently monitored the many details for the Ball, together with the Vancouver Fairmont Hotel Events Co-ordinator Becky Parker to ensure that all requirements relative to the luncheon and hotel arrangements were maintained by the Hotel staff prior to and on the gathering of Ball guests.



Heather Fawkes, Mary Anne Mackay, Robert Lopez,
Adrienne Salvail-Lopez, Anne Brand, Libby Alexander,
Pat and Drummond Covers, 2013
(Courtesy of Kerry McDevitt)



Catering Staff, Fairmont Hotel Vancouver, 2013
(Courtesy of Kerry McDevitt)



Ed and Jean Wagstaff, 2013 *(Courtesy of Keith Errington)*



Drew Simpson, 2013 *(Courtesy of Kerry McDevitt)*



Jim Smith and Simon Scott, 2013
(Courtesy of Keith Errington)



Keith Errington, John Freeland and
Marilyn Mann, 2013 *(Courtesy of Kerry McDevitt)*



Adrienne Salvail-Lopez and Nell Bird, 2013
(Courtesy of Kerry McDevitt)



Margaret Doughty, Pat Johnson and
Marion Dutcher, 2013
(Courtesy of Kerry McDevitt)



Adele and Keith Wade, David and Elsie Foreman,
2013 (Courtesy of Kerry McDevitt)



Gunvor Teigland, Eileen Kejser and Douglas Muir,
2013 (Courtesy of Kerry McDevitt)

Guests at the 50th Annual and Anniversary Gleneagles Ball on Sunday, 8 December, 2013





Prior to the service of lunch, Mike Nichols invited the Ball dancers to stand while he said the Grace:

"Let us pray:

God Our Father, as we come to this 50th Annual Gleneagles Ball we are mindful of the rich heritage of this Scottish Country Dance Club and the many people who have made it such a rich and enjoyable experience over the last half-century.

The people who have led Gleneagles have been gifts to us – so we thank You for giving Mary Shoolbraid Brandon, Harvey Barnes, Simon Scott, May Loudon, Janet Dickson, Phyllis Gaskell, and Louise Murphy for the gift of dance and the gift of teaching dancers. Without them we would be rather lost on the dance floor tonight.

On behalf of those here tonight and able to experience this golden anniversary ball

- *we give thanks for friendships old and new which we will enjoy today*
- *we give thanks that we can move and dance and eat and laugh and celebrate*
- *we give thanks that our bodies will waken to the music and as we dance we will know the pleasures of rhythm and movement*
- *we give thanks for each person with whom we will partner in dance today, grace us to honour and esteem one another as we dance*
- *as the aromas of this banquet surround us we give thanks for the nourishment we will soon receive so that we will have energy to dance.*

*In Your honour Oh Lord, and for our delight we now go to table to eat and drink.
In Your honour and for our delight we will rise to dance.*

These things we pray:

- *in the name of the Father who has called us by name*
- *in the name of [Jesus] Yeshua who bore our sin and*
- *in the name of the Spirit who gives us all these gifts.*

Amen.”

Following a brief break after the luncheon, dancers gathered in the hallway adjoining the Ball Room to prepare for the traditional Grand March.



Piper Michael Beech leads the Grand March, 2013
Frances Picherack, Norma Errington, Simon Scott and Keith Errington
(Courtesy of Dynamic Weddings.ca)



The Grand March in Process, 2013
(Courtesy of Ross Dutcher)



The Grand March in Process, 2013
(Courtesy of Ross Dutcher)



The Grand March In Process, 2013 – Dancer Couples Separating into Sets
(Courtesy of Dynamic Weddings.ca)

Dance Elements:

Double Triangles: *Button Boy* and *Reel of the Royal Scots*



Half Diamond Pousette: *Neidpath Castle* and *Gleneagles Gold (1)*



Half Diamond Pousette: *Neidpath Castle and Gleneagles Gold (2)*



Ladies Turn under partner's arm and Set: *Gleneagles Dominie*



Men dance a Figure of Eight around their partner: *Gleneagles Treasure*



Cross with the Right Hand: *White Cockade*



Turn first corner with the right hand, pass partner's right-shoulder, turn second corner with the right-hand and pass partner's right-shoulder: *Reel of the Royal Scots*



Photographic kaleidoscope of the 50th Anniversary Ball:





The final, combined dance circles:





Piper Sandy Marshall, 2013
 (Courtesy of Keith Errington)

This colourful, wonderful evening of companionship, excellent food, stirring music, and up-lifting dances came to a close with the crisp notes and skirl of the bagpipe, played by Sandy Marshall. Sandy processed, in solo, up and down the centre of the ballroom, to provide a memorable rendition of the *Reel of the Royal Scots*. The *Vancouver Fiddle Orchestra* joined Sandy to play the dance once more for the ball guests, who gathered in a Gleneagles tradition of dancing this particular last dance and the closure of a long to be remembered 50th Anniversary Ball of the Gleneagles Club.



Gleneagles Scottish Country Club Dancers at the 50th Annual Ball, 2013
 (Courtesy of Kerry McDevitt)

After the Ball, letters of appreciation were received from Ian Price, the former leader of the *Schiehallion Band* from 1975 to 1987, and from the members of the *Vancouver Fiddle Orchestra* who extended congratulations for the organization of the Ball and appreciation for the inclusion of a round of applause given by the Ball dancers in recognition of the years of musical accompaniment provided by the *Vancouver Fiddle Orchestra*. Further letters were also received from May Loudon of Gleneagles, from Sandy Crosby and the Inverglenn Scottish Dancers, and from Eva Durance on behalf of the Penticton/Naramata Scottish Country Dancers.

On the occasion of the
50th Annual and Golden Anniversary Ball
of the **Gleneagles Scottish Country Dance Club, of British Columbia,**
the former and current Members of the Club extend a sincere thank you,

to the Management, Staff and Caterers of
the Canadian Pacific Hotel Vancouver and the Fairmont Hotel Vancouver
who have made each Ball an exceptional experience with respect to
the cuisine, the Pacific Ballroom facilities, and the hotel atmosphere,
throughout the 37 year period from 1977 inclusive to 2013

to all of the talented Musicians
and Members of the *Vancouver Fiddle Orchestra*
who have provided live or recorded music for these Balls,
over the 50 year period of 1963 inclusive to 2013

to all the Ball Guests,
numbering 8,000 and more,
who have attended and shared the Club's seasonal
Annual Balls
throughout the past 50 years
from 6 March, 1963 inclusive to 8 December, 2013

Ceud Mìle Taing

A Hundred Thousand Thanks

Acknowledgements

Archival Material:

Ray Eagle, Fellow of the Society of Antiquaries (Scotland)
Gleneagles Scottish Country Dance Club Archives
May Loudon

Anecdotal Material:

Imelda Beesley	Roy Edgell	May Loudon
Hilary Blair	Keith and Norma Errington	Hazel Mackie
Anna Brown	Heather Fawkes	Dal and Helen McCrindle
Ursel Brown	Ann Ferries	Leigh McGregor
Margaret Campbell	David and Elsie Foreman	Alison Moen
Rosemary Coupe	John Freeland	Louise Murphy
Lynda Davies	Phyllis Gaskell	Mike Nichols
Janet Dickson	Dorothy Hargreaves	Adrienne Salvail-Lopez
Celia Dodds	Norman and Susan Haug	Simon Scott
Margaret Doughty	Lynda Hewitt	Elizabeth Sliker
Margaret Duff	Moyra Heyerdahl	Elizabeth Smith
Marion Dutcher	Maureen Hood	Hellen Stephen
Ray Eagle	Helen Hughes	Neil and Jackie Wilkie
	Pat Johnson	

Committee of the 50th Anniversary Record:

Marion Dutcher: Interviews, Photo Set Up, Proof Reader, Research, Textual Drafts
Heather Fawkes: Proof Reader
Adrienne Salvail-Lopez: Document Review, Publication
Simon Scott: Document Review, Image Composition, Layout Consultation, Publication

Photograph Providers and Public Domain Websites:

Current and Former Gleneagles Scottish Country Club Members:
Imelda Beesley, Ursel Brown, Roger and Margaret Campbell, Ross Dutcher,
Roy Edgell, Keith and Norma Errington, Heather Fawkes, David and Elsie Foreman,
John Freeland, Moyra Heyerdahl, Helen Hughes, Pat Johnson, May Loudon, Helen McCrindle,
Mary Ann and Kerry McDevitt, Mike Nichols, Elizabeth Smith, Neil and Jackie Wilkie
and
Digital.westvanlibrary.ca,
Becky Parker, Conference Services Manager, Fairmont Hotel Vancouver
RSCDS-Vancouver Website

On behalf of the 2013-2014 Executive Committee of the Gleneagles Scottish Country Dance Club:

Chair:	Keith Errington
Vice-Chair and Archivist:	Marion Dutcher
Treasurer:	Simon Scott
Secretary:	Margaret Doughty
Membership Secretary:	Ursel Brown
Annual Ball Coordinator:	Adrienne Salvail-Lopez
Social Convenor:	Imelda Beesley
Class Teachers:	Simon Scott: Challenge and Experienced Dancers Louise Murphy: Beginner and Intermediate Dancers
Class Representatives:	Marion Dutcher, John Freeland, Susan Haug