

South Uist and Benbecula
Frank Rhodes

Monday 25th April to Friday 29th April, 1955.

Old man at Loch Awe from Argyll. ca.70 Sat. 23rd.

The only useful information which I got from this old man was about Babaty Bowster. In this dance the first man would do some steps 'if he were a dancer (like a cock showing off)' and then kneel and kiss the hand of the belle of the ball. He sometimes knelt on a handkerchief (never a cushion) just to keep his clothes clean, but he did not give the handkerchief to the lady. In later years the kneeling and kissing were left out; the first man merely selected a partner who in turn selected another man, this process continuing until all were on the floor when they would turn to lines of four for the Scotch Reel.

Murdu Murray, Tolsta, Lewiss. ca 18 Mon. 25th.
On the boat from Tiree to South Uist.

Murdu is an apprenticed electrician who has travelled throughout the Isles and to England. He has no information about solo dances but told me the following about dancing at weddings in Tolsta up to 10 years ago. The bride and groom started a scottish waltz (an ordinary couple dance) followed by the rest. The bride and groom try to slip away to the reception without being caught. If they are caught they get a rousting and the groom may have his shirt torn from his back. The bride and groom never went back to the dance, even if it went on until 7a.m. Murdu had heard of no wedding reels or kissing reels.

Mgr MacKellaig, Daliburgh, South Uist. Tue. 26th.
At the presbytery, Daliburgh.

Mgr. MacKellaig first told me that Donald Kennedy, who sometimes housed Ewen MacIachlan, died two months ago.

There has not yet been a wedding at which the wedding reel has not been danced by the bride, groom, chief bridesmaid and best man. After the first wedding reel the bride and bridesmaid dance with other pairs of men, though Mgr. MacKellaig has not seen them do more than three reels. The reels are strathspey time followed by reel of Tullock (with elbow hold), and are special dances watched by the guests. Guns are fired at the wedding reel and sometimes at the church service.

Dr. MacLean, Daliburg, South Uist.

Dr. Maclean is the only doctor in the bottom 14 miles of South Uist and in Eriskay. He collects folk songs with a tape recorder and proved most helpful in taking me to see old people in his area.

Morning Tue. 26th.

Dr. Maclean had heard of a dance Rhuilidhe Bhogsod, but neither he nor anyone I asked knew anything about it.

He suggested seeing Archie Macdonald and Mrs. Cambell of Garahellie.

Evening Tue. 26th.

At the dance with Donald Walker.

Dr. MacLean brought this information back from John MacIsaac, ca. 55 of Eriskay.

His father, Archie MacIsaac, was taught dancing on Eriskay by a stranger about 1870-1880. Of Eriskay weddings he remembers that the first reel was danced by the bride, groom, chief bridesmaid and best man, while in successive ones other men came in. (The doctor remembers the bride and bridesmaid doing six reels in succession.) John MacIsaac spoke of two types of reel, one in which the bride was not touched and one in which she was swung. This is the first indication of a reel (strathspey and reel) without reel of Tullock. He also spoke of final dances in which two principle guests (maybe the man on the house etc.) took the bride and groom in a reel and then off the floor, while two other guests took the bridesmaid and best man in a reel and then off the floor. John said that they were 'stolen away' i.e. Ghoid.

Soon after this reel the principle guests start the Goc-ard (cockade). They dance a reel and swing; then the lady throws a handkerchief to a man who throws it to a lady and both couples set and swing. The second lady throws the handkerchief to a man who selects a lady; the three couples set and swing. The dance continues until all are on the floor, all dancing in couples. Then they all leave (there are no foursomes at the end).

Fri. 29th.

Dr. MacLean checked the information about the cockade with John MacIsaac on Eriskay on the 28th. The cockade is used to end all dances. After the first couple have set and swung they separate and bring on two others. At the end of each set and swing the first man selects another lady while ~~his~~ she selects a man with whom she stays for the rest of the dance. Thus the first man brings on all the ladies. It is not clear how the handkerchief is used here. John MacIsaac confirmed that the dancers did not join for reels of four at the end.

Archie Monrowe, Loch Boisdale, South Uist, ca70

In the car with Mgr. MacKellaig.

Tues. 26th.

Archie Monrowe was taught to dance by a MacLeod from the mainland in 1904. He missed a few lessons and was then promised some more steps by his uncle, Donald Steel, who had the following dances from Ewen MacLachlan:

Highland Fling (10 steps)	Strathspey (10 steps)
Jack-a-Tar (10 steps)	Reel (10 steps)
Highland Laddie	Lads wi' the Kilt
Over the Water Charlie	Shubhian Trews
Scotch Blue Bonnets	Paddy O'Rafety
Also - Mailie a Chrandonn (Mary of the Brown Mast), a dance in which you went down on one knee.	

I got him out of the car to do a bit of Jack-a-Tar, but he would not dance anything else for fear of giving wrong information. I think that he knows more than he would admit then.

No

No special shoes were worn for dancing. The hands hung naturally or were placed on the hips. The dancer did not jump up; his body was absolutely still, and had he been dancing in a crowd with his feet obscured he would not have been picked out by the movement of his body. The style was the same for men and women.

Archie Monrowe said that Ewen MacLachlan came from Arisaig. He had lots of relations and many people still alive are related to him. Thus Ewen's sister (who came to South Uist as housekeeper to a priest) is a grand aunt of Donald MacDonald ca. 80 of Loch Boisdale. Donald however showed no knowledge of this or interest in it when Archie spoke to him about it some time ago. Also, Kathe MacLean of Pairsley near Glasgow is a niece of Donald MacDonald.

Of the other dances he knew little. He ^{knew} nothing of dancing at cross-roads or of wedding reels. The reel of Tullock was danced in South Uist when he was a boy. In the White Cockade partners were chosen by giving a handkerchief and the dance ended with any reel, foursome or ~~eight~~some.

See D.P. MacPherson, Warden of the Youth Centre,
Coatbridge: from Barra.

Angus MacLean, Smerclett, South Uist, ca.91
In the croft with Mgr. MacKellaig.

Tue. 26th.

When he was 7 or 8 Angus MacLean saw Ewen MacLachlan who was then old. He thought that Fr. John Chisom of Bornish brought Ewen to South Uist but did not think that Ewen was married. He told us that Ewen stayed with his (Angus) mother's brother Angus MacDonald of Garrynamonie.

Angus told us that there was a wedding reel (foursome) for the bride, groom, chief bridesmaid and best man at the begining and at the end of the festivities, but he knew no more about it. He told us that the kissing reel was always danced to the pipes, but that there was no solo dancing beforehand and no handkerchiefs or kneeling. He knew nothing of any Gaelic dances, plays or solos.

Donald MacDonald, Garrynamonie, South Uist, ca. 70.
By the croft with Mgr. MacKellaig.

Tue. 26th

Donald MacDonald said that Ewen MacLachlan came from Loch Aber. Hellen Kennedy of Edinburgh and Cn Charles Kennedy of Connel Ferry (Oban) should be able to give more information.

The only Gaelic dance or play of which he had heard was Damnsa bho balla ghu balla, and he knew nothing about that one. He had heard of Marbhadh na Beiste Duibhe as a saying for when anything odd or amusing happened, but had no idea where the saying came from.

He said that at swarees they did Petronella and highland dancing, though he had never danced a step in his life.

Dr. MacLean later told me that the term 'swaree' was in general use. He had seen somewhere a small book about these gatherings. In his opinion the term was introduced by the Roman Catholic church.

Donald Allan Morrison, Greybridge, South Uist. ca.45
D.A.M. was driving the S.C.W.S. mobile shop when Mgr. MacKellaig and I met him.

Tue. 26th

Donald Allan Morrison said that Ewen MacLachlan died at Cumhag (747325) (the word maens narrow or pass) and was buried at Howmore. According to Mgr. MacKellaig there would be no church records of the burial. Ewen used to stay odd nights with Kate Morrison at Pollachar.

See John Campbell of Ormoclege.

Donald suggested that I should see John Campbell

Patrick Steel, North Boisdale, South Uist, ca.70
Mgr. MacKellaig stopped the car to talk to him.

Tue. 26th

Patrick told us that he had heard of the steeling reel in which the four were taken away in succession. He said that any reel was used, not necessarily a reel of Tullock.

Ordinary shoes were worn for dancing. Both men and women hooched and used their arms. They danced the Scotch reel, Petronella, Flowers of Edinburgh and four hands across. His hazy description of the last dance was a bit like the begining of the eightsome.

Mrs. Donald MacDonald, Daliburg, South Uist, ca. 90
In the house with Miss Harriet MacDonald. Tue. 26th.

Mrs. Macdonald is Rõtchains widow. She has very little English and the whole conversation was very slow and laborious, nearly all of it being translated by Miss Harriet.

She thought that Ewen came from Aberfeldie. She had heard of the steeling reel but would say nothing about it. She had heard of none of the Gaelic dances.

Kate Morrison, Greybridge, Daliburg, ca.87
In the house with Mrs Morrison Jnr., wife
of Donald Allan Morrison.

Tue. 26th

Kate Morrison said that Ewen MacLachlan came form Glasgow where he was born. I asked whether he had travelled about a lot and was told that he was a great walker, but Kate did not think that he had been to the continent.

He taught the catechism and dancing up and down the island, and sometimes stayed with her father at Pollacher. That was about 80 years ago when, she thought, Fr. MacDonald was priest (at Daliburg?). She did not say whether she had seen Ewen, but implied that she had. He had only two fingers on one hand and three on the other. He did not marry to her knowledge.

She had no Gaelic dances except Dannsa na Dunnag (as a childrens dance), and Dannsa na Amadaim. Her mother had told her that Ewen did the latter dance. He would make them all sit in a circle and then dance round making faces at all the pretty girls ('that was one step') and then would hop round on one buttock. She could remember no more of this.

The first dance of a wedding was a Scotch reel called Ruidhleadh na Bainnse. The next morning there was another reel, this time without the reel of Tullock, in which at some point the bride was stolen by two men and her place was taken by another girl; the groom was then stolen by two women and his place was taken by another man; the bridesmaid and the best man went on dancing. The bride and groom were taken to the grooms house and put to bed where they stayed all day. They were woken with guns and pipes in the evening, when there was a Banais Tighe, a second festivity. She had heard of nothing special connected with veils.

Mrs. Morrison Jnr. Thought that the steeling reel was a reel of Tullock and that the steeling was done by only one person. They both told me that there were guns at the wedding ceremony and at the wedding reels.

Kate Morrison remembered the Scotch reel with circling instead of figures of eight. The dancers started side by side; the ladies circled to places and the men followed them to end in line facing their partners. They might or might not change partners later; and they might or might not use the reel of Tullock.

All dances ended with the kissing reel. Everyone sat down and one man spread a towel on the floor in front of one of the ladies who knelt on it to kiss the man. She could remember no more, but confirmed the use of the towel.

She said that at dances ladies did not use their arms and only the young women hooched.

I saw Kate Morrison again on Fri. 29th to enquire about Ruidhleadh na Fabhair which I heard of first on Wed. 27th from Roderick MacPherson.

Donald Walker, Daliburg, ca. 35

Tue. 26th

At his practice dance. Dr. MacLean came later.

Donald was taught by Rotchain who was a pretty bad teacher, merely showing his pupils the steps and then leaving them to sort things out the best they could. He had heard of a dance Dannsa na Dunnag in which four people hunkered holding hands in a circle ~~while~~ ^{with} another one in the centre called.

He told me of a dance Carraig Fhearguis, a solo with complicated arm movements, done by Rotchain.

Dr. MacLean later explained that Maillie a Chrandonn was sung to the tune Carraig Fhearguis and he played me a tape recording of it.

I took down Donalds sword dance but give it with his First of August collected on Fri. 29th.

Roderick MacPherson, Liniclett Muir, ca.75 Wed. 27th
In his house in Benbecula.

Roderick had very little information about Ewen; his only remark being that Ewen was a tall man, he could put out the lamps hanging high on the wall with his feet.

He learned his solo dances from his father (who learned from Ewen an Eocher) and his mother, a MacIntosh of Garrynamonie who worked for Fr. MacIntosh (no relation) in Eocher and learned her dancing there. Roderick had seen Miss Forbes, Highland Laddie, Highland Fling, Gillial an Fheilidh, Swords etc. He had picked some of them up but had never been taught them properly. I give part of his sword dance and part of Gillial an Fheilidh here, and his Highland Laddie on Fri. 29th.

Roderick thought that Cailleach an Dudain was a dance for one person. He had heard of no other Gaelic dance except Dannsa na Dunnag, and he would say nothing about that. A woman of about 25 who was in the house smiled at the mention of Dannsa na Dunnag but said that she knew nothing about it. He had not heard the tune Tri Chosan Coarach.

He had however heard of a solo dance Carraig Fhearguis, but he had neither seen it nor heard a tune of that name. He knew of no song or dance Mailie a Chrandonn.

The first wedding reel is still danced. Roderick had heard of steeling the bride and groom away, though not from the middle of a reel. There used, however, to be a Rhuileadh na Fabhair (favour, flower, bouquet). In this reel the pipes were decorated with ribbons and the men wore flowers. He could not give me a clear idea of how it was danced.

All dances used to end with the Cockade. After all have sat down in a circle one man chooses a partner by throwing her a handkerchief. The handkerchief is thrown from one to another until all are one the floor, when they turn into fours and dance a Scotch reel to end the dance. There is no kissing, no solo dancing and no Pog a Toshach.

He could remember dancing outside to the pipes in the summer. There was no mention of dancing to Puirt-a Beul at the cross-roads.

Of the dances performed in his youth he could remember the Scotch reel, eightsome reel, Petronella haymakers jig, Flowers of Edinburg, polka, schottish, strip the willow, quadrilles, circassian circle.

Normal shoes were worn for social and for solo dancing. The hands were allowed to hang loosely for the Hebridean solos, and sometimes ladies held their skirts.

Gillial an Fheilidh.
Lads wi' the kilt.

Roderick gave me two steps of this dance. I took them on Wed. 27th. and checked them on Fri. 29th. His tune was as written (as near as I could tell) and he gave me the first ~~16~~ bars in 10 secs. while dancing. Throughout the dance the arms hang loosely. It is a free flowing dance with little precision of footwork. In both steps which he gave me, the dancer moves round a circle in a clockwise direction. It is not clear whether he takes 16 bars for the circle or whether he completes his circle in 8 bars and then goes back or round again in the other 8 bars of each step.

1st. step.

- (1) 1. Hop on L foot and shake R foot from loose 4th low aer to 5th low aer and out again.
c. Hop or rise on L foot and shake R foot in and out again.
2. Drop on to R foot and take weight off L foot.
(2) Repeat (1) contrariwise.
(3) Repeat (1).
(4) 1. Jump and land on both feet with L in front of R.
2. - - - - - R in front of L.
(8) Repeat (1) - (4) contrariwise.
(16) Repeat (1) - (16) contrariwise.

2nd. step.

- (1) 1. Hop on L foot and beat with R foot in loose 3rd posn.
c. Hop or rise on L foot and beat with R foot there again.
2. Beat with L foot.
(2) 1. Hop on L foot and beat with R foot in loose 5th rear posn.
c. Hop or rise on L foot and beat with R foot there again.
2. Beat with L foot.
(4) Repeat (1) - (2) contrariwise.
(6) Repeat (1) - (2).

- (7) 1. Jump and land on both feet with R in front of L.
 2. - - - - - L in front of R.
 (8) Repeat (7).

I presume that these 8 bars are repeated contra.

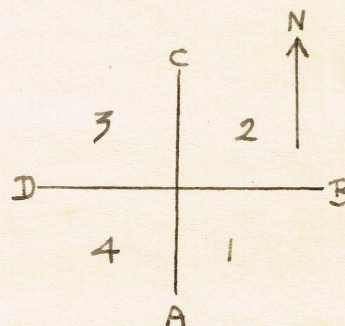
Sword Dance

A sword dance done clockwise!

1st. step.

- (1) ~~Pas de Basque~~ L foot at A facing N.
 (2) ~~Gillie Callum~~ R foot at A facing N.
 (3) - - - L foot in 4 turning L.
 (4) - - - R foot in 4 facing E.
 (5) - - - L foot at W facing E.
 (6) - - - R foot at W facing E.

He then said something about high cuts
 but went on to complete the circle in 116 bars.



2nd. step.

- (1) ~~Pas de Basque~~ L foot 4, R foot 3.
 (2) ~~Gillie Callum~~ R foot 1, L foot 2.
 (3) - - - L foot 3, R foot 2.
 (4) - - - R foot 3, L foot 2.
 (5) - - - L foot 2, R foot 1.
 (6) - - - R foot 2, L foot 1.

He went on to do some jumps which I could not
 get down.

3rd. step.

- (1) ~~Pas de Basque~~ L foot 4, R foot 3.
 (2) ~~Gillie Callum~~ R foot 4, L foot 3.
 (3) - - - L foot 3, R foot 2.
 (4) - - - R foot 3, L foot 2.
 (5) - - - L foot 2, R foot 1.
 (6) - - - R foot 2, L foot 1.

He went on to indicate high cuts. at B.

Quick Time.

He was most energetic about this but quite incoherent.
 I only saw the first four Pas de Basques.

- Pas de Basque L foot 4, R foot 2.
 - - - R foot 4, L foot 2.
 - - - L foot 3, R foot 1.
 - - - R foot 3, L foot 1.

Angus John MacLellan, Hacklett, Benbecula. ca. 73.
In the croft with his wife and child. Wed. 27th

Angus said that Ewen MacLachlan came from South Uist where he taught the catachism. He had no idea where or when Ewen died.

Angus sang the song Maille a Chrandonn as recorded by Dr. MacLean, but he had not heard of a dance of that name. He had heard of a dance Carraig Fhearguis, but had not seen it or heard a tune for it.

He said that the tune for the First of August is the White Cockade; and the tune for Tri ~~Chosan~~ ^{Shochan} Coarach is Cailleach an Durdain. Neither he nor his wife had heard the tune Tri Chosan Coarach which Tom Flett gave me.

In the middle of a very fine evening of singing and dancing I collected this fragment of a sword dance from Angus.

Sword Dance

1st. step.

This is the same as Roderick MacPherson's first step. Angus was clear that there were high cuts at the points, and he said that they did not do Pas de Basque, spring, high cuts at the points. The step is repeated round to the original place.

2nd. step.

- (1) 1. Hop on L foot in 4 and point R foot in 1.
- 2. - - - - 4 and point R foot in 4 (5th).
- (2) 1. - - - - 4 and point R foot in 1.
- 2. - - - - 4 with R foot in front leg posn.
- (4) Repeat (1) - (2) contrariwise.
- (5) ~~Pas de Basque~~ L foot in 4 turning L.
- (6) ~~Gillie Callan~~ R foot in 4 facing E.
- (8) High cuts at D.
Repeat round to original place.

3rd. step.

- (1) ~~Pas de Basque~~ L foot 4, R foot 3.
- (2) ~~Gillie Callan~~ R foot 4, L foot 3.
- (3) - - - L foot 4, R foot 3.
- (4) ~~3/8~~ - - - R foot 4, L foot 3.
- (5) - - - L foot 3, R foot 2.
- (6) - - - R foot 3, L foot 2.
- (8) High cuts at C.
Repeat round to original position. It is not clear whether the step is repeated to make it up to 32 bars.

4th. step.

4th. step.

A very rough indication of this step was given. It is a quick time step danced diagonally across the swords. I noted that the Pas de Basques are danced in 4h (with L foot), then 2, 3 and 11.

I saw Angus again the next day.

Roderick MacLean, Kilauley, Eochar ca. 67.

Postman; I met him on his rounds and went with him to his brothers house. Thu. 28th

Roderick and his brother said that for the first wedding reel the bride danced with the best man and the groom danced with the chief bridesmaid. For the second wedding reel the bride and groom danced together. This was followed by the Rhuidhleadh na Bainnse. They had vague memories of steeling, but could tell me nothing about it.

I got the same account of wedding reels from Mrs. MacKay, wife of Peter the Row, Liniquie, Eochar. Peter was still in bed and I was not able to see him.

Roderick showed me a very little of his sword dance which is an ordinary anticlockwise dance. I managed to take down some of his First of August. He constantly quoted John MacLeod as the man who knew this dance.

First of August

I took these steps while with Roderick on his rounds and in his brothers house. He danced to the tune White Cockade. His catch in was a hardly visible flicker and his treble was performed very close in to the foot.

1st. step.

- (1) 1. Hop on L foot and shake R foot from loose 4th aer to low 5th aer and out again.
- b. Hop or rise on L foot and shake R foot again.
- 2. Drop on to R foot and just take weight off L.
- (2) Repeat (1) contrariwise.
- (3) Catch in R and treble L.
- (4) Repeat (3) contrariwise.
- (6) Repeat (1) - (2).
- (8) Catch in R and double treble L.
- (16) Repeat (1) - (8) contrariwise.

2nd. step.

- (2) Catch in L and double treble R.
- (4) Repeat (1) - (2) contrariwise.
- (5) Catch in L and treble R.
- (6) Repeat (5) contrariwise.
- (8) Repeat (1)-(2).

3rd. step.

- (1) 1. Step forward on to L heel
- b. Bring R heel up beside L.
- 2. Step back on to L toe.
- (2) 1. Step back on to R toe beside L.
- 1. Step forward on to L heel.
- b. Bring R heel up beside L.
- 2. Step back on to L toe.
- (3) Catch in R and treble L.
- (4) Repeat (3) contrariwise.
- (6) Repeat (1)-(2) contrariwise.
- (8) Catch in L and double treble R.
- (16) Repeat (1)-(8) contrariwise.

4th. step.

I took these bits from one showing before Roderick went.

- (1) 1. Jump forward on to both toes.
- b. ~~Right Balance~~ out taking weight on both heels.
- 2. ~~Right Balance~~ out taking weight on both toes.
- (2) Not recorded.
- (3) Catch in R and treble L.
- (4) Repeat (3) contrariwise.
- (6) Repeat (1)-(2).
- (8) Catch in and double treble. (I did not get whether he started R or L.)

Mrs. Monk, Creagorry, Benbecula. ca. 70. Thu. 28th

In the house with Ian MacLachlan, and Mrs. Edwards.

Mrs Monk sang the tune for Tri ~~Chosan~~ ^{Croidhan} Coarach which she gave Tom before. She had not heard the manuscript version of Tri ~~Chosan~~ ^{Croidhan} Coarach.

She also sang part of a song about a foolish soldier which started

Amadain goraig goraig
Amadain goraig shighlar.

However she had not heard of any game or play connected with it.

She said that she had seen Cailleach an Dudain danced by two people, one of whom was drunk and fell down and was beaten with a stick by the other. It was very amusing. As Tom pointed out later, Angus John or Ian may have been talking.

She said that Dannsa na Dunnag was just a childrens circle game.

According to Mrs. Monk Ruidhleadh nan Coilleach Dubha was an ordinary foursome reel. Here, as in all foursomes, there was a circle and not a figure of eight. All the dancers step danced at once, and the men danced back to back in the middle.

Mrs Monk knew no other Gaelic dances or plays.

Though she knew no song or dance Carraig Fhearguis, she did know a song Maillie a Chrandonn (not a dance). The song was composed in praise of a girl, Mary with the round face and brown hair, who put up the composor for a night when he was lost and set him on his way again the next day. (Dr. MacLean's version is slightly different. In his the song is in praise of a rock Carraig Fhearguis which the lost man remembers and so gets back on to his track.)

Concerning dancing at weddings, Mrs. Monk said that for an evening wedding it would take until about midnight for all the guests to eat, and only when they had all finished would the bridal party leave the table and go to dance the wedding reel. For the first wedding reel the bride dances with the best man and the groom with the chief bridesmaid. The bride and bridesmaid are then taken by other men in succession and do several (4) reels. The dance sometimes has a reel of Tullock and sometimes not.

At about 2 a.m. ribbons are tied on the big drone and the bride partners the groom in the Rhuidhleadh na Fhabar, another Scotch reel. The ladies, having pinned their favours on the man they like best, all dance the Rhuileadh na Fhabar.

She confirmed that guns are fired at the wedding ceremony and at the reels.

Mrs. Edwards, with whom Mrs. Monk lives, said that when she was married in Glasgow some friends from Barra planned to steel her away in Rhuidhleadh na Ghoid; she had no idea how they were going to do it because they failed.

Neither of them had heard anything about a dance connected with veils.

For the last dance of the evening, The Cockade, a man took a handkerchief and walked round the room. The handkerchief was handed on to a woman then to a man and so on, the chosen people joining in the walk round. When all were on the floor they turned to lines of four for the Scotch reel and the piper played Pog a Toshack, but there was little kissing. There was no kissing when the handkerchief was handed on; and the first man did no solo dancing.

Angus John MacLellan, Second visit.

Thu. 28th

Everyone on the island is invited to a wedding and all send a chicken and other food as well as a present. Thus up to 400 may feed at a wedding in many sittings. The bridal party used to sit through all the sitting, but now they only sit through 3 ~~of~~ 4. Those guests who are not feeding at any time usually dance. When all the first meals are over, that is about midnight, the bride and best man and the groom and bridesmaid dance the wedding reel. Then the bride and bridesmaid are taken up by other men for more reels. It used to be said that the first man to get the bride would marry next, but now even married men grab for her. Morning tea is then served to all in turn.

At about 3 a.m. the Rhuileadh na Fhaber is danced. The bride partners the groom and the best man dances with the bridesmaid. It is a Scotch reel and it is only danced once. Boxes of many kinds of artificial flowers are provided so that the ladies can pin them on the men of their choice (or on their first partners of the evening). Thus some men have many flowers pinned on their lapels. There is a normal choice of partners for the general Rhuileadh na Fhaber which follows.

Angus knew nothing about a dance with the veils.

I noted two other things in the evening. His version of the tune Gillial an Fheilidh was as printed, a four bar phrase repeated four times and then a sixteen bar phrase. He gave me 16 bars in 20 seconds. Then I collected from him this version of Highland Laddie. There is one step missing, *the tenth step being the same as the first.*

Highland Laddie

This is a lively dance. Sometimes dancing shoes were worn to obtain better pointing. He gave me the steps in the order 1, 8, 2, 4, 3, 5, 6, 7; and his time was 16 bars in 18 secs.

1st. Step.

Exactly as ours. His shuffles were definite skuffling ones.

O.W. is here very loose with hardly any brush in or lift of the back foot. I described it in my notes as 'spring up, double beat R foot, beat L'. Ronde is here a low loose ronde with low hops and not too much shaking of the working leg.

2nd step

- (1) 1. Hop on L foot taking weight off R foot.
- b. Step on to R toe to R.
- 2. Close L foot to R foot.
- (2) Repeat (1) contrariwise.
- (4) Ronde L and R.
- (6) Repeat (1)-(2).
- (8) Shuffles R L R L.
- (16) Repeat (1)-(8) contrariwise.

3rd step

- (2) O.W. R and L.
- (3) 1. Spring on to both feet with R in front of L.
- b. Step on to R foot to R.
- 2. Close L foot to R foot.
- (4) Repeat (3) contrariwise.
- (6) ~~Repeat (1)-(3)~~. O.W. R and L.
- (8) Shuffles.
- (16) Repeat (1)-(8) contrariwise.

4th step

- (1) 1. Step on to R heel to R.
- b. Close L foot to R foot.
- 2. Step on to R toe to R.
- b. Close L foot to R foot.
- (2) 1. Step on to R heel to R.
- b. Close L foot to R foot.
- 2. Step on to R toe to R.
- (4) Repeat (1)-(2) contrariwise.
- (6) O.W. R and L.
- (8) Shuffles L R L R.
- (16) Repeat (1)-(8) contrariwise.

5th step

- (2) O.W. R and L.
- (3) 1. Spring forward on to L foot.
- 2. Spring forward on to R foot.
- (4) 1. Hop back on R foot.
- b. Hop back on R foot.
- 2. Drop back on to L foot.
- (6) O.W. R and L.
- (8) Shuffles.
- (16) Repeat (1)-(8) contrariwise.

6th step

- (1) Ronde R.
- (2) Back step with hop R and L.
- (4) Repeat (1)-(2) contrariwise.
- (6) O.W. R and L.
- (8) Shuffles.
- (16) Repeat (1)-(8) contrariwise.

7th step

- (1) 1. Hop on L foot with R in 2nd.
- 2. Hop on L foot with R in 5th rear (almost touching the ground).
- (2) O.W R.
- (3) Ronde R.
- (4) Ronde R (nice control is required to ronde again in the same direction as before).
- (8) Repeat (1)-(4) contrariwise.
- (16) Repeat (1)-(8).

8th step

- (1) 1. Spring and land on L foot beating R heel in loose 3rd.
- 2. Beat R heel in loose 3rd.
- 2. Beat L foot.
- (2) As (1) but beat with R toe.
- (3) Ronde R.
- (4) 1. Step on to L heel to L.
- 2. Close R foot to L foot.
- 3. Step on to L toe to L.
- 4. Close R foot to L foot.
- (8) Repeat (1)-(4) contrariwise.
- (16) Repeat (1)-(8).

Roderick MacPherson, second visit.

Fri. 29th

After seeing Angus John's version of Highland Laddie I went back to see Roderick who gave me the following.

Highland Laddie

O.W. is here exactly the same as Angus John's.
Shuffle means here place the feet with hardly any indication of skuffing.

The steps were given to me in order from 1 to 10.

1st step

Exactly as ours.

2nd step

- (2) O.W. R and L.
- (4) Ronde R and L.
- (6) O.W. R and L.
- (8) Shuffles.
- (16) Repeat (1)-(8) contrariwise.

3rd step

- (2) O.W. R and L.
- (3) 1. Hop on L foot taking weight off R foot.
- b. Step on to R foot forward and to R.
- 2. Close L foot to R foot.
- (4) Repeat (3) contrariwise.
- (6) O.W. R and L.
- (8) Shuffles.
- (16) Repeat (1)-(8) contrariwise.

4th step

- (1) 1. Step on to R heel to R.
- b. Close L foot to R foot.
- 2. Step on to R toe to R.
- b. Close L foot to R foot.
- (2) 1. Step on to R heel to R.
- b. Close L foot to R foot.
- 2. Step on to R toe to R.
- (4) Repeat (1)-(2) contrariwise.
- (6) O.W. R and L.
- (8) Shuffles.
- (16) Repeat (1)-(8) contrariwise.

5th step

- (2) O.W. R and L.
- (3) 1. Spring forward on to L foot swinging R leg round to front.
- 2. Spring forward on to R foot swinging L leg round to front.
- (4) 1. Hop back on R foot and start to swing L leg back again.
- 2. Hop back on R foot and finish swinging L leg round to back.
- (6) O.W. R and L.
- (8) Shuffles.
- (16) Repeat (1)-(8) contrariwise.

6th step

- (1) Ronde L.
(2) Back step with hop twice finishing with R foot at side of L leg.
-(4) Repeat (1)-(2).
-(6) O.W. R and L.
-(8) Shuffles.
-(16) Repeat (1)-(8) contrariwise.

7th step

- (1) 1. Hop on R foot with L foot in low front leg posn.
2. Hop on R foot with L foot in low back leg posn.
(2) O.W. L.
(3) Ronde L.
(4) Ronde L.
-(8) Repeat (1)-(4) contrariwise.
-(16) Repeat (1)-(8).

8th step

- (1) 1. Spring and land on L foot beating R heel in loose 3rd posn.
b. Beat R heel in loose 3rd posn.
2. Beat L foot.
(2) As (1) but beat with R toe.
(3) Ronde R.
(4) 1. Step on to L heel to L.
b. Close R foot to L foot.
2. Step on to L toe to L.
b. Close R foot to L foot.
-(8) Repeat (1)-(4) contrariwise.
-(16) Repeat (1)-(8).

9th step

- (1) 1. Hop on L foot with R foot in low front leg posn.
2. Hop on L foot with R foot in low back leg posn.
(2) O.W. R.
(3) Ronde R.
(4) 1. Step on to L heel to L.
b. Close R foot to L foot.
2. Step on to L toe to L.
b. Close R foot to L foot.
-(8) Repeat (1)-(4) contrariwise.
-(16) Repeat (1)-(8).

10th step

Exactly as the first.

Garry helle
Mrs. Campbell, Garahellie, Daliburgh, ca 90. Fri 29th
In the house with Mrs and Mr Archibald MacDonald.

From Mrs Campbell I learned that Ewen MacLachlan was trained for the priesthood but was not allowed to give communion. He came from the mainland and went back there frequently. She had no idea when or where he died. Ewen told the following story to his pupils; one of whom was Mrs Campbell's uncle, John Wilson. Mrs Campbell had the story from her mother.

Ewen was told by a lady in Arisaig that one day, while ploughing, her husband turned up a beautiful statue of a lady. It was in no way broken so he cleaned it up and took it home where he put it in the mantle piece. The weather immediately broke. There were gales and continuous rain. One day the lady saw the statue smiling, so she said, "He who hath given thee power to smile hath given thee power to tell me who thou art!" "Just so, said the statue, "I am one of the bad angels who came down from heaven with satan, and you will get no good weather until you put me back exactly where you found me."

According to Mr. MacDonald, Ewen was a small man. Of his dances they knew the names First of August, Over the Water, Highland Laddie, Scotch Blue Bonnets, and Scotch Maker. Mrs. MacDonald gave the tune Dornock Links for Scotch Maker.

They all had the tune Gillial an Fheilidh, but had not heard of a dance of that name. Mrs. Campbell gave the spurious story that the tune was composed at a battle in the Crimean war and that it drove the Highlanders so out of hand that it was never again used in battle.

Dannsa na Dunnag was performed with the hands under the knees to any lively tune. It had no set form and later it came to be a saying applied to anyone who could not dance.

Mrs Campbell had heard of Rhuidhleadh na Coileach Dubhe, but had never seen it. She had not even heard of Cath nan Coileach.

She had tunes Amadain Goraig Goraig, Cailleach an Dudain and the printed tune Tri Chosan Coarach, but no dances.

Mrs Campbell remembered that all Scotch reels had circles and not figures of eight, and that there was no changing of partners.

In the wedding reel there was always strathspey and reel of Tullock and the bride danced all the time with the best man in the strathspey part and only went with the groom for part of the reel of Tullock. Similarly the groom and bridesmaid danced together all the time in the strathspey part. In the reel of Tullock the bride and groom were stolen away and someone else took their place. It was so well arranged that many did not see it happen, but she could give no details of how it was done. There seems to have been only one wedding reel and that immediately after the tables. I gathered that the bride and bridegroom had only half a foursome before being stolen away.

The Rhuidhleadh na Fhabar followed immediately after the wedding reel. In those days the bride wore a wreath of flowers on her head so there was no veil.

Every dance ended with the Cockade. The first man in this threw a handkerchief at a lady and they kissed while the pipes played Pog a Toshack. There was no solo dancing at the beginning. It appears that the first four on the floor danced and then the first couple were displaced by another couple. There was then a rapid general snowball of no fixed form until all were on the floor.

Mr. MacDonald said that McDougal (1900) taught Flowers of Edinburgh, Lances, Quadrilles etc, but did not to his knowledge teach any solo dances. His piper was John Steel of North Boisdale.

Mrs Campbell came from Loch Eynort.

Mrs MacLeod, Ormaclett, ca. 93
Via Dr. MacLean

Fri. 29th

Dr. MacLean visited the house and returned with this information. (Mrs. MacLeod has very little English.) Ewen had a house in a now uninhabited spot Cumhag where there is still a place known as MacLachlans ruin. She had seen Ewen and declared him to have been a small bent man.

Neil Walker, Bornish, ca. 83
With Dr. MacLean in the post office.

Fri 29th

Neil's father lived next door to Ewen at Cumhag. Ewen lived with a certain Mary daughter of Ronald, but when she died he went to the dogs and went about living with many poeple. Eventually he died in South Loch Boisdale

while living with some MacDonalds to whom he was related. Some MacDonalds of Loch Eynort (according to Dr. MacLean the same family who moved) took most of Ewen's books. Niel said that there were a lot of books but I could not discover whether there had been any manuscripts. He was 'not very old' when he died, and danced almost to the end. Neil thought that Ewen was buried at Howmore.

Ewen was a small man. He was in France for a number of years.

Kate Morrison, Second visit.
Back at Greybridge.

Fri. 29th

When Ewen came to South Uist it was to Bornish. He then travelled up and down the Island walking along the Macher, there being no high road then. It was in this way that he reached her father's house.

At Kate's mother's wedding Ewen jumped on to the shoulders of a man who was dancing a Scotch reel and went through the figure eight there. Later he put out the lights on the wall (5'6") with his toe while dancing.

Ewen died at Howmore.

Kate knew the song Amadain Goraig Goraig but did not know whether it was used for the dance Dannsa na Amadain.

In Rhuidhleadh na Fhabar the favours used to be ribbons which were fastened on the shoulders. These changed to flowers about 60 years ago, a date which she got by remembering different weddings when ribbons and flowers were used.

Donald Walker, Second visit.
In the house with his wife and children.

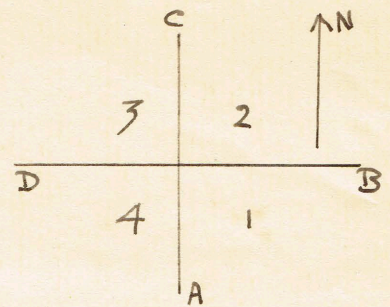
Fri. 29th

On this occasion I took down some of his First of August and his Over the Water. I give first the sword dance which I collected on Tue 26th.

Sword Dance

1st step
Standard.

- (1) Gillie Callum R foot in 1 facing N.
(2) Gillie Callum L foot in 1 facing N.



2nd step.

- (1) Gillie Callum R foot in 1 facing N.
- (2) - - L foot in 4 facing N.
- (3) - - R foot 1, L foot 2.
- (4) - - L foot 4, R foot 3.
- (5) - - R foot 1, L foot 2.
- (6) - - L foot 4, R foot 3.
- (8) Jumps in 1 and 2 as usual to end at B facing W.

Repeat to C, D and back to A facing N.

3rd step

- (1) Gillie Callum R foot in 1 facing N.
- (2) - - L foot in 4 facing N.
- (3) Drop on R foot in 1, point L in 4.
Hop on R foot in 1, point L in 5th posn.
- (4) Hop on R foot in 1, point L in 2.
Hop on R foot in 1, carry L foot over 3.
- (5) Drop on L foot in 4, point R in 1.
Hop on L foot in 4, point R in 5th posn.
- (6) Hop on L foot in 4, point R in 3.
Hop on L foot in 4, carry R foot over 2.
- (8) Jumps in 1 and 2 as usual to end at B facing W.

Repeat to C, D and back to A in 4 facing E.

4th step

- (1) Hop twice on R foot in 4 pointing L toe then heel in 1.
- (2) Repeat (1).
- (3) Hop twice on L foot in 4 pointing R toe then heel in 1.
- (4) Repeat (3).
- (5) Hop twice on R foot in 1 pointing L toe then heel in 2.
- (6) Hop twice on L foot in 1 pointing R toe then heel in 2.
- (7) Jump on to R foot in 1 pointing L foot in 2.
Jump on to L foot in 1 pointing R foot in 2.
- (8) Repeat (7).

Repeat to C, D and back to A in 4 facing E.

(This means that the last two bars of this figure

Quick Time be changed

- (1) Gillie Callum R foot 1, L foot 2, facing N.
- (2) - - L foot 2, R foot 1, facing S.
- (3) - - R foot 2, L foot 1, facing W.
- (4) - - L foot 1, R foot 2, facing W.
- (8) Repeat (1)-(4) to C facing S.

Repeat to A, to C and back to A facing N.

First of August

Donald was very shaky about the dance. He had lost the treble completely, though he knew what he wanted to do. He was quite happy about variations and in particular did not mind whether the close had placed feet or skuffings. 'You work it out as you want,' he said. He used both hands except for the 4th step where he used alternate hands to feet. It was wrong to have the hands up for the shuffles in Over the Water and for the close here; but he still put his hands up for buoyancy. He gave me the steps in the order 2, 3, 1, 4, 5; his only other step, the 6th, being lost.

Treble is here a wide swinging step with the other knee well bent. This was Rotchains style.

1st step

- (1) Catch in R and treble L. /
- (2) Catch in L and treble R. / Moving forward.
- (4) Back step with hop R L R L. / Moving back.
- (6) Repeat (1)-(2).
- (8) Shuffle R R L R.
- (16) Repeat (1)-(8) contrariwise.

2nd step

- (1) 1. Jump to land on both feet apart.
- b. Jump to land on both feet R in 5th.
- 2. Jump to land on both feet apart.
- b. Jump to land on both feet L in 5th.
- (2) 1. Jump to land on both feet apart.
- b. Jump to land on both feet R in 5th.
- 2. Jump to land on both feet apart.
- (3) Catch in L and treble R.
- (4) Catch in R and treble L.
- (6) Repeat (1)-(2).
- (8) Shuffle R R L R.
- (16) Repeat (1)-(8) contrariwise.

3rd step

- (1) 1. Jump to land on both feet L in 5th.
- b. Step with L foot forward and to R in front of R foot.
- 2. Close R foot to 5th rear.
- (2) Back step with hop L and R.
- (4) Repeat (1)-(2) contrariwise.
- (5) Catch in R and treble L.
- (6) Catch in L and treble R.
- (8) Shuffle R.R.L.R.
- (16) Repeat (1)-(8) contrariwise.

4th step

- (1) 1. Shuffle R foot in to 5th.
- b. Shuffle R foot in to 5th.
- 2. Shuffle R foot in to 5th rear.
- b. Shuffle R foot in to 5th rear.
- (2) Repeat (1) contrariwise.
- (4) Back step with hop R L R L.
- (6) Repeat (1)-(2).
- (8) Shuffle L L R L.
- (16) Repeat (1)-(8) contrariwise,

The first two bars were originally hit the L toe twice with the R toe, then the L heel twice with the R toe, and contrariwise. This however was so ugly that it was very soon changed to a shuffle or heel tap in front and a toe tap behind, and later to full shuffles. It can now be performed as shuffle front back front back.

5th step

- (1) 1. Hop on L foot.
- b. Beat R foot forward just in front of 1st posn.
- b. Beat R foot back to 1st posn.
- 2. Hop on R foot.
- Beat L foot forward just in front of 1st posn.
- b. Beat L foot back to 1st posn.
- (2) Repeat (1).
- (4) Back step with hop R L R L.
- (6) Repeat (1)-(2).
- (8) Shuffles L L R L.
- (16) Repeat (1)-(8) contrariwise.

6th step

This, the only other step, he could not remember.

Miss Harriet MacDonald, Daliburgh ca. 45 Fri 29th
At the house with her mother, Rochains widow.

She and her mother had heard of Carraig Fherghuis as a dance but had not seen it and did not know the tune.

She said that Ewen was a small man.

Mgr. MacKellaig,
In the presbytery, Daliburgh.

Fri 29th

He had a Puit-a-Beul for Jack-a-Tar which starts 'The reel of the cocks of big Hector'. This he had from his mother who came from South Uist.

He rang someone who gave Kathe MacLean as Mrs Brannigan, 31, Efpedair (Rd?) Paisley. The old man at the other end of the phone knew of Cailleach an Dudain as a solo step dance.

Dr. MacLean

Memories of remarks made on Fri. 29th.

He remembered that 'x' had told him that some 20 years ago someone had collected some solo steps from 'y' on the island who could not remember them all. The stranger, who was said to be related to Ewen, went to the north of France (Brittany) where he found dances corresponding to the Hebridean solos. He filled in the gaps from the French dances. When he returned to South Uist 'y' had remembered the other steps and they corresponded exactly with the steps collected in France.

Dr. MacLean had heard that Ewen spent a number of years in France studying dancing after his college days ended.

Over the Water to Charlie

I started collecting this dance from Harriet and Annie MacDonald almost as soon as I arrived and went on with it until I left. I also collected Donald Walkers version which was much fuller.

Harriet and Annie gave me six steps, numbers 1,2,3,4,5 and 8. Only Harriet had the fifth, and she was not sure that she had put it in the right place.

Break here means hop on L foot, with R in 5th posn, step half way to int posn with R foot, close L foot to 5th rear posn.

O.W. here means hop on L foot with double beat of R, beat L foot. There is a slight catch in.

The two movements are very similar and it was not possible to get them to distinguish between them. The same was true of Donald Walker.

1st step

- (6) Break R R L L R L.
- (8) Shuffle R L R L.
- (16) Repeat (1)-(8) contrariwise.

2nd step

- (1) 1. Hop on L foot with R in half 2nd.
- 2. Hop on L foot with R in 5th (ball of foot).
- (2) Repeat (1) contrariwise.
- (4) Break R L.
- (6) Repeat (1)-(2) contrariwise.
- (8) Shuffles R L R L.
- (16) Repeat (1)-(8) contrariwise.

3rd step

- (1) Ronde R.
- (2) Double back step, very low, R L.
- (4) Repeat (1)-(2) contrariwise.
- (6) Break R L.
- (8) Shuffles R L R L.
- (16) Repeat (1)-(8) contrariwise.

4th step

- (1) 1. Step on to R heel to R diag forward.
 - b. Close L foot to R foot.
 - 2. Step on to R toe to R diag forward.
 - b. Close L foot to R foot.
 - (2) 1. Step on to R heel to R diag forward.
 - b. Close L foot to R foot.
 - 2. Step on to R toe to R diag forward.
 - (4) Repeat (1)-(2) contrariwise.
 - (6) O.W. R L.
 - (8) Shuffles R L R L.
 - (16) Repeat (1)-(8) contrariwise.
- It was not clear whether there should be a hop at the beginning of bar (1) or a hold at the end of bar (2).

5th step

- (1) 1. Step forward on to R foot with L hanging loose.
2. Step back on to L foot with R hanging loose.
(2) Ronde R.
-(4) Repeat (1)-(2) contrariwise.
-(6) O.W. R L.
-(8) Shuffles R L R L.
-(16) Repeat (1)-(8) contrariwise.

8th step

- (1) O.W. R.
(2) Double back step R L turning R.
-(4) O.W. R L.
-(5) O.W. L.
(6) Double back step L R turning L.
-(8) Shuffles R L R L.
-(16) Repeat (1)-(8) contrariwise.

From Donald Walkenald I got this fuller version.
The steps now numbered 3,4,5,6,7 were originally numbered
7,3,2,5,6, though he had already given me another no, 2.
The order in which he gave me them (in their present
numbering) was 1,2,8,4,5,6,7,3.

1st step

- (6) O.W. R R L L R L.
-(8) Shuffles R L R L.
-(16) Repeat (1)-(8) contrariwise.

2nd step

- (1) 1. Hop on L foot with R in half 2nd.
2. Hop on L foot with R in 5th (ball of foot).
(2) Repeat (1) contrariwise.
-(4) O.W. R L.
-(6) Repeat (1)-(2) contrariwise.
-(8) Shuffles R L R L.
-(16) Repeat (1)-(8) contrariwise.

3rd step

- (1) 1. Step forward on to R foot with L hanging loose.
2. Step back on to L foot with R hanging loose.
(2) 1. Stamp on R foot in 1st posn. / Feet facing
c. Stamp on L foot in 1st posn. / almost
2. Stamp on R foot in 1st posn. / forward.
-(4) Repeat (1)-(2) contrariwise.
-(6) O.W. R L.
-(8) Shuffles R L R L.
-(16) Repeat (1)-(8) contrariwise.

4th step

Exactly as 4th of Harriet and Annie MacDonald.

5th step

- (1) 1. Hop on L foot with R in 5th.
2. Carry R foot to int aer (no hop).
c. Hop on L foot shaking R to 2nd aer with
a bend of the knee.
(Ronde starting at 5th.)
(2) Double back step R L.
- (4) Repeat (1)-(2) contrariwise.
- (6) O.W. R L.
- (8) Shuffles R L R L.
- (16) Repeat (1)-(8) contrariwise.

6th step

- (1) 1. Hop on L foot with R in 2nd posn. *Step behind*
2. Hop on L foot with R in back leg posn.
(2) O.W. R.
(3) Ronde R, landing on R foot behind and slightly
2. to L of L foot.
c. Step on to L heel to L.
(4) 1. Close R foot to L foot.
c. Step on to L toe to L.
2. Close R foot to L foot.
- (8) Repeat (1)-(4) contrariwise.
- (16) Repeat (1)-(8).

7th step

- (1) 1. Hop on L foot with R in 2nd posn. *Step behind*
2. Hop on L foot with R in back leg posn.
(2) ~~O.W. R.~~ *Heel tap R.*
(3) Ronde R,
2. landing on R foot behind and slightly to
L of L foot.
c. Step on to L heel to L.
(4) 1. Close R foot to L foot.
c. Step on to L toe to L.
2. Close R foot to L foot.
- (8) Repeat (1)-(4) contrariwise.
- (16) Repeat (1)-(8).

8th step

Exactly as 8th of Harriet and Annie MacDonald.

Note these similarities;

1st, 2nd, 4th, 8th steps are the same (except for O.W. & Break).
Both 3rd steps are like the 5th step of the other version.



1861-1965

Extract of an entry in a REGISTER of DEATHS

Registration of Births, Deaths and Marriages (Scotland) Act 1965

24787

1	2	3	4	5	6	7	8
Name and surname Rank or profession and whether single, married or widowed	When and where died	Sex	Age	Name, surname and rank or profession of father Name and maiden surname of mother	Cause of death, duration of disease and medical attendant by whom certified	Signature and qualification of informant and residence, if out of the house in which the death occurred	When and where registered and signature of registrar

23	Green 16 St John's Dunfermline 57. am. am.	1879	July 21	Male	James Macdonald, Mr. Macdonald Standard-	Wil Macdonald Dunfermline Dunfermline	1879 July 21 At Baisdale
	Single, Dunfermline	Female	?				Geo Macdonald Registrar.

The above particulars are extracted from a Register of Deaths for the
in theCounty of District of Baisdale
Inverness
6th December 1994

Given under the Seal of the General Register Office, New Register House, Edinburgh, on

The above particulars incorporate any subsequent corrections or amendments to the original entry made with the authority of the Registrar General.

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Morar and MoidartT.M.Flett and F.Rhodes5th - 11th April, 1956.

Morar - Inverailort - Glen Uig - Kinlochmoidart -

Eilean Shona - Moidart - Fort William.

Concerning Ewen MacLachlan

1. There was a family living at Retland some time during the 19th century. (Miss Walker, Bracara, aged 80, remembers her mother telling her of the people there. Ronald MacLean, Cumusdarrach, aged ca 80, remembers a neighbour referring to 'the man of Retland' as an extremely strong man. Neither can remember the name of the family.)
2. There are the ruins of a home at Retland. (Mr. MacDonald Sunisletter.)
3. There is a reasonable amount of land at Retland, and the owner would be regarded as a man of substance, particularly if he had the grazing rights on part of the hill. (Unknown man, living beside Mr. MacLean.) This might not apply to a tenant. It is possible that the farm might have been let on a lease of 99 years. Much land in these parts is so let. (The latter from John MacLachlan, Rhubana.)
4. No memory of a family of MacLachlans, or of any family at Retland within living memory. (other than a keeper living there for a short time).
5. There was a family of MacLachlans living at Inverailort. There are various written records, one possibly referring to Retland.
 - a. Bracara church records. These begin in 1832. Sept. 4th, 1839. Donald, son of Donald MacDonald and Flora MacLachlan of Corrybowie was baptised. (Coire Buidhe is between Inverailort and Glenfinnan. There is no place of the name of Corrybowie known within reasonable distance of Bracara other than this. It is possible that Flora was staying with her people at Retland when the baby was born.)
 - b. Arisaig local records. These begin in 1855. April 9th, 1860. Duncan MacLachlan (married) from Inverailort died. His father was Ewen MacLachlan, farmer, and his mother was Anne MacLachlan, nee MacMillan, both dead. Duncan was buried at Kilmallie, and the death was witnessed by Mary MacLachlan, daughter of Duncan.

- c. Sept 19th, 1869. Mary MacLachlan, widow of Duncan, from Inverailort, died aged 87. She was nee Campbell. Witnessed by Alexander, her son.
- d. July 8th, 1881. Ann MacLachlan, died aged 3. Father was Alexander MacLachlan, estate overseer, mother Christy MacLachlan, nee MacLachlan, Inverailort.

There are no mentions of this family of MacLachlans in the Bracara local records (1855 -), nor in Arisaig church records (1832 -). We did not check baptisms nor marriages in the Arisaig local records.

There are records of a family of MacLachlans from Glasgow, now living at Rhubana. The names Ewen, Flora, Angus are not family names among them.

6. F.S.Cameron - Head, of Inverailort Castle, remembers Alexander MacLachlan. He died after 1908 and in 1908 was living in Fort William. Mr MacRae, Inverailort, aged 90, knew Alexander and had heard of Duncan.

7. We could find no one whatever who had any memories of Ewen MacLachlan.

Concerning dancing.

Miss Walker, Bracara, 80.

Thu. 5th.

Miss Walker was taught by McDougall. She also learnt a certain amount from her sister who had lessons from Mr 'Meerens' (Myron?) in Mallaig. McDougall actually taught simultaneously in Mallaig and Bracara. Repertory: Scotch Reels, 8-some, Lancers, Quadrilles, Queen Victoria, Rory O'More, Glasgow Highlanders, Triumph, Petronalla, Flowers of Edinburgh, Haymakers; Round dances - Highland Schottische, Dutch Polka; solos - Fling, Swords, Shean Trews, Jack-a-Tar. She saw no other solos in her young days though she has seen Cissie MacDonald more recently.

Of the dances listed above, the Glasgow Highlanders was taught by McDougall, but the rest were introduced by Myron. Both McDougall and Myron were fiddlers.

Miss Walker started the Scotch Reel side by side and then did the figure eight. She had heard of the circle, but had not done it. She thought that it was Myron who introduced the figure eight.

Pipes and Fiddles were used for all dances. Dances outside only on great national occasions, e.g. Queen Victorias Jubilee.

At a wedding the bride and the groom took part in the Wedding Reel, the first dance, but others danced at the same time. There were no other special dances.

The usual kissing dance was known as Dannsadh na Bonnaidhean (The Bonnat Dance), and was performed with a bonnet. She had, however, only vague memories of it. The musician made no special note for the kiss.

She had not seen any 'little plays'.

There was a dancing-master in Bracara in a barn there when she was 4 or 5, but she could not remember the name.

Father MacNeil, Bracara, ca. 70.

Thu. 5th

From Barra. He had heard of a stealing reel at the end of a wedding, but of nothing else. Not interested in dancing in his young days.

Ronald MacLean, Cumusdarrach, ca 80.

Fri. 6th

He had done the 'old style' Scotch Reel when he was young. In this you start beside your partner, ladies begin and the men follow them round in a circle clockwise. Ladies return to their places, and men return to their own partners.

He had met the kissing reel as Pease Straw. This was performed with a thrown hanky and, the lady knelt. There was no kissing music though there was kissing.

Nothing from the following:-

John MacLachlan, Rhubana, ca 60.

Mr MacDougal, Tuigil, ca 75.

Mrs Gillies, Bourblach, ca 87.

Donald MacDonald, Sunnyside, ca 65.

Mrs Gillies, Sunnisletter, ca 97.

F.S. Cameron Head, Inverailort Castle, ca 60 Sat. 7th

The '8 Men of Moidart' danced at the bicentenary celebrations by Wendy Wood and Co. was the R.S.C.D.S. one (at least, that done at Inverailort Castle in the evening was. This was organised by C.H. himself. There was another performance at the monument, but this was probably the same).

He knew the Irish style rocking step as 'cover the buckle'. It was used in the strathspey part of the Scotch Reel as a step to fill in time. It was not incorporated in any 'proper' 8tbar step.

He had heard old people say that in the Reel a man should always dance his setting steps on the spot - 'he must dance on a half-crown'. A lady was allowed to move a little - 'she must dance on a peat'.

He showed us his favourite Reel setting step:-

- 1.1. Step forward on to RF.
2. Drop back on to LF.
- 2.1. Step on to RF in 5th rear,
and step on to LF in front.
- b. - -
2. Drop back on to RF.

He had no information of step dances, Gaelic dances kissing reel etc.

Mr MacRae, Inverailort, 90.

Sat 7th

Born in Kintail, but saw little dancing until he moved to Lochiel's estate about 60 years ago.

He remembered the kissing reel with thrown hanky. The ending was a plain circle.

Angus MacPherson, ca 72

Sat 7th

Mrs MacDonald, ca 77

Sun 8th

Rose Cottage, Samalaman, Glen Uig.

These are brother and sister. They were brought up in Smirisary and lived there for many years. There was a fairly large family of them and they often danced in their own homes, their mother and their father singing puirt-a-beul for them.

One of the dances which they learned from their father and an old friend of his, in their own home, was a dance called 'The Eight Men of Moidart'. It was also known as 'The Double Reel'.

This was danced by four couples, the initial positions being as shown. It is in Strathspey tempo, any strathspey being used.

Bars.

1 - 2. L₁ and L₄ pass with right to each others places and L₂ and L₃ set off at the same time but allow the others to pass in front of them and then pass each other with right shoulders to each others places (Fig. 2).

3 - 4. M₁ and M₂ pass with right shoulders to each places. M₁ and M₄ set off at the same time, but allow the others to pass in front of them and then pass each other with right shoulders to each others places.
(There was no clear directive as to what the ladies did during these two bars, but it seems very probable that all moved as follows:-

M₂ moves to L₃'s place and M₃ moves to L₂'s place the two men passing right shoulders.

Starting at the same time but allowing the first pair to cross first, M₁ moves to L₄'s place while M₄ moves to L₁'s place, the two men

passing right shoulders.

At the same time L₁ moves from L₄'s to M₄'s place
L₄ moves from L₁'s to M₁'s place
L₃ moves from L₂'s to M₂'s place
L₂ moves from L₃'s to M₃'s place.

5 - 6. Ladies return to their own places in the same manner as in bars 1, 2. (Presumably the men move over one.)

7 - 8. The men return to the positions shown.

There is no doubt about their positions, F.R. was M₁ and T.M.F. was M₄, and both instinctively went back to back to form a cross, but were pushed into the places shown.

9 - 16. All set to partners. Mrs MacDonald mentioned explicitly the Highland Schottische step, but both she and Angus said that any Highland Fling step could be used.

17 - 24. Repeat bars 1 to 8, but with the ladies and men starting simultaneously as shown in Fig. 4. The order of crossing is the same as before.

25 - 32. Repeat bars 9 to 16.

Repeat bars 17 to 32 as often as you please.
The dance may be ended with two parallel Reels of Tulloch.

The strathspey travelling step was step, close, step and hop with other foot up in front.

The dance was not performed at general dances in the district, but only in their own house. This would be 55 to 60 years ago.

They knew the kissing reel as 'Dannsa Mor' and 'Pease Straw'. Mrs MacDonald had seen the first man dance over the hanky, but very rarely. Usually he just walked round twirling his hanky. They did kiss, but there was no kissing music. It finished with a Scotch Reel.

They had not heard of Cailleach an Dudain.

They had seen youngsters playing Damnsa na Dunnag, down on their hunkers, and just hopping about. The tune was Ruadhleach na Coileach Dubh.

They had heard of Damnsa na Goraig (the foolish woman's dance) but did not know what it was. This was in reply to a question by Frank about Damnsa na Amadain.

They had heard of a song Marbhadh na Beiste Dubhe, but did not know it. They had seen Donald MacDonald of Kinlochmoidart, a boatman, perform it.

They knew the 'Old Style' of the Scotch Reel. Begin side by side, then circle with men following ladies. Return to places and to partners. Indeed there is no changing of partners even with figure eight. Changing of partners occurs only in Tulloch.

Angus at least, and probably Mrs MacDonald also, went to McDougal's when he had classes in Glen Uig. He taught 7 steps of the Fling. Also Glasgow Highlanders in which both parts were at the same tempo. The girls had dancing shoes (what type, they were not gillie shoes) for training. The men wore patent leather shoes with a low heel for McDougal's classes. In general dancing men hooched and snapped their fingers, but the ladies did not.

The bridal reel at a wedding, wa 4-some, was watched by all the guests.

Before the present hall was built, they danced in the boathouse which had a good spiny wooden floor.

Their father was taught by a teacher called Fraser.
McDougal brought the 8-some to Glen Uig.

There are still two sisters alive:-
Mrs Johnstone (ca 60) 1, Mount Pleasant, Reading Berks.

Mrs MacDonald (ca 90) 119, Caledonia Road, Southside,
Glasgow.

T.M.F. went to see Mrs MacDonald and found her to be
stone deaf and very wooly. Only item of interest was that
Lord Howard held his Christmass dances at Mingarry
some 70 years ago.

Mr Sandy Gillies, c/o Mrs Kate MacLean
Glen Uig 77.

Sat 7th

Mr Gillies was brought up in Smirisary. He was
away from 1901 to 1908.

He went to McDougall's classes and could remember
the Highland Fling which he taught.

Highland Fling

1st step

Standard except that hands are raised on the turns.

2nd step

- 1.1. Hop on LF with RF in 2nd posn.
2. Hop on LF with RF in back leg posn.
3. Hop on LF with RF in int posn.
4. Hop on LF with RF in front leg posn.
- 2.1. Hop on LF with RF in int posn.
2. Hop on LF with RF in front leg posn.
3. Cross RF over to left and drop on to RF.
4. Hop on RF with LF in 5th posn. in front.
- 3,4. Perform bars 1 and 2 contrariwise.
- Perform bars 1 to 4 again.

Opposite hands to feet changing on the cross over.

3rd step

- 1.1. Hop on LF with R toe in 5th posn.
2. Hop on LF with R heel in 5th posn.
3. Hop on RF with L toe in 5th posn.
4. Hop on RF with L heel in 5th posn.
- 2,3. Perform bar 1 twice again.
4. Round the leg LF turning right.
Perform bars 1 to 4 contrariwise.

Put both hands up for the turns.

~~4th~~ This step is the only one of Mr Gillies which was not confirmed by Mr John MacLean. See his third step later on.

4th step

- 1.1. Hop on LF with RF in 2nd posn.
2. Hop on LF with RF in back leg posn.
3. Hop on LF with RF in int posn.
4. Hop on LF with RF in front leg posn.
2. Back step with RF, LF, RF and LF again.
- 3,4. Perform bars 1 and 2 contrariwise.
Perform bars 1 to 4 again.

Standard hands.

5th step

- 1.1. Round the leg RF.
2. Front step RF and LF; back step RF and LF.
3. Round the leg RF.
4. Round the leg LF turning right.
Perform bars 1 to 4 contrariwise.

6th step

- 1.1. Hop on LF with RF in 2nd posn.
2. Hop on LF with RF in back leg posn.
3. Hop on LF with RF in front leg posn.
4. Carry RF round to back leg posn then drop on to it, at the same time cutting the LF out to 2nd low aer posn.
2. Perform bar 1 contrariwise.
3. Perform bar 1 again.
4. Round the leg LF turning right.
Perform bars 1 to 4 contrariwise.

Opposite hand to foot with hands up for turns.

He could also remember three steps of McDougall's Shean Truibhais.

Shean Truibhais

1st step

- 1.1. Hop on LF and shake RF out from low front leg posn to int aer posn and back again.
 2. Perform bar 1 again.
 3. Chasse with RF straight forward.
 - 4.
 2. Perform bar 1 contrariwise.
 3. Perform bar 1 again.
 4. Pas de Basque LF and then RF backwards to starting point.
- Perform bars 1 to 4 contrariwise.

Both hands up (but probably down on bars 4 and 8).

2nd step

- 1.1. Spring on to LF with RF in 5th posn.
 2. Hop on LF and shake RF in int aer posn.
 3. Step on to RF behind LF.
 - b. Step to left on to LF.
 4. Close RF to LF.
 2. Perform bar 1 contrariwise.
 3. Perform bar 1 again.
 4. Pas de Basque LF and then RF travelling backwards.
- Perform bars 1 to 4 contrariwise.

Hands clasped in front for bars 1-3 and 5-7, and up for bars 4 and 8.

3rd step

- 1.1. Hop on LF with R toe in 5th posn.
 - b. ? with R heel in 5th posn.
 2. ? with R toe in 5th posn.
 3. Chasse with RF forward.
 - 4.
 2. Perform bar 1 contrariwise.
 3. Perform bar 1 again.
 4. Pas de Basque LF and then RF.
- Perform bars 1 to 4 contrariwise.

The strathspey travelling step was: Step, Close, Step with leg up in front leg posn.

The reel travelling step for Reels was:
Hop (swing through) Step, Close, Step.

The country dance travelling step was:
Step, Close, Step (no hop).

The Irish style rocking step was used to fill in time in the Reel. He did not know it as 'cover the buckle', nor had he ever heard it called that.

In the Reel, men did Fling steps; ladies did 'low steps'.

He also learned the Sword dance. It had the standard first step.

There was no 8-some before McDougall brought it with him.

Only men hooched. Men and ladies had their hands on their hips in country dances.

Patent leather dancing shoes were used by men - heel-less gillie shoes were never worn.

He had heard of Dannsa na Dunnag, but had not even seen children do it.

He had seen the Hunting of the Otter, done once about 60 years ago by Donald MacDonald, who lived on the far side of Loch Moidart - he was the Lairds boatman. He was a bit of a comedian and conjuror. Mr Gillies thought the performer said a ryme as he did it. The man simply placed the otter himself - some dark wrapping, with a tail - and then hunted for it with his stick.

Dannsa Mor was used to start the dance. A man took a white hanky and dropped it on the chosen girls lap. There was no kissing: the tune was 'White Cockade'. All walked roundin couples and finished with a Scotch Reel. He saw it last 30 to 40 years ago.

He had not heard of the old style circular reel.

Christina Kennedy, Glen Uig 72

Sun 8th

She had seen some old people one night in Glen Uig trying to teach some younger people how to dance a double Reel of Tulloch. She cannot remember anything about it.

Otherwise nothing: not very helpful.

40
-- E --

Mrs Flora MacDonald (nee MacLean), Glen Uig. 70 Sun 8th

She now lives with her nephew and niece, Mr and Mrs MacKillop. She was absent in Glasgow from 1900 - 1905. She remembers her father talking about what his father had told him, the last being a very fine dancer who died some 65 years ago. From him she had heard of Mr Fraser who taught in Glen Uig some 80 + years ago. Her grandparents did not know the Lancers, Quadrilles or Petronella. Their dances were Fling, Swords, Shean Truibhais, and Sailors Hornpipe; Scotch Reel, Reel of Tulloch, Highland Schottische, and the Eight men of Moidart.

Mr McDougall taught some 40 years ago and brought the 8-some, Petronella, Circassian Circle. Mr Fraser brought Lancers and Quadrilles.

Her grandfather did the Eight men of Moidart, and her father had seen it. She thought that her father said that it was the old 8-some and that you stand as for the 8-some. Her nephew said that he remembers her father saying that it started like the Scotch Reel! She had not seen the dance herself.

In McDougall's 8-some, the 'introduction' came only at the begining and at the end.

She had seen the Killing of the Otter performed by Donald MacDonald - he was singing to himself as he did it. He also had a dance accompnied by a song 'Won't you marry me'. This was a tap dance, moving round the room.

(The notes on this point are not clear. This may have been performed by Ronald Kennedy of Eilean Shona.)

She had seen Rhuidhleach na Pog (also known as Danna Mor and Pease Straw). There was no solo, just throw the hanky and kiss. Form up in couples - the men only kiss their cosen girls, not the one who chooses them. Any dance to end. It was the last dance and was done to White Cockade. Her niece had done it at school. There was no kissing music.

In general dancing, men hooched and crackit but ladies did not; they held their skirts.

McDougall stayed for a month in Glen Uig teaching there every second night. He taught the other nights in Roshvin, putting up in each place on the appropriate nights, and walking backwards and forwards. He charged 6/- for the month. He charged extra for the solos - something like 4/- each, and those who elected to learn these had to come half an hour before the general class began. He returned for another month the following year. He would have been about 40 then.

McDougall taught the step described by Cameron Head as 'coverthe buckle' (see earlier), but not under that name.

Mr John MacLean, Glen Uig ca 50
Nephew of Mrs MacDonald above.

Sun 8th

He learned McDougall's Highland Fling from his uncles (Mrs MacDonalds brothers) and could remember it quite clearly. He confirmed Sandy Gillies steps except the third which he said should have been as follows.

Highland Fling

3rd step

1. Round the leg RF.
- 2.1. Hop on LF with R toe in 5th posn.
2. Hop on LF with R heel in 5th posn.
3. Hop on RF with L toe in 5th posn.
4. HOop on RF with L heel in 5th posn.
3. Round the leg RF.
4. Round the leg LF turning right.
Perform bars 1 to 4 contrariwise.

Mrs MacPherson, by boathouse, Glen Uig, 86

Sun 8th

She says that the Eight men of Moidart is a reel and is like the 8-some.

Nothing else - she left Glen Uig when she was 18 and returned in 1914.

Nothing from the following:-

Angus MacIsaac, Smirisary, ca 40
Ronald MacDonald, Glen Uig, ca 40

Sun 8th

Mrs Ronald MacDonald, Glen 'Uig, ca 40

Sun 8th
Mon 9th

A pupil of Rotchain in South Uist! Knew (and has some knowledge of still) Highland Laddie, Scotch Blue Bonnets, Over the Water, Scotch Measure and Miss Forbes.

Confirmed and corrected Miss Forbes for me. See separate notes.

Nothing from:-

Mr Smith, Kinlochmoidart, 87.

Mon 9th

Donald Kennedy, Eilean Shona, ca 70

Mon 9th

Inclined to be unhelpful, but I think his memory is bad. He has the impression that the '8 men of Moidart' should be a strathspey, but claims that this is just his own opinion.

Mrs MacLellan, Eilean Shona, ca 70

Mon 9th

Knew nothing of '8 men of Moidart'.

Had seen Dannsa na Pog. Just drop hanky into girls lap, kiss her and take her round. She throws hanky to another man who repeats this with another girl. Walk round in couples till all are on the floor, then finish with a Scotch Reel. No kissing music; White Cockade, always by pipes: last dance.

Father Campbell, originally from Baara but now the priest at Mingarry, then came in, and the conversation, led by Frank, turned to the steeling reel.

Fr. Campbell: There was first the wedding reel - Rhuadhleach na Bainnshe - danced by the bridal couple, best man and bridesmaid. All must watch this. Then there was a rush by the men to be the one to have the next dance with the bride. There was a certain time later in the evening for the 'Goid', and the actual steeling took place in the dance.

Mrs MacLellan: The bride rushed away and no-one took her place.

Fr Campbell: Someone did take her place for the Reel went on.

Mrs MacLellan: It was done on Eilean Shona and was known as 'Ghoich' - some-one took the brides arm and rushed her away, but no-one took her place.

They both had not heard of a dance with the veils.

Father Campbell

Mon 9th

Talking of Eween MacLachlan. In the early 19th century, when Ewen was a boy, the Catholic Church was not organised on a parochial system. The priests went where their services were most needed. Some of them kept a 'mass companion', who carried the priests vestments and who helped in the mass. Some of these were trained as catechists. It seems quite likely that E.M. was such a mass companion, and this would account for his education for the priests frequently taught these youngsters what they knew of latin etc.

There was also constant travel between Scotland and France, and so a priest might well have taken his companion over to France on a visit. So E.M. might have gone over to Douai as the companion to a priest.

. Fr Campbell says that Douai was entirely seminarial, and that E.M. would never have been accepted there. The man who might know is Rev David McRoberts, St Peters College, Cardross.

(I am doubtful of the fact that Douai was entirely seminarial, for the Scotch College in Paris was not purely a seminary for priests) S

Donald Cameron, Post Office, Acharacle

Learned the 8-some from MacGillwray ca 1912.
Chain, L₁ into centre, set and turn partner, set and turn opposite, then L₂ etc. This confirms a note made in 1954 (q.v.).

Kidson's Index. Glasgow

The Eight Men of Moidart occurs in:-

Rutherford's dances II, 49.

Bremner, 88.

Campbell, book 22, p.18.

Stewart's Reels, 23.

Sandy Allen MacDonald, Dalnabrech, 75

Tue 10th

Has never seen the Eight Men of Moidart, but he has an impression, which he says is just his own opinion, and not gathered from other people, that it was the 8-some reel. He did not have classes in dancing.

Miss Jean MacPherson, Post Office, Salen, 60

Tue 10th

Was one of the founders of the Country Dance Club in Salen run by Dr Ferguson. It began in 1924 and broke up in 1939 with the beginning of the war. She was quite definite that the Eight Men of Moidart performed in Salen was the R.S.C.D.S. one, and had never heard of Miss Ann MacDonald's.

Mr and Mrs Gordon Menzies, Salen, 665-670

Tue 10th

They were also connected with Dr Fergusons group at Salen. They saw the Eight Men of Moidart performed by a group of people at a dance at Acharacle. One of the intended group of performers had backed out (Johnny Blane MacDonald, see later), and Mr Menzies took his place. Mr Menzies told me that the group had been taught the dance over in Migarry by Miss Ann MacDonald (one of the Performers) and her brother Ronald MacDonald. The latter was ill, and he lay propped up in bed while he directed them how to do the dance. Dr Ferguson was also there.

Neither Mr nor Mrs Menzies could remember very much about the dance. It was either for 8 in a square set, or for 12 in a square set with double sides - In any case, Mr Menzies and Miss Ann were the bottom couple.

It began with a grand chain, but when you met your partners half way you bowed and curtsied to them before giving them hands and carrying on to your own place. This chain occurred several times later. This information was quite definite. Apart from this they could remember only that it was something like the 8-some reel. It was in reel time.

Mrs Ferguson now lives at
East Lodge, Blairhoyle, Part of Mentieth (phone 242)
Perthshire.

Her son, Dr Somerled Ferguson, is a doctor at LochInver
in Sutherland.

John (Blain) MacDonald, Cliff, ca 55

Tue 10th

He was one of the original group of dancers who was taught the dance at Migarry by Miss Ann MacDonald and her brother Ronald. They learned it in the MacDonald's house, Ronald being propped up in bed at the time.

It was a reel, not a strathspey, and four couples took part. It began with the dancers facing their partners. This was quite definite. He was also quite certain that:-

(a) there was a grand chain in which all 8 took part. When you met your partner you bowed (I asked him this later) then gave hands and passed on to places.

(b) there was a reel of four in it. He did not know whether the other four stood still in this, or danced simultaneously. He thought there was a sort of progression in it, that they stood in two lines, men on one side, ladies facing them on the other. He did not know whether anyone went in the middle.

Johnny Blain should have taken part in a performance of the dance at Acharacle, but backed out at the last moment, and Gordon Menzies took his place.

The other people who learned it were
Donald MacDonald, 2 Argyll Terrace, Fort William
Willie Harrison, Acharacle
Sandy (French) MacDonald, c/o Mrs Peter MacDonald,
19 Glenloy Street, Caol, Fort William.
Mrs Hugh MacDonald, Llangal
Mrs Angus MacIsaac, Banavie, Fort William
Miss Molnes, Acharacle
John MacDonald, butcher, Banavie.

Johnny Blain's evidence is not strictly reliable, for he has seen and read the instructions for the R.S.C.D.S. version within recent years.

Mrs - MacLean,

, Acharacle,

Tue 10th

She arrived at the dance at Acharacle just as the Eight Men of Moidart was being performed. She remembers very vividly that it ended with the grand cross, with the men on the inside and the ladies on the outside, all the way round. Can remember nothing more about it.

She is the sister of Sandy French MacDonald mentioned above.

She thinks that Ronald MacDonald, brother of Mary Ann MacDonald, and now in Leeds, took part on that occasion.

Miss Joan MacInnes, Acharacle.

Tue 10th

She the dance the Eight Men, of Moidart performed at a dance at Mingarry under the direction of Miss Ann MacDonald. She was very keen on dancing at the time, and though she did not take part in it she took very careful note of it.

It is very similar to the 8-some: 4 couples take part and stand in a square set as for the 8-some.

It begins with a 'chain' or a 'circle half way round and back' (she first said chain and then corrected it to circle). Then one man went into the centre, bowed and then set with Pas de Basque (presumably to partner though this was not stated) and then swung with right arm (Duke of Perth hold). The setting here is not 8 bars. I showed her 2, 4, and 8 bars, and she thought it was probably 4, possibly 2, certainly not 8.

They then do a circle half way round and back. The same person is in the middle, bows and sets to and turns the next one round the set, then circle again and so on, untill all have danced with the person in the middle. (Miss Ann was insistent that there was only one person who went into the middle.)

Finish with a grand cross, like Lancers 4th figure (or Quadrilles 5th), right round, very lively. Then bow to your partner to finish.

There was no figure of eight in it.

Miss Ann wanted the tune:

Thainig an 'righ air tir a'n Muidart
Tha iad a gradh, tha iad a gradh.

The King is ashore in Moidart
So they say, so they say.

Dougal MacRae, Achmanellan
(Frank)

Tue 10th

He knew nothing about old dances.

Willie Harrison, Acharacle, ca 65
(Frank)

Tue 10th

He danced the Eight Men of Moidart only twice. He went through it one evening in private, and then performed it the next evening in public.

It was a square set for 4 couples. It was all in reel tempo to any reel tune. (He had not heard the R.S.C.D.S. tune until he heard it on the wireless.) There was a grand cross in it like the last figure of the Lancers (? Quadrilles), but he did not know where this occurred.

There were some intervals of setting, with Pas de Basque being used.

There were no crossing reels of four; no circles in the middle and nothing like a crossing Reel of Tulloch.

Archie MacKellaig, Glenfinnan, ca 75
(Frank)

Tue 10th

Had heard that the Eight Men of Moidart was a square set in strathspey time. Taught by McDougal and Cuthbertson. His father was taught by Myron. *He was, not the 8 Men.*

Donald MacDonald, 2, Argyll Terrace, Fort William
Both; two visits Tue 10th and Wed 11th.

First Visit

When the Eight Men of Moidart was first danced it was done by 7 men who were 'hooking for bait'. When the Prince landed they stuck one of their spades in the ground and danced round it.

He was taught the dance by his aunt Ann and his father Ronald, the latter being propped up in bed at the time. Dr Fergusson was not present.

It was a square set of 4 couples, start by facing partners. Then half chain, meet partners, set and swing with right arm and then left arm (Duke of Perth hold).

Qn. Did the chain occur between the other figures later on?
Ans. No, only once.

Then a lady went into the middle. She set to her partner and to the opposite man, and then something incomprehensible occurred.

Somewhere a reel of four across the dance occurred, not on the sides, round and back to your own place, the others standing still.

At this stage we started asking leading questions.

Qn. Was there a grand cross?
Ans. Can't remember.

Qn. Was it one man who went into the middle, set to and turned partner, then 8 hands half way round and back, then the same person went into the middle, set to the next round the circle and turned, then all half way round and back, Then same person in middle, set to next round and so on?
(This was based on Miss MacInnes remarks.)

Ans. Yes, he believed it was one person in the middle all the time. When pressed to give his reasons, he said he thought he remembered his aunt and father say so.

Qn. Were the reels at the beginning?

Ans. He thought they were at the end. They were danced once only.

Qn. WE tried to find out how it began. We wanted to know if the man stayed in the middle, not for the first circle but for the subsequent ones.

Ans. There was a circle with no-one in the middle. Then the first man went into the middle and stayed there for the next circle.

Qn. Was it then; chain, first man in, set and turn partner, circle half and back with man still in the middle?

Ans. Yes, it could well have been that. Yes, I think it was that.

Qn. Was it a reel or strathspey?

Ans. Reel.

Qn. Do you remember the tune?

Ans. He whistled Mrs MacLeod of Raasay.

Qn. Did you bow anywhere?

Ans. Yes.

Qn. How?

Ans. You bowed for 2 bars, the R leg being placed in a loose 5th posn, the L knee slightly bent.

A further question showed that this was not his ordinary bow for the beginning of a country dance, in which he merely bent from the waist without moving his feet.

Qn. How did he set and turn partners?

Ans. Bowed 2 bars, Set with Pas de Basque, 2 bars; turn with R arm, 2 bars; turn with L arm, 2 bars.

Qn. After setting and turning partner, did the centre person stay in the middle for the next circle half way and back?

Ans. Think it was circle all the way round.

Mr MacDonald then volunteered: The person in the middle then set to the bottom and turned, the 'half-circle' with him (or her) staying in the middle, then set to No 3 and turned, and half-circle, then set to No 4, turned and half-circle.

Qn. Who was in the middle?

Ans. It was the lady all the time. That was the end of the figure. The Reel was the last figure.

Second Visit

This was subsequent to our joint visit to Mrs MacIsaac (see later), and we discussed points raised by her.

Qn. Was there setting associated with the Reels?

Ans. Reel first, then set. Standing in square, the top and bottom reel, set and swing. Others stand. Then sides repeat, while top and bottom stand still.

Qn. Was it set, swing with R then set, swing with L?

Ans. No, this would make you late for the music. It was swing with the R, then with the L, with no setting in between.

Qn. Did you bow before you set?

Ans. Bow at every figure.

Qn. Did only one person go into the middle?

Ans. Not sure now. Thinks all took turns.

Qn. The whole 8?

Ans. Thinks so.

Qn. Was there a cross in it?

Ans. Don't remember. The chain was first.

Qn. One in the middle then?

Ans. Yes. Set to and turn first, all circle.
Set to and turn bottom, all circle.
Set to and turn No 3, all circle.
Set to and turn No 4, all circle.

Qn. Did you cut the figure 8 then (as in 8-some - this implied)?

Ans. Thinks so.

Qn. Did we have four doing the figure 8?

Ans. Thinks so.

Here probably
confused with the
reels at the end.

Mrs. Angus MacIsaac, (nee Annie MacDonald), Banavie, Fort William
ca 65. Tue 10th

Two visits, first by Frank, not knowing Joan MacInnes' remarks. Second visit by both of us subsequent to T having seen Joan MacInnes and our first visit to Donald MacDonald.

Square set for four couples. Danced in reel tempo, but not to the modern tune. Start with a circle half way round and back.

Go into two parallel lines, two couples to each line, partners beside each other, (ladies on right). One line stands still while the centre apir of the other set and turn. Then that centre pair turn to partners and set and turn partners. The other line repeat this figure while the first line stands still. The rest was utter confusion.

There was an R.S.C.D.S. mother from across the road who added to the confusion.

Second (joint) visit.

Danced at Salen and Mingarry (once only at Salen). One of the occasions was at a fancy dress ball when she was dressed as a fisherman's wife. She was not taught it, but picked it up by dancing it.

Stand as for 8-some, 4 couples in a square. After this we used leading questions.

Qn. Was the first figure a circle?

Ans. No it was a chain.

Qn. What happened when you met your partner?

Ans. 'Pousette' (i.e. set) and swing.

Qn. Was it a swing with R arm only?

Ans, Swing R and L.

Qn. Was it an arm hold?

Ans. Yes.

Qn. Did you then complete the chain?

Ans. Yes.

Qn. Did someone then go into the middle?

Ans. Yes. They set and swing R and L to partner.

Qn. Are there any reels at this point?

Ans. Yes.

Qn. Who takes part in these?

Ans. Top and bottom coules, then sides.

Qn. Do you begin the line side by side or in a line?

Ans. In a line.

Qn. Is it men back to back or women?

Ans. Men.

Qn. Is this immediately after the setting in the middle (as in 80some reel of 3)?

Ans. No.

She wants the inside two (men here, after the above, but I may have led wrongly here. See Frank's earlier note) to set and swing, then set and swung partners and reel of 4. Then it is the sides turn to do this.

This is quite separate from going into the middle.
After both fours have done this, circle 8.

Qn. Does she remember anything about a bow?

Ans. No.

Qn. Do you swing R and L?

Ans. Yes.

Qn. Is there only one in the middle?

Ans. Thinks they all took a turn, but not certain.

Qn. The lady went into the middle, set to her partner and turned R and L and did the same to the opposite. And everyone had a turn at this.

Qn. Did she remember a grand cross?

Ans. No.

Second lady went into the middle and circled round. There was no reel immediately after the set and swing. After each had done their bit in the middle, there was a set and swing. Here it became clear that the set and swing was in fact 'set and swing R, set and swing L'.

Then cut the figure 8 to own place, and sides do the same.
Finish with circle half way round and back.

Qn. Did you set half way round the circle?

Ans. No.

Mr. MacIsaacs, ca65

Tue 10th

Remembers the steeling reel in Glen Uig. The tune was the Marquis of Huntley's Highland Fling. The bridal couple were taken out of the reel, but no-one took their places.

Dannsa na Pog. Hanky thrown, kiss, walk in couples;
tine, White Cockade.

Eight Men of Moidart

- 1 - 16 Grand chain. Bow (2 bars) when you meet your partner
in the middle of the chain.
- 17 - 24 L₁ in the centre, she and her partner bow (2 bars),
set with 2 Pas de Basque (2 bars), swing with R arm
(2 bars), swing with L arm (2 bars).
- 25 - 32 All circle to the left (4 bars) and back to right
(4 bars) while L₁ stays in the centre.
- 33 - 48 L₁ and M₂ repeat bars 17 - 24, then repeat bars 25 - 32.
- 49 - 64 L₁ and M₃ repeat - -
- 65 - 72 L₁ and M₄ repeat - -

Bars 17 - 72 repeated in turn by the others in order,
subject to the usual conventions on numbering.

Mr Hugh MacDonald, Banavie, Fort William, 81.
(Frank)

Tue 10th

He and his wife were born in Smirisary - they were cousins of the people in Rose Cottage, Samalaman. His wife remembers nothing.

He had seen a dance called Dannsa na Ghoid performed among the shepherds in Lochaber - 'Larach Mor' - on the night of the old new year, 12th night. It was the last dance.

All danced in a ring with one man in the middle. He took a lady from the circle by throwing a hanky over her shoulder and leading her off. Her partner then also left the dance. And so on until all were gone.

Tune - White Cockade.

When there was enough room, the Reel of Tulloch was done with 8 people in two sets crossing.

(Mrs Croll at Samalaman had also seen this done at Ardgour many years ago.)

Mrs Fergusson

Widow of the late Dr Fergusson of Salen. Telephone conversation from Glasgow. Never seen the Eight Men of Moidart, but heard of it from her husband as a cooked up version of the 8-some Reel. He also told her that Miss Ann MacDonald learned her version at the Christmass dances given by Lord Howard of Glossop at Darlen to his tenants.

(By letter later: no record of it in her husband's papers.)

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South Uist and Benbecula

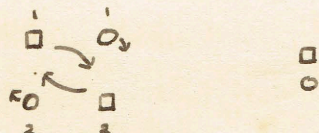
Frank Rhodes

7th-11th July, 1956.

Mrs Kate Morrison, Greybridge, Daliburgh. 89
In the house.

Thu 7th

In the old circle reels the four people started as two couples facing each other with the lady on the right of her partner. At the beginning of the dance the ladies passed in front of their partners who followed them round a clockwise circle. The ladies returned to their places while the men ended back to back facing their partners. After setting to each other, the ladies again started to move in a clockwise circle while the men followed them.



This time the men returned to their partners or to the opposite ladies according to taste. The dance sometimes ended with plain reel time and sometimes with reel of Tullock. In the latter case the men returned to their partners at the beginning of the reel of Tullock.

Mrs Morrison was taught dancing by an old man from Perth when she was 15. He taught reel, Fling, Quadrilles, Lancers, and Over the Water to Charlie. She said that four hands across was merely part of the lancers of quadrilles. She had not heard of a separate dance of that name.

Dr. MacLean later suggested that this man might have been 'Feldie', the man from Aberfeldie with whom Ewen stayed for some time.

Mrs Morrison (who would have been 12 when Ewen died) said that Ewen was a hump back with very long legs, normal arms and deformed hands. He could use a fork to eat but could not cut his own food with a knife.

He taught dancing in Glasgow.

Archie Monrowe, LochBoisdale.

Thu 7th

In the house with his wife and one son.

Archie said that he saw all the dances but that he never troubled to learn any of them. He declared that Carraig Fherguis and Mallie a Chrandonn were two different dances and that in one of them the dancer went down on one knee. He also said that Jacky Tar and Paddy O'Rafety were different dances. (I had it from someone else, though I can not remember who - O'Henley? - that there were two types of Jacky Tar, one a full step dance and the other a dance with mimeing hand movements.) He checked the two steps of Gillial an Fheilidh which I collected from Roderick MacPherson last year and said that they were correct, but I dont lay much store by his checking of steps. He also said that some steps which I had done were correct, though I discovered later that I had mixed up bits of Miss Forbes and Scotch Measure. He had not heard of Over the hills and far away, or of Bonnie Anne.

In 1904 a MacLeod from Inverness had a dancing school in Loch Boisdale at which he taught Quadrilles etc, He also taught 6 steps of the fling. Unfortunately Archie was away then and he was offered 10 steps of the Fling by his uncle who had many dances from Ewen.

Ewen came from Arisaig. He had danced on the continent. He had short arms.

Donald Steel, Stome Kilpheder. ca 70
By the croft.

Thu 7th

Dr MacLean had got some information from Donald about Ewen so I went to see him. I could get very little out of him. It was some time before he would acknowledge that there used to be a book belonging to Hughe in his fathers house butnthat it disappeared a long time ago. Dr. MacLean had it from Donald that this was a manuscript book of Ewens. (Donald thought that the name of Hughe was Campbell.)

He said that he did no soloddancing himself and did not go to dancing classes. He went to dances and picked up Scotch Reel, petronella, quadrilles, lancers, Schottisch, flowers of Edinburgh, haymakers jig. He had not heard of a dance four hands across.

Donald Walker, Daliburgh.
In the house with Mrs Walker.

Donald had learned the following dances:
Over the water to Charlie Scotch Measure
Scotch Blue Bonnets Miss Forbes
Highland Laddie Firsttof August.

He had seen: Tullock Gorm.

He had heard of: Carrraig Fherguis Jack-a-Tar.
 Gillial an Fheilidh.

He had not heard of: Over the hills and far away
 Aberdonian Lassie Bonnie Anne.

His wife was sure that her sister, Jean Lindsey, knew some of the dances including Tullock Gorm and Aberdonian Lassie which she was taught by Kate Anne MacNeil (now in Barra) while they were at teachers training college together. Jean is now teaching in Mallaig.

She said that there were wedding reels at the cross-roads in the old days. As the bridal party walked from the church to the reception they did a scotch reel to 'dance away the cross' at each cross-roads which they came to. Old Mrs Walker agreed with this. The only other which I got out of old Mrs Walker was that there were five or six ways of doing the reel. Unfortunately she would not say whether she meant that there were several ways of putting strathspey, reel and Tullock together or whether she had seen quite different figures. Donald and his wife promised to get what information they could from her.

Highland Laddie

This is a Jogging dance with no great style about it. Donald said that each step took 8 bars, i.e. no repeat contrariwise, but see Anne MacDonald.

Toe beat here is a three beat step with no brush out or catch in, the working foot merely beating twice in loose 5th posn.

1st step

- 1.1. Hop on LF with RF in int posn.
2. Hop on LF with full turn to left with RF in back leg posn.
2. Toe beat RF.
- 3,4. Toe beat LF and then RF.
- 5,6. Perform bars 1 and 2 contrariwise.
- 7,8. Jump to land on both feet with RF in front, then with LF, RF again and LF again in front.

2nd step

- 1.1. Hop on LF with ball of RF in open 5th posn
2. Hop on LF and ronde RF.
- 2.1. Drop on to RF behind and to the left of LF.
- b. Step to left on LF.
2. Close RF to LF.
- 3.4. Perform bars 1 and 2 contrariwise.
- 5.6. Toe beat LF and then RF.
- 7.8. Jump to land on both feet with LF in front, then with RF, LF again and RF again in front.

3rd step

- 1.1. Step to right on to R heel.
- b. Close LF to RF.
2. Step to right on to R toe.
- b. Close LF to RF.
- 2.1. Step to right on to R heel.
- b. Close LF to RF.
2. Step to right on to R toe.
- 3.4. Perform bars 1 and 2 contrariwise.
- 5.6. Toe beat RF and then LF.
- 7.8. Jump to land on both feet with RF in front, then with LF, RF again and LF again in front.

4th step

- 1.2. Toe beat RF and then LF.
- 3.1. Swing RF from open 5th posn out to side, afterward and in again to drop on it in 4th posn.
2. Swing RF out and forward to drop on it in 4th posn leaving LF hanging loosely behind.
- 4.1. Hop back on RF leaving LF hanging loosely behind.
2. Hop back on RF leaving LF hanging loosely behind.
5. Swing LF round to front and toe beat LF.
6. Toe beat RF.
- 7.8. Jump to land on both feet with LF in front, then with RF, LF again and RF again in front.

5th step

- 1.1. Hop on LF with RF in int posn.
2. Hop on LF with RF in front leg posn.
- 2.1. Heel beat RF.
- 3.1. Ronde RF while hopping twice on LF.
2. Drop on to RF behind and to left of LF.
- b. Step to left on toe heel.
- 4.1. Close RF to LF.
- b. Step to left on to L toe.
2. Close RF to LF.
- 5-8. Perform bars 1 to 4 contrariwise.

6th step

This is step 5 except that here bar 1 is toe beat RF.

7th step

- 1.1. Hop on LF with RF in int posn.
2. Hop on LF with full turn to left with RF in back leg posn.
2. Toe beat RF.
- 3,4. Perform bars 1 and 2 contrariwise.
- 5,6. Perform bars 1 and 2 again.
- 7,8. Jump to land on both feet with LF in front, then with RF, LF again and RF again in front.

Scotch Measure

1st. step

- 1-3. Chasse forward with LF, ~~awith RF~~ and then with LF again.
4. Chasse forward with RF.
 - b. Hop on RF leaving LF hanging loosely behind.
- 5.1. Drop back on to LF with RF in front.
 - b. Hop on LF with RF behind.
 2. Drop back on to RF with LF in front.
 - b. Hop on RF with LF behind.
- 6.1. Drop back on to LF with RF in front.
 - b. Hop on LF with RF behind.
 2. Drop back on to RF and take LF out to int posn.
7. Shuffle LF and LF again.
8. Jump to land on both feet with RF in front and then with LF in front ((or do very short shuffles)).

In bars 5 and 6 the front foot is just lifted from the ground and then carried back through 1st posn to a posn straight behind.

Move forward in bars 1-4 and back in bars 5 and 6.

2. A step

- 1.1. Step to right on to R heel.
 - b. Close LF to RF.
 2. Step to right on to R toe.
 - b. Close LF to RF.
- 2.1. Step to right on to R heel.
 - b. Close LF to RF.
 2. Step to right on to R toe.
 - b. Hop on RF just lifting LF from ground.
- 3,4. Perform bars 1 and 2 contrariwise.
- 5.1. Drop on to RF in open 5th rear posn.
 - b. Hop on RF and carry LF low round to back.
 2. Drop on to LF in open 5th rear posn.
 - b. Hop on LF and carry RF low round to back.
- 6.1. Drop on to RF in open 5th rear posn.
 - b. Hop on RF and carry LF low round to back.
 2. Drop on to LF in open 5th rear posn and carry RF out to in posn.

7. Shuffle RF and RF again.
8. Jump to land on both feet with LF in front and then with RF in front.

The action of bars 5 and 6 is that of a low back step with hop.

3. A step

- 1.1. Step forward on to RF.
- 1.b. Hop on RF leaving LF hanging loosely behind.
2. Step back onto LF.
- 2.1. Step on RF in 1st posn.
- 2.b. Step on LF in 1st posn.
2. Step on RF in 1st posn.
- 3,4. Perform bars 1 and 2 contrariwise.
- 3.b. Hop on LF.
- 5.1. Drop on RF in open 5th rear posn.
- 5.b. Hop on RF and carry LF low round to back.
2. Drop on LF in open 5th rear posn.
- 5.b. Hop on LF and carry RF low round to back.
- 6.1. Drop on to RF in open 5th rear posn.
- 6.b. Hop on RF and carry LF low round to back.
2. Drop on to LF in open 5th rear posn and carry RF out to int posn.
7. Shuffle RF and RF again.
8. Jump to land on both feet with LF in front and then with RF in front.

4. A step

- 1.1. Jump to land on both feet, with feet apart.
- 1.b. Jump to land on both feet with RF in front.
2. Jump to land on both feet with feet apart.
- 2.b. Jump to land on both feet with LF in front.
2. Repeat bar 1.
- 3,4. Chasse forward RF and then LR.
- 3.b. Hop on LF.
- 5.1. Drop back on to RF with LF in front.
- 5.b. Hop on RF with LF behind.
2. Drop back on to LF with RF in front.
- 5.b. Hop on LF with RF behind.
- 6.1. Drop back on to RF with LF in front.
- 6.b. Hop on RF with LF behind.
2. Drop back on to LF and take RF out to int posn.
7. Shuffle RF and RF again.
8. Jump to land on both feet with LF in front and then with RF in front.

Scotch Blue Bonnets

Here break with RF means

- 1.1. Beat ball of RF in open 5th posn.
- 1.c. Beat ball of RF in open 5th posn.
2. Beat ball of RF in open 5th posn.
- c. Hop on RF with LF in 4th int aer.

Here close R R L R means

- 1.1. Shuffle RF and RF again.
2. Jump to land on both feet with LF in front and then with RF in front.

1st step

- 1.2. Chasse forward RF and then LF.
- 3.4. Break with RF and then with LF.
- 5.6. Chasse forward with RF and then with LF.
- 7.8. Close R R L R.

2nd step

- 1.1. Sweep in RF from int aer to beat in open 5th posn.
- 1.c. Beat RF in open 5th posn.
2. Beat LF in 5th rear posn.
- c. Hop on LF and carry RF low round to back.
- 2.1. Drop on RF in open 5th rear posn.
- c. Hop on RF and carry LF low round to back.
2. Beat LF in 5th rear posn (both feet on ground).
- 3.4. Break with RF and then with LF.
- 5.6. Perform bars 1 and 2 again.
- 7.8. Close R R L R.

3rd step

- 1.2. Brush RF from front through 1st posn to back and to front again four times. *Hopping on LF each time.*
- 3.4. Break with LF and then with RF.
- 5.6. Perform bars 1 and 2 contrariwise.
- 7.8. Close R R L R. (This must be L L R L.)

4th step

- 1.1. Drop on to LF.
- 1.c. and beat RF in loose 5th posn (foot facing forward).
- b. ---
- c. Drop on to RF in 1st posn.
2. Hop on RF in 1st posn
- 2.c. and beat LF in loose 5th posn.
- b. ---
- c. Drop on LF in 1st posn.
2. Perform bar 1 again except:
- 1.c. Hop on RF.
- 3.4. Break with LF and then with RF.
- 5.6. Perform bars 1 and 2 contrariwise.
- 7.8. Close R R L R.

5th step

- 1.1. Sweep in RF from 4th inttaer to beat in 5th posn.
 - c. Beat RF in 5th posn.
2. Beat LF in 5th rear posn.
 - c. Hop on LF with RF in low front leg posn.
2. Back step with hop twice turning right ending with both feet down, LF behind RF.
- 3,4. Break with RF and then with LF.
- 5,6. Perform bars 1 and 2 contrariwise.
- 7,8. Close R R L R.

All the steps of this dance are performed contrariwise.

Mrs Annie MacDonald, Daliburgh,
In the house.

Fri 8th

Mrs MacDonald was taught;
Over the Water to Charlie
Scotch Blue Bonnets
Highland Laddie

Scotch Measure
Miss Forbes
Tulloch Gorm

She had seen First of August, had heard of Carraig Fherguis.
She had not heard of:

Overthe hills and far away
Mallie a Chrandonn
Aberdonian Lassie

Gillial an Fheilidh
Bonnie Anne
Jack-a-Tar

She could remember very little of the dances now though she was quite willing to give what she could remember.

Tulloch Gorm

She had only the first step of Tulloch Gorm.
When I showed her other steps of John MacLeod she did not recognise them. They were

1. RF 2nd, Back leg, shake in 4th int, shake in 4th int --
2. RF front leg, back leg, spring step close, etc.
3. RF 2nd, back leg: LF 2nd, back leg: turn left with RF 2nd, front leg, 2nd, back leg.

1st step

- 1.1. Hop on LF with R heel in open 5th posn.
2. Hop on LF with R toelin open 5th posn.
2. Perform bar 1 again.
- 3,4. Perform bars 1 and 2 contrariwise.
- 5,6. Perform bars 1 and 2 again.
- 7,8. Jump to land on both feet with LF in front, then with RF, LF again and RF again in front.
Perform bars 1 to 8 contrariwise.

Highland Laddie

Mrs MacDonalds first step was the same as Donald Walkers except that her Toe Beat step was a four beat one.

- 1.1. Hop on LF.
 - b. Beat RF in open 5th posn.
2. Beat RF in open 5th posn.
 - b. Beat LF behind.

There was little or no catch in.

She could remember no more steps but she checked Donalds steps as correct. However, she said that all the steps were completed by repeating contrariwise.

Scotch Measure

1st step

- 1-4. Chasse with hop forward four times starting with RF.
- 5,6. Hop on LF and flatter RF, then flatter LF; RF and LF.
- 7,8. Shuffle LF and LF again.
8. Jump to land on both feet with RF in front and then with LF in front.

She could remember no more of this dance. Of Miss Forbes she gave me the first step wrongly (i.e. differently to the one she gave Tom when he first saw her) with six chasse with hop starting RF, moving forward on four and turning about on fifth and sixth; then end with shuffles R R and Jumps L R. I did not check either of these dances with her.

Mr Alex MacIntosh, Daliburgh, ca 75.

I stayed with the MacIntoshs but noted these dances on Friday 8th.

Mr MacIntosh is from Benbecula. He learned to dance with his cousin, Roderick MacPherson. They were taught by a MacLeod from the mainland who had a piper Christie MacRae of Skye. Mr MacIntosh' swords are anticlockwise and he says that Roderick must have changed. Roderick told me later that he only danced with MacLeod a little and then learned the rest from his father.

According to Dr MacLean, Donald Walker learned his swords from MacIntosh and a territorial sergeant.

Sword Dance

1st step

1. Gillie Callum with RF in 1 turning right.
 2. - - with LF in 1.
 3. - - with RF in 1 facing W.
 4. - - with LF in 1 facing W.
 5. - - with RF at B facing W.
 6. - - with LF at B facing W.
 - 7,8. High cuts at B with LF then RF, LF and RF again.
- Repeat the step to C, D and back to A to end facing N.

2nd step

1. Gillie Callum with RF in 1.
 2. - - with LF in 4.
 3. - - with RF 1, LF 2.)
 4. - - with LF 4, RF 3.) Fourth in front
 5. - - with RF 1, LF 2.) of fifth.
 6. - - with LF 2, RF 1.)
 7. - - with RF 2, LF 1.
 8. - - with LF 1, RF 2.
- Repeat the step to C, D and A to end facing N.

3rd step

- 1.1. Hop on RF in 1, point LF in 4.
 2. Hop on RF in 1, point LF in loose 5th posn.
 - 2.1. Hop on RF in 1, point LF in 2: 4th in front of 5th.
 2. Hop on RF in 1, shake LF out; 4th aer posn.
 - 3,4. Perform bars 1 and 2 contrariwise.
 - 5-8 Move to B as in bars 5-8 of 2nd step.
- Repeat the step to C, D and A to end in 4 facing E.

4th step

1. Gillie Callum with RF 4, LF 2.
 2. - - with LF 4, RF 1.
 3. - - with RF 1, LF 3.
 4. - - with LF 1, RF 2.
 5. - - with RF 2, LF 4.
 6. - - with LF 2, RF 3.
 - 7.1. Jump with RF 3, LF 1.
 2. Jump with LF 3, RF 4.
 - 8.1. Jump with RF 4, LF 2.
 2. Jump with LF 4, RF 1.
- Repeat round the swords.

5th step

- 1,2. Hop on RF in 4 and point L toe, heel, toe, heel in 1.
- 3,4. Hop on LF in 4 and point R toe, heel, toe, heel in 1.
5. Hop on RF in 1 and point L toe and heel in 2.
6. Hop on LF in 1 and point R toe and heel in 2.
- 7.1. Jump with RF 1, LF 2.
2. Jump with LF 1, RF 2.
- 8.1. Jump with RF 1, LF 2.
2. Jump with LF 1, RF 2.

Quick Time : the same as Donald Walkers.

Highland Fling

Mr MacIntosh did not use the 2nd posn which he said was ugly, but the 2nd int posn. He also used int posn consistently.

There is no guarantee of the order of the steps. He implied that there were more steps which he could remember at some other time.

Here round the leg means 2nd int posn, back leg,
front leg, back leg.

1st step

1. Round the leg RF.
 2. Round the leg LF.
 3. Round the leg RF.
 4. Round the leg LF turning right. Hands down.
- Perform bars 1 to 4 contrariwise.

2nd step

- 1.1. Hop on LF with RF in 2nd int posn.
 2. Hop on LF with RF in back leg posn.
 3. Hop on LF with RF in 4th int posn.
 4. Hop on LF with RF in front leg posn.
 2. Perform bar 1 contrariwise.
 - 3.1. Hop on LF with RF in 4th int posn.
 2. Hop on LF with RF in front leg posn. / Opposite hand.
 3. Drop on to RF with LF in back leg posn. / Hands up.
 4. Drop on to LF with RF in front leg posn.
 4. Back step with RF, LF, RF and LF again.
- Perform bars 1 to 4 contrariwise.

3rd step

- 1.1. Hop on LF with RF in 2nd int posn.
2. Hop on LF with RF in back leg posn.
3. Hop on LF with RF in 5th posn.
4. Hop on LF with RF in 4th int aer posn. / Opposite hands.
- 2.1. Drop on to RF with L toe in 5th rear posn. / Hands down.
2. Drop on to LF with R toe in 5th posn.
3. Drop on to RF with L toe in 5th rear posn.
4. Drop on to LF with R toe in 5th posn.
- 3,4. Perform bars 1 and 2 contrariwise.
- 5-8. Perform bars 1 to 4 again.

4th step

1. Round the leg RF.
- 2.1. Hop on LF with RF in 2nd int posn.
2. Hop on LF with RF lifted high in front of and close to body.
3. Drop on to RF on the dancing spot.
4. Hop on RF with LF in 5th posn. / Opposite hand.
- 3,4. Perform bars 1 and 2 contrariwise.
- 5-8. Perform bars 1 to 4 again.

5th step

- 1.1. Hop on LF with RF in 2nd int posn.
2. Hop on LF with RF in back leg posn.
3. Hop on LF with RF in front leg posn.
4. Drop on to RF with LF in 5th posn.
2. Perform bar 1 contrariwise.
3. Perform bar 1 again. / Opposite hand.
4. Round the leg with LF turning to right. / Hands down.
- 5-8. Perform bars 1 to 4 contrariwise.

6th step

- 1.1. Round the leg RF.
- 2.1. Hop on LF with RF in 4th int posn.
2. Hop on LF with RF in front leg posn.
3. Hop on LF with RF in 4th int posn. / Opposite hand.
4. Drop on to RF with LF in 5th rear posn.
- 3,4. Perform bars 1 and 2 contrariwise.
- 5-8. Perform bars 1 to 4 again.

7th step

1. Round the leg RF. / Opposite hand.
- 2.1. Hop on RF with L heel in loose 5th posn. / Hands down.
2. Hop on RF with L toe in loose 5th posn.
3. Hop on LF with R heel in loose 5th posn.
4. Hop on LF with R toe in loose 5th posn.
3. Round the leg RF.
4. Round the leg LF turning right. / Opposite hand.
Hands down.
- 5-8. Perform bars 1 to 4 contrariwise.

8th step

1. Round the leg RF.
- 2.1. Hop on LF with R heel in 2nd int posn.
2. Hop on LF with R toe in 2nd int pointing in.
3. Hop on LF with R heel in half 2nd int.
4. Hop on LF with R toe in 5th posn.
- 3,4. Perform bars 1 and 2 contrariwise. / Opposite hand.
- 5-8. Perform bars 1 to 4 again.

9th step

1. Round the leg RF. / Opposite hands.
2. Back step with LF, RF, LF and RF again. / Hands down.
- 3,4. Perform bars 1 and 2 contrariwise.
- 5-8. Perform bars 1 to 4 again.

Mrs MacIntosh (who comes from the mainland) while she was living in Eriskay in 1920 was told by an old boatman of a dance Cailleach an Dudain performed at weddings by two men (never women), one the Cailleach and the other an old man. She never saw it herself.

Mrs Margaret MacAskill, South Boisdale, 80.
In the house with Mgr MacKellaig.

Fri 8th.

Mrs MacAskills grandmother was Isabella MacLachlan who came from Motherweel to Loch Eynort and then to South Boisdale. She was the first wife of Donald MacDonald. Mrs MacAskill was not brought up in her fathers house but with her mothers peopole in Smerclett. She did not see much of Ewens dances but she did learn some dances which were done in the crofts at Smerclett: Highland Fling, Shean Trews, schottishe, Scotch reel. She said that Ewen had short arms.

She knew nothing of interese about Gaelic dances (having merely heard their names) except Damnsa na Dunnag in which partners hunkered facing each other and holding hands to no set pattern, and Rhuidhleach na Coileach Dubh which is danced as foolows to the tune Rhuidhleach na Coilleach Dubh, Damnsa na Dunnag.

Four people start in pairs facing each other with the ladies on the right of their partners.

4-bars. Cross over to oppostie place passing opposite person with right shoulder.

4 bars. Set to opposite person.

4 bars. Turn opposite with R hand (L hand on waist, R h hand on shoulder).

4 bars. Turn opposite with L hand.

4 bars. Ladies change places passing right shoulders and immediately after men change places passing right shoulder.

4 bars. Set to partner.

8 bars. Turn partner with R hand and then with L hand.

The first set and turn is across the dance, while the second is up and down the dance. The dance continues with set and turn across the dance and set and turn up and down the dance. I gathered that each new phrase started with ladies change and men change, though it is possible that the whole dance is repeated as written.

Mrs MacAskill was quite clear about the dance (except for the ambiguity mentioned in the last paragraph which I could not clear up with her) and she walked it through with Mgr MacKellaig and myself.

Mrs MacKellaig was taught some dances ^{from} Rotchain, including Over the water to Charlie and First of August. She had not heard of Gillial an Fheilidh or Aberdonian Lassie. She could not do any of the dances for me, though she did have a stout attempt at the fling (which was not worth noting).

She had another dance, Over the hills and far away which she implied did not come from Rotchain but from Smerclett. It is a very simple dance to the tune of the same name.

Over the hills and far away

1st step Dance from side to side with this step

1.1. Step to left with LF.

b. Step with RF across in front of LF (heel in front of toe).

2. Step on LF in its place.

2nd step Dance forward 'over the hills' with this step.

1.1. Step forward with RF in front of LF. (Heel in front of toe.)

b. Close LF to RF.

2. Short step forward with RF (or beat RF on spot).

This step may take you round the room or just forward. Mrs MacAskill did not seem to mind.

3rd step Dance back (back from the hills) with this step.

1.1. Step back on to RF directly behind LF.

b. Close LF back to RF,

2. Beat RF on spot.

Pog a Toshak was played before all dances and everyone kissed their partners.

The only other information of interest was that there was a special tune for the wedding reels which started - 'This is the night that weal be rich'.

Mrs MacAskill was a very game old lady who showed Over the hills and far away and a rough bit of the Highland Fling with great gusto. She had me hunkering in the Dannsa na Dunnag and swung me quite violently while she was showing us how to do Rhuidleach na Coilleach Dubh.

Mrs Mary Smith, South Boisdale. 90 Fri 8th
In the house with Mgs MacKellaig and a grandnephew.

Mrs Smith was asleep when we went in and she did not really collect her wits while we were there. She learnt to dance in her young days and flickered her feet about in a gallant attempt at Jack-a-Tar to prove it.

Her grandnephew had her version of the wedding reel tune (though as a march); yet she could not call it to mind.

Sun 10th
On this second visit I collected her version of the wedding reel song. It was written down for me by a youngish lady who was in the house.

Chorus. Gu de a' chuireadh mulad ort oidhche do Bhainnse
(three times)
Piobaire romad 's do roghainn a faibh leat.

Verse. Oobh Oobh 's mi gun mo dhinnear
(three times)
'S cha-n e mo shuipear as fhasa dhomh fhaotainn.

Chorus. (What makes you so sad the night of your wedding
three times.
(Piper before you and your choice at your side)

Verse. (Oh Oh I have no dinner
three times
(And it's no easier to get any supper)

The tune was 'The Campbells are Coming', and Dr MacLean later told me that the Gaelic name of the tune is Chaidh mi gu bainis 'm baili Inbhaora (I went to the wedding of

From Mrs Smith and some of the younger people in the house I learned that all the dances were called reels and that every evening of dancing was called a ball. The method of payment for the balls was rather peculiar. Every man had to take a partner, and every lady had to take a pair of stockings. Whether or not there were other balls than 'Stocking Balls' I did not discover.

Angus James MacIntyre, Loch Eynort, ? ca 75
In the house with Dr MacLean

Fri 8th

Mr MacIntyre is a grandson of Isabella MacLachlan.

Isabella Retland was in employment in Greenock when she met Donald MacDonald who went there in a trading ship. His home was Strone Dubh, Loch Eynort (773300). Though her family objected to the marriage, the two married and lived in Loch Eynort.

Ewen MacLachlan, Isabellas brother, was originally, a schoolteacher in Edinburgh who learned to dance there. (Dance programmes from balls in Edinburgh were among the papers burnt after his death.) He had been trained for the priesthood in Spain, but was rejected because of a deformity in his hands. Angus thought that there was nothing wrong with his arms. He had been told that Ewen was a tall man.

Ewen lived for a short time on Eriskay with Mr MacIntyres grandfather, Angus MacDonald, and it is thought that some uncles of Ewen visited him there. He had at least one relation, a MacLachlan in Stornoway. Ewen said that Flora MacDonald was the daughter of one of his grandaunts on his mothers side (i.e. his mother was a cousin of Flora).

It is said that Ewen had a standing jump of 12 feet. He would jump one way, turn in his tracks and jump back again.

See Donald MacIntyre, Paisley ca 70
son of Donald MacIntyre of Kilpheder.

Miss Harriet MacDonald. Daliburgh.
The last of several visits to the croft.

Mon 11th

Harriet was taught	
Over the Water to Charlie	Miss Forbes
Scotch Blue Bonnets	Scotch Measure.
Highland Laddie	Tulloch Gorm.

She said that she could no longer remember any of them and she was clearly much too busy to spend a lot of time on them.

She had seen	First of August	
and had heard of	Carraig Fherguis	Jack-a-Tar
	Gillial an Fheilidh	

She had not heard of		
Over the Hills and Far Away		Bonnie Anne
Aberdonian Lassie		

Angus John MacLellan, Benbecula,
On the bridge with Ian MacLachlan

Sat 9th

Angus knew only
Highlad Laddie
Shubhain Trews

Swords
Fling.

I did not collect anything from him as I wanted to go to see Roderick, who of course was at the peats when I got there. When I saw Roderick on the Monday he gave me the same story as Angus John except that he had a bit of Gillial an Fheilidh also.

Angus John had not heard of
Over the water to Charlie
Over the hills and far away
First of August

Scotch Measure
Miss Forbes.

He had however, often seen his father do a solo dance Bottom of the Punch Bowl. Yet Roderick had not heard of this dance.

Angus O'Henley, Loch Boisdale ca 76
By the croft.

Mon 11th

Angus was taught the lancers quadrilles etc by MacLeod in Loch Boisdale: but he had a sore foot when dances were taught by Morrison to Rotchain so he had no formal teaching in the solos and picked them up himself. His attitude to them was summed up by his insistence that you should keep going at all costs: if you had forgotten a step you just made one up. I take the rest of his information with a pinch of salt.

Angus said that Gillial an Fheilidh is the same dance as Blue Bonnets. He gave me bits of the first three steps of this dance which I noted from brief though clear demonstrations. The tune was the pipe setting of Blue Bonnets.

1st step As Donald Walkers first step of Blue Bonnets.

2nd step

- 1.1. Step forward on to RF:
 - c. Close LF to RF.
 2. Small step forward on to RF.
 - c. Hop on RF with LF in rear leg posn.
 - 2.1. Drop back on to LF with RF in front leg posn.
 - c. Hop on LF with RF in back leg posn.
 2. Drop back on RF.
 - 3,4. Break L R (as Donald's).
 - 5,6. Perform bars 1 and 2 contrariwise.
 - 7,8. Close R R L R.
- Perform bars 1 to 8 contrariwise.

3rd step

- 1.c. Hop on RF with LF in front leg posn (Not 4th int aer).
- 1.1. Drop back on to LF with RF in front leg posn
 - c. Hop on LF with RF in back leg posn.
2. Drop back on to RF with LF in front leg posn.
 - c. Hop on RF with LF in back leg posn.
- 2.1. Drop back on to LF with RF in front leg posn.
 - c. Hop on LF with RF in back leg posn.
2. Jump to land on both feet R behind L.
- 3,4. Break R and L.
 - c. Hop on LF with RF in front leg posn.
- 5,6. Perform bars 1 and 2 contrariwise.
- 7,8. Close R R L R.
 - Perform bars 1 to 8 contrariwise.

In bars 1 and 2 move backwards through a small clockwise circle, and in bars 5 and 6 move backwards through a small anticlockwise circle.

Angus had the tune Gillial and Fheilidh but he said that the dance was not done to that tune. Roderick MacPhersons first Gillial an Fheilidh step Angus said was from Jack-a-Tar, but he had not seen the second step.

Donald Allen Morrison, Kilpheder ca 60
By the croft.

Sun 10th

D.A.M. was taught the swords and the fling by Cuthbertson while they were both srving in the first world war. I spent some time talking to him and seeing his steps but I did not note them. He had the back of a lightly bent hand on the hip for hands down and used the positions 2nd in line with the heel, intermediate, 5th, pand, 4th in front of 5th.

He had no Hebridean solos though he did knw that they were taught by Ewen who died ' where the new (Daliburgh) shool is now'.

Neil MacLellan, Loch Boisdale ? ca 70
In his post office

Mon 11th

Unfortunately he was much too buisy to see me since he was in the middle of preparing mail for the boat. He said that he could no longer remember the solos but that he would be able to check them.

Both he and Archie Monrowe (whome I saw on the quayside) denied that Gillal an Fheilidh and Blue Bonnets were the same dance.

Dr MacLean, Daliburgh.

Oh for a driving liscence so that I could have taken his offer of one of his cars. As it was I just had a pleasant evenings ride with him to Lch Eynort.

Odd bits of information which I salvaged from our many talks.

The man who associated the Hebridean dances with solos from the north of France was D.G. MacLellan.

Donald Allen Morrison of Kipheder has a brother a ged 80 who is a farmer in Inverness and who is thought to have been taught to dance by Ronald Morrison.

The grandmother of John MacInnes of Daliburgh attended dancing cāasses of Ewen in Bornish. Since Bornish was cleared in 1840, Ewen was in South Uist before then.

If Ewen was trained for the priesthood then he must have had preliminary training at Blairs College, Aberdeen.

Ewens housekeeper in Cumhag was Christina.

His housekeeper at Daliburgh was her neice, Catherine who was the second wife of Ronald MacCormack.

He died at Daliburgh and was burried at Harlen.

I suggested to Dr MacLean that he should put down the full details of Ewens history for depositing with the school of scottish studies since Ewen was of interest as a story teller as well as a dancer.

Mgr MacKellaig.

One very interesting remark of Mgr MacKellaigs was that his grandfather had Scamadale and that it is unlikely that Cameron-Head's grandfather can have had it too.

He said that his cousin. Mr Archie MacKellaig of Glenfinnan, was probably born there.

Mr Buie was born & brought up in Lamlash, Arara. From the age of 6 or 7 until he was 12 or 13, he went every winter to classes held in Lamlash by a local man, Dougal McKelvie. McKelvie was not a professional in the strict sense, for he charged no fees for his classes - they were associated with a Temperance organisation or something of that sort - and taught only in Lamlash. At the time when Mr Buie attended these classes, McKelvie would have been between 40 & 50.

The session lasted all winter, two nights a week, from 7 p.m. until 9 p.m. and ended with a ball in the early spring. Up to a hundred attended the classes, the ages ranging from 6 to 16 or so.

The dances which he taught included Lancers, Quadrilles, Grand March followed by Guaracha Waltz & Circassian Circle (there was no pause between these last two; you simply changed when the music changed), 4-some, 8-some, Reel of Tulloch, Petronella, Flowers of Edinburgh, Strip The Willow, Triumph, Haymakers Jig, Pease Strae, Dashing White Sergeant, Nnapin's Reel, La Russe, La Varsoviennne, Pas de Quatre, Highland Schottische, Hool and Toe Polka, Polka, Military Two-step. Rory O'Hare was neither taught nor done. McKelvie also taught Highland Fling, Shean Trilshan, & Sailor's Hornpipe.

At the ball, all had to invite their own partner - even the 6 year olds. The partners had, of course, to be selected from those attending the class. It was attended by parents, though these did not dance. The 6 or so best dancers gave an exhibition of the Highland Fling. Shean Trilshan & Sailor's Hornpipe were also performed. The programme was otherwise that of a normal dance, and included all the dances listed above.

McKelvie played the fiddle for all the dances. He could play as he danced, and often used the bow to hit someone doing a wrong step. He wore trousers (no turn-ups, of course), & black patent leather shoes. Some of the class wore kilts & buckle shoes, but most trousers & black patent leather shoes. McKelvie "was a great boy for making you spring".

He taught 4 steps of the Fling, & 4 reel setting steps. Mr Buie's mother, an Arara woman herself, also knew these steps, so they must be of fairly age

Highland Fling.Step 1. Standard first step.Step 2.

- Bar 1. Count 1. Spring on L, R in 2nd.
 Count 2. Hop on L, R in rear leg posⁿ
 Count 3. Hop on L, R in 2nd.
 Count 4. Hop on L, R in front leg posⁿ.

Bar 2 ~ of bar 1

Bar 3 repeat bar 1.

Bar 4 Turn with L as mth 1st step.

Bar 5-8. ~ of bar 1-4.

Step 3. Exactly as in North Ronaldsay - Mr Scott's step No. 6.Step 4.†

- Bar 1. Count 1. Hop on L & place R toe in near 4th position, toe turned well in
 Count 2. Hop on L & place R heel in near 4th position, toe turned out



Count 3. Hop on L & place R toe in near 4th position, toe turned out (as 2 above).

Count 4. Hop on L, R in front leg position.

Bar 2,3 ~ & repeat bar 1.

Bar 4 Turn with L as mth 1st step.

Bar 5-8 ~ of bar 1-4.

Reel setting steps:

1. Pas de Basque. Standard step, the 2nd beat being in a flat 5th position



† Order of steps 3 & 4 not certain.

2. Balance step.[†]

Bar 1. Count 1. Drop on L in near 4th position, raising R off ground backwards

Count 2. Drop back on R, raising L off ground, & carry L round to near 5th position

Bar 2 Count 1,2,3 Drop on L in near 5th position To begin a pas de Basque (L.R.L).

3. Side step.[†] Start with R in 5th position.

Bar 1. Count 'and'. A very small hop on L foot, taking R just off ground and

Count 1. Beat R on ground.

Count 2 Step to side on R (2nd intermediate).

Count 3 Close L to R in 5th near position.

Bar 2. Count 1-4 Repeat Counts 2,3 of bar 1 twice.

Bars 3,4. Count 1 Bring R to 5th near position, and at the same time bring L up to front leg position (not a tight position - just up in that direction).

Count 2,3 etc. Repeat ~ of counts 2,3 in opposite direction

4. Backstep with a hop. - the usual step.

At harvest dances, they started at 7%, & finished about 5%. There was just one fiddler, who played all the time, and acted as M.C. Ordinary shoes were worn. Later on in the evening the men got down eventually to shirts & braces (This was said as if it was a very daring thing to do).

There was no hankie or kissing dance in Arran, even at Kurn's.

Glasgow Highlanders was done in Arran, though Mr Buni could not remember it at McKelvie's classes.

Sailors from the fleet often came to Arran, & they brought the Humdilla.

The north-west of the island was more old-fashioned than the east - there Gaelic was spoken regularly.

Mr Buni also thought that McKelvie taught a threesome (with no hankies), but of this he was not sure.

† My names.

MRS BUIE, wife of Mr Buié.

learned from Mr William Fotheringham at Saltcoats. She started at the age of 6 & went for a number of years to his classes. The repertory each year, however, was much the same, since there were always newcomers to the classes, and he did not separate the beginners from the "advanced" dancers. His father was also a dancing-teacher. He taught at Saltcoats, Arran, & all over Ayrshire, & died not very long ago.

His repertory included Quadrilles, lancers, La Russe, Petronella, Flowers of Edinburgh, Triumph, Strip the willow, Haymakers Jig, Pease Strae, Meg Rembles but not Rory O' More, Glasgow Highlanders, or Dashing White Sergeant. All the Country Dances were in reel or jig time. He also taught a step-dance each session (& Mrs Buié knew her husband's Fling step No. 3.

In her district both men & ladies raised their arms, whooped, & snapped fingers. In Arran, only the men did this. The ladies kept their hands down - but did whoosh.

Her sister, now in B'ham, demonstrated for W.F. ca 1930 or so. Should be very interesting.

DONALD GEORGE MACLENNAN, 3 GIFFREY AVENUE, EDINBURGH 4.

A long and fascinating conversation, but it was impossible to note most of it. I did, however, clear up some family history.

Mr MacleNNan's father's father, Duncan MacleNNan, came from Garioch. He married a Catherine MacleNNan from Glengarry. The two granduncles mentioned on p. 36 of his book as having taught Mr MacleNNan's brother William the Duth Dance were Catherine's younger brothers. Mr MacleNNan's father was born in 1831, so that Catherine must have been born before 1824. Mr MacleNNan himself never knew these granduncles, and his only knowledge of their dancing came to him through William.

The granduncle from Glen Urquhart mentioned on p. 26 of Mr MacleNNan's book was on his mother's side. He was a son of Donald Scott, and was born in 1804.

I asked Mr MacleNNan about the Duth Dance which William learnt from his granduncles. There was much more acting in it than in Mrs MacNab's dance. The steps were very rough, and there were no recognisable steps such as pas de Basque or Hightails.

The only other thing I noted was that in the chassé (step, close, step, lift), the steps on counts 1 and 3 were equal in length.

78 27. 2. 58. 1.
Mr & Mrs William Cowan, 15 Haldane Avenue, Haddington.

Mr Cowan is aged 68, Mrs Cowan 71. He is a fiddler & played at many dances and kirs in the countryside round Haddington.

Mrs Cowan went to dancing classes held by a Mr Maxwell in Athelstaneford ca 1898. He was then an oldish man (& he stopped teaching ca 50 years ago). He gave one lesson per week for twelve weeks, & then held a final Ball. He taught Highland Fling, Sword Dance, Sham Tiers, Skipping rope dance, Skirt dance, Irish jig, Sailors Hornpipe. Also the following social dances: Quadrilles, Lancers, Circassian Circle, Step the Willow, Petronella, Flowers of Edinburgh, Rony O'More, Haymakers, Triumph, Nips of Brandy, Corn Rigs, Blue Bonnets, La Va, Merry Lads of Glasgow, Royal Albert, Volunteers C.D., Scotch Reel and Hulla-han. He also taught the usual etiquette.

[N.B. I am very dubious about some of these dances having been taught by Maxwell. Mrs Cowan has certainly danced all these, but I do not trust her memory as to what she learnt from Mr Maxwell]

Royal Albert.

M₁ & L₁ & L₂ swing three.

Three down the middle, turn at bottom & come up.

Mr Cowan now says cut the figure 8 & polka off.

Mrs Cowan says don't break at the bottom, come up, and do the first figure of Quadrilles, beginning with ~~Circassian~~ right and left.

Jacky Tar.

Mr Cowan can remember that they danced down the middle with a chassé step with emphasis to match the tune.

For Royal Albert Mr Cavan used to play $2/4$ tunes, e.g. Staten Island.

For Volunteer C.D., he used also to play $2/4$ tunes, ~~at particular the~~
~~Good I left behind me.~~

For Merry lads of Glasgow he used to play Buffalo Girls, which he knew
 only as the tune of a bothy song

Oh whar'l bonnie Maggie lie,

Maggie lie, Maggie lie,

Oh whar'l bonnie Maggie lie

In the cold nights o' winter

She will lie in Willie's bosom &c.

Miss Christina Cumming, Athelstaneford, aged 70.

Miss Cumming attended classes held in Athelstaneford by George Shepherd Maxwell. ~~She~~ went from the time she was 8 until she was 14, each winter. She attended only the children's classes, and so has little or no idea of what went on at his classes for adults. At the time she attended his classes he would be about 40-45 years old.

He took his classes in the school, one night a week for twelve weeks, followed by a big ball at the end of the session. He played the violin, danced & fiddled simultaneously. He took the children in the afternoon after school, the adults in the evening.

The solo dances he taught were Highland Fling, Sword dance, Shan Thews, Skipping rope dance, Skirt dance, Irish Jig, Sailors Hornpipe. Also a duet called Pas de Basque. I think Miss Cumming knows this, but I do not believe that it was of much interest. He also taught Quadrilles, Lancars, Flowers of Edinburgh, Petronella, Highland Schottische, Circassian O, Common Schottische, Spanish Waltz, Haymakers. Not Rightsome Reel, Darling White Sergeant, nor any of the special local C.D. [N.B. But these remarks apply only to the children's classes].

Miss Cumming gave me Maxwell's Fling & Swords: -

Highland Fling

- I. Fling RF, LF, RF, turn LF, Fling LF, RF, LF, turn RF. } Standard 1st step
- II. 1. 1. Hop on LF & place RF in 2nd position
 2. Hop on LF & place RF in ~~back~~ leg position
 3,4 Repeat 1,2.
2 Rocking step.
3-8 Perform 1,2 contrainwise, then repeat the whole.
- III. 1. 1. Hop on LF & place RF in 2nd position
 2. _____ back leg position
 3. _____ 5th position
 4. _____ shake RF in 4th int position
2 Fling LF, turning to the right } Footspurn.
- IV. 1. 1. Hop on LF & place RF in 2nd position
 2. _____ back leg position
 3. _____ 4th int. position
 4. _____ front leg position
2,3 Perform 1 contrainwise, then repeat 1.
4 Fling LF, turning to the right.
5-8 Perform 1-4 contrainwise
- V. Usual sidestep
- VI. Fling RF three times, then once LF turning to right, & the whole contrainwise
- VII. Standard rocking step
- VIII. 1. 1. Hop on LF & place RF in 2nd position
 2. _____ back leg position
 3. _____ R heel in 2nd position
 4. _____ R toe in 5th position
2-4 Perform 1 contrainwise, then repeat 1, then turn LF.
5-8 Perform 1-4 contrainwise

IX. 1.1. Hop on LF and place R toe in 3rd position

2. _____ 2nd position, turned inwards

3. _____ heel in 4th int position

4. _____ toe in 5th position.

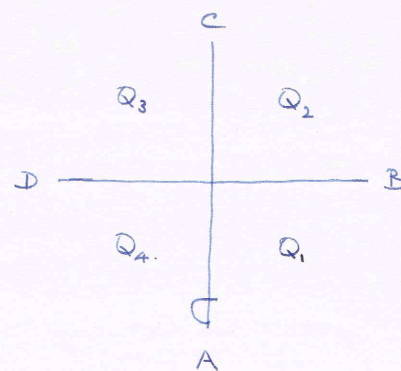
2 Rocking.

3-8 Usual construction.

X. Fling RF, RF, then twice with LF turning twice to right, then the whole contrainise.

Sword Dance

P.d.B here uses 3rd position, and is very tight, with no throw of the foot.



- I. Standard 1st step, using 4 points on last two bars.
- II. P.d.B at A, at A, in Q1, in Q4, at A, at A, and Two P.d.B in Q1, turning by right to B.
- III. P.d.B in Q1, in Q4, in Q1 and Q2, in Q4 and Q3, in Q1, in Q4, and two P.d.B in Q1, turning by right to B.
- IV. Hopelessly confused.
- V.
 1. 1. Hop on LF in Q4 & place RF in Q1.
 2. _____ 5th position
 2. 1. _____ Q3
 2. _____ 5th position
 - 3-6 Repeat 1, 2 contrainwise & then directly
 - 7-8 Two P.d.B in Q1, turning by right to B.
- VI.
 - 1, 2 As in V, but 2.2 is a kick (not shake) out in 4th.
 - 3-6 Perform 1, 2 contrainwise, then repeat 1, 2.
 - 7, 8 Two P.d.B in Q1, turning by left to B.

Mrs Wood, "Dumpper", Athelstaneford, aged 72.

Mrs Wood attended classes held by a Mr Clark when she was very young. From the time she was 10 until she left school she attended the children's classes held by Mr Maxwell in Athelstaneford (these were at 4.30). After she left school she attended Mr Maxwell's adults' classes.

The list of solos taught by Mr Maxwell agrees with that given by Miss Cumming, and she confirms Miss Cumming's Hing Step IX.

In the adults class more C.D. were taught than in the children's class, including Petronella, Flowers of Edinburgh, Rong D' More, Step the Willow or Nips of Brandy, Triumph, Blue Bonnets, Royal Albert. He also taught La Va.

She has seen, Com Rye, Jacky Tar & Dashing White Sergeant, but these were not taught by Maxwell.

Royal Albert. [She was quite clear on the first part].

M₁ swing L₁ & L₂ in a baby basket.

Down the centre all three (Fig I), arm in arm,

release arms at bottom, turn about, & return

to positions shown in Fig II.

[For going down the middle use chassé step, i.e.

step, close to 3rd rear position, step, tilt, but no hop]

Then 1st figure of Quadrilles.

[But this "figure" is vague. It begins with]

ladies cross (right shoulder, no hands), men cross

(the same), then ladies cross back, then men cross back.

[But after this, she got lost. She said now only]

Set to & turn partner on spot.



②

③

③

Fig I.

②

①


②

①

③

③

Fig II.

In the Country Dances. Mr Maxwell taught them to poussette (his term) with two hands joined: Man  Lady: But no right-angle turns, just a lazy pas de Basque, and gentle rotation. She can't remember the actual description, i.e. whether the man went backwards to begin when moving down. But she is sure that Maxwell was insistent on the hand hold & stopped people using the ballroom hold.

[I checked this with Miss Cumming, but she was not at all certain on this point. She says that some people did dance poussette with two hands, but was not sure whether Mr Maxwell taught it this way.]

Mrs Wood also said that in some C. Dances, right hands were joined for going down the centre, & that the dancers came back up with both hands joined. Not ballroom hold.

Maxwell's P.d.B was in flat 5th position with no throw of the foot.

Mrs Wood's father, Mr Grierson, was a fiddler, & ~~taught~~ taught dancing in his spare time. He died in 1908, aged 67. He had a step called "treeping" which he used in Country Dances.

- 4 Hop on RF
- 1 Beat with LF in flat 5th rear position
- + 2 Double beat with RF
- 4 Beat with RF & transfer weight to it
- 3 Beat with LF in flat 5th rear position
- + 4 Double beat with RF
- 4 Hop on LF
- 1 Beat with RF in flat 5th rear position.
- ... Contravise from above.

I am not at all certain of this. I demonstrated various things; this was the most likely.

[This is simply a collection of back trebles].

Mrs Wood,
"Dumplings,"
Atheletaneford

5. 4. 58

Dear Mrs Wood,

After I left you last Friday, I realised that there were some further questions concerning Royal Albert which I should ^(have) liked to ask you. I ~~tried to call on~~ ^{called again on} ~~Thursday~~ Friday evening, and again on Saturday evening, but on both occasions you must have been out.

May I first describe the dance Royal Albert as I took it down from your description, and then it ~~will~~ ^{in the diagrams} be much easier to put my questions. ~~I use~~ ^{I use} circles to denote men and squares denote ladies.

TOP

1. Top man swing the first and second ladies.



2. The three go down the centre arm in arm, as shown in Diagram I. They release arms at the bottom, turn about, take arms again, and come up the centre to the positions shown in Diagram II.

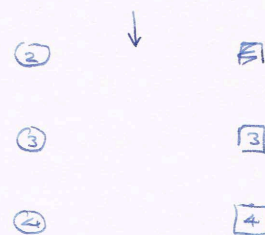


DIAGRAM I

3. Then follows the first figure of Quadrilles, and what you actually gave me was as follows.

1st and 2nd ladies change places. Then 1st & 2nd men change places. Then 1st & 2nd ladies change places again, then the men do the same.

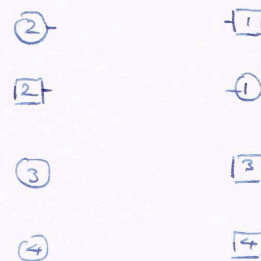


DIAGRAM II

Then ~~1st~~ ^{1st} & 2nd couples set to partner & turn.

My first query concerns the ~~way~~ way in which the three people ~~go down~~ come back up the centre. ~~Could you confirm please. Could they possibly have come up backwards without breaking hold at the bottom, or did they definitely break hold & turn about & take arms again?~~

Could they possibly have come up backwards without breaking hold at the bottom, or did they definitely break hold and turn about & take arms again?

The second question concerns the first figure of Quadrilles in part 3 of the dance. Nowadays this first figure of Quadrilles goes something like this :-

1. ladies cross, men cross, ladies cross back, men cross back. — *Swing in four.*
2. Set to and turn partners
3. ladies chain
4. Polka round to next couple.

You yourself said that you were not sure of this bit of Royal Albert. Is it possible that the dance did in fact include also a "ladies chain" and "polka off" (or poussette) as well as the crossing over figure and the set and turn partners?

I'm sorry to have to bother you like this, but would be very grateful if you would clear up these questions for me. To save you trouble, I have written out the questions at the end of this letter. Perhaps you would just fill in the answers there and return the letter to me. With very best wishes.

Yours sincerely

T. M. Flett.

1. Did the three people come up the centre backwards, or did they release arms at the bottom, turn about, & take arms again?

2. Was there also a ladies' chain & polka off (or poussette) in the dance as taught by Mr Maxwell? *No - swing in four.*

no one seems terribly sure but this seems to be the general opinion. Yrs E. K. Hood

Mrs Craig, E. Linton.

A very keen dancer in her younger days, but more in E. Linton, & Haddington & Dunbar than in the kenis. She had heard of Royal Albert, but not of the other keni dances.

Mr Will Harriot, aged 76/7, Hardie Terrace, E. Linton.

28. 3. 58

Not a dancer, but went to kenis in the E. Linton's, in the 10 miles or so north east & west of Haddington. Remembered the usual keni dances by name. Included also the Linton Ploughman. A bit dim. His wife suggested Auldham as a possible source.

↑ I think that was false: the dance comes from West Linton

Mr James King, Luffness Golf Club, aged ca 57.

29. 3. 58.

If put along with the Barry's, would probably remember. But will not commit himself. Wife also a dancer - I didn't see her.

Mr & Mrs Reid, Luffness Mill, aged ca 57.

29. 3. 58.

Can't remember anything of value. Danced less than Mr & Mrs King

Mr Ferguson, Middleshott Terrace, Gullane.

29. 3. 58

A keen dancer until 20 years or so ago or even later. Memory quite hopeless.

Mr & Mrs Edgar, Gullane.

29. 3. 58

Ditto.

Mrs Will Pow, Athelstaneford, aged ca 55.

29. 3. 58

Sister of Mrs Kirkcaldy. Can't remember dances, though did them all.

Description of kenis - sacks of grain for seats, ladders laid on top, then ~~two~~ boards across them.

Thomas Wood, Chapel Hill, Dirlston, aged 73.

A dance fiddler who had played at many of the kirs round about. The local repertory included Merry Lads of Glasgow (usual tune), Volunteer C.D. (Tune: The Girl I left behind me), Jacky Tar, Corn Rigi, Royal Albert ($\frac{4}{8}$: Lass o' Patie's Mill, Rose Tree, Bottom of the Punch-bowl). It did not include Linton Ploughman.

Royal Albert.

M_1 , L_1 , & L_2 swing three.

These three down the middle & back, arm in arm.

[Positions to which they return was vague],

These three & M_2 "cut the figure 8"

[This too was vague]

Swing four.

Merry Lads of Glasgow:

I prompted the first 16 bars. For the remaining 16 bars, he said that it was "cut figure 8 & swing four".

Call of the Pipes also done locally.

Mr & Mrs Henry ^{Barry} ~~Barry~~, Spittal Farm, Longniddrie.

Mr Brady has never been to classes, but Mrs Brady went to classes at Pencaitland when she was 14 or 15. Mr Brady married 58. Mrs ~~Barry~~ is younger.

Both were very keen dancers in their young days, & went to all the local kirs. They also attended various dance clubs which were held in various farms, meeting once a week or so.

Mr & Mrs Barry finally cleared up my "cut the figure 8" figure in Royal Albert & elsewhere. After the folk in Kirkmichael who called rights & lefts in Come ashore Jolly Tar "cut the figure 8", I have inspected that down here in E. Lothian it might have been a similar figure.

Royal Albert:

1-8. M₁, L₁, & L₂ swing three (the man puts his arms round the two ladies, and they all use a pivot step).

9-16. The three dance down the centre arm in arm, using the chassé, and return backwards to the top. As they reach the top, the 2nd man "jumps" in front of them. (Fig I)

17-18. The two ladies pass right shoulders & go to their own partners. (Fig II) Two chassé steps.

19-20. Swing partners with ballroom hold & pivot step

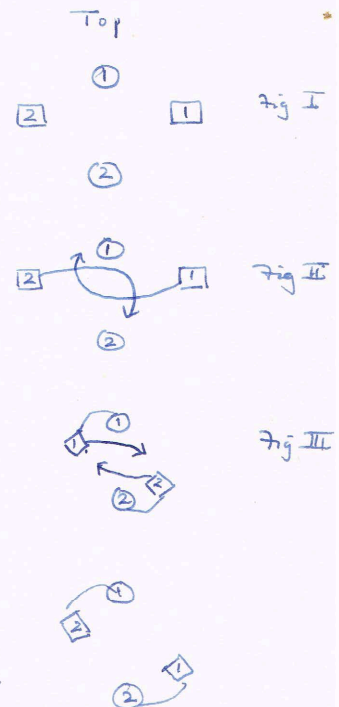
21-22. The two ladies again pass right shoulders (Fig III)

23-24. Swing, M₁ & L₂, L₁ & M₂. Finish as in Fig IV.

25-32. Swing four.

Here the ladies could give right hands on passing in bars 17-18 & 21-22.

This figure ⁽¹⁷⁻²⁴⁾ was definitely known as "cut the figure 8", and, is, of course, simply a form of "ladies chain".



12.

To confirm all this, I asked them for their version of Circaria ①. It was
Swing partners, ladies change places with R. Hand, Swing opposite partners, ladies
back to partners, Swing four.

Mr & Mrs Barry's memories of dancing refer to ca 33 years ago. I am
sure they know much more than they gave me, & if we could get the
Kirkcaldy's & Barry's together, we would probably get them all clarified.

Mr & Mrs David Kirkcaldy, Middleshot Terrace, Gullane.

Mr Kirkcaldy is 66, Mrs K. is 62. Mr K attended classes held in Ceres, Fife by Alexander Adamson when he was 16. He then left Fife, & came to E. Lothian, so has little or no experience of social dancing in Fife. He never learnt step-dancing from Mr Adamson, but actually acquired one or two steps from watching his pupils practice. Mrs K had not had lessons at all. Both had been very regular attenders at all the local kenis. Mr K. had also had lessons from "old Mary Duncan" in Dunbar, but I did not ask anything about this teacher.

Between them, they remembered the Merry Wads of Glasgow.

Swing partners with balloon hold

Join right hands with partners, gallop down the middle. Second couple then form an arch, and first couple, still with right hands joined, gallop up, under the arch, and when they reach the top, make $\frac{1}{2}$ turn clockwise to contrary sides.

① ② ② - -

TOP.

① ② ③ - -

C₁ & C₂ dance right and left, i.e. the two ladies change places, passing by R, then the men, then all back in the same manner.

C₁ & C₂ swing four (men's arms round partners' waists, holding each others' wrists).

[They were a little dubious about the swing four - had a vague idea it was swing partners]

Royal Alceste.

Top man swing the top two ladies with baby basket hold & pivot step.

All three down the centre arm in arm, and up backwards. As they reach top place the second man jumps in front of them

② ① ①

Swing four [on this Mr K was absolutely positive]

"Cut the figure 8" [Bit of hesitancy here, but confirmed Mr & Mrs Barry]

in the end

Swing four.

The dance which I got from Mrs Halliday was familiar to Mrs K, save that she said the last 8 bars were "swing four". She could not, however, remember its name — was not sure whether it was or was not the Volunteer C.D.

Mrs K gave me one further dance, The Orange and Blue. Somebody else whom I saw on this day mentioned this by name, but I didn't recall this until Mrs K. referred to it. I have also a vague feeling that someone in Pencaitland mentioned it when I was there, possibly Jimmy Fortune.

Tune is Orange and Blue, brisk schottische tempo (ca 42 bars per minute). Mrs K had a very distinctive travelling step which she used for this dance, as follows.



- Bar 1.1. Step forward on RF
 .3 ————— LF
 2. Step, close, step, hop. RF (hop small, otherwise usual trad^l lowland strathspey step)
 3.1 Step forward on LF
 3.3 ————— RF.
 4. Step, close, step, hop, LF.

Figures.

- 1-2. L₁ & L₂ join R hands, dance Highland Schottische step with RF, turning ↻ on second bar to exchange places. M₁ & M₂ do the same.

- 3-8 Repeat this LF, RF, LF.

- 9-12 C₁ & C₂ dance "right & left":— Lead forward, still with R hands joined (Fig I), pass through as in Fig II, join R hands again, lead again towards the opposite side & pass through to places (N.B. 2nd couple remain in 2nd place throughout this figure).



- 13-16 Top couple down the centre & up, R hands joined. In these 8 bars, use step above

- 17-24 Polka off. ~~Step here is common schottische step, but with the merit of being~~ in place of the top.

For this polka round, Mrs K actually used the same step as in bars 9-16, but done sideways, i.e.

1. 1. Step to R on RF

Bring LF towards RF, but without putting it on ground, +

2 Step to L on LF.

Bring RF towards LF, but without putting it on ground.

2 Step, close, step, hop, to right.

3-4 a.

The hop in bar 2 is barely perceptible.

Mr & Mrs K did not like the RSCDS style of dancing - much too much hopping about - too jumpy.

Mr K had a step which he called "treeping". He claimed to have learnt it from people at Mr Adamson's classes - people who had learnt step dancing from Mr A. But Mr Adamson junior had never seen it when I showed it to him.

Stand in 1st position.

1. Beat with L toe on spot & transfer weight to it.

2. _____ R _____

3. _____ L _____

4. _____ R heel on spot

5. _____ R toe on spot + transfer weight to it.

6. _____ L heel on spot

He could fit these 6 beats to different rhythms - including Orange & Blue. He just stood there with hardly a movement & his feet rattling away. He & other farm-workers would dance this "treeping" step in the Country Dances when others would perhaps have been using pas de Basque. Mrs K remembers being at dances in barns with stone floors with the men's "tacketty's" rattling away.

Mr William Adamson, Kettlebridge King Kettle

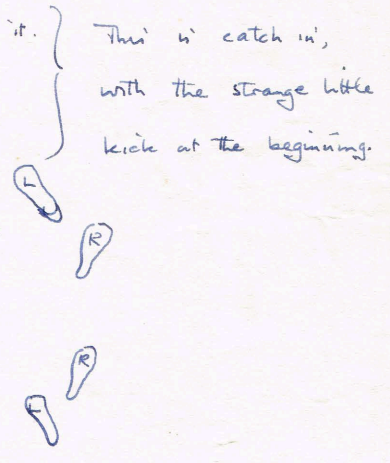
Duke of Perth. Exactly as in RSCDS book with RSCDS phrasing, but all turns done with linked arms, & of course, chassé step throughout.

Single treble & double treble. Anderson's steps known by this name. Had never seen Mr Kirkcaldy's "treeping" step.

Mr Adamson had remembered one more step of Liverpool 'Hompipie', and another dance, Scotch Jig. [I checked with Miss Christina MacNaughton, & she had learnt a dance of this name from old Alex^r Adamson. Couldn't remember it now, though].

Liverpool Hompipie.

- 1. Kick LF out a short way & drop on to it.
- + Brush RF in
- 2 Drop on it in 1st position
- + Place L heel in loose 5th position
- 3 Beat with R toe on spot.
- + Place L toe in loose 5th rear position
- 4 Beat with R heel on spot.



Repeat & then usual cast off.

Mr Adamson's father retired in 1927 at the age of 68. He died in 1939 aged 80.

Seotch Jig.

Mr. Adamson has not taught this since 1907. It is danced to The Laurel o' Cocklepen, 10-10½ secs for 8 bars.

The "cast off" is as follows. I describe what I call "cast off to the left".

1. 1. A springy step on RF into flat 5th rear position, at the same time swivelling LF on toe to point foot out more than usual (the R foot



goes into what would have been flat 5th position had the LF not swivelled.

2. Repeat 1. contrariwise
2. 1 Repeat 1.1
- 4 Small step on LF towards 4th int position
- 2 Close RF to flat 5th rear position.

Step I.

1. 1 Hop on LF, and raise RF to front leg position, taking RF out towards ~~the~~ 4th int. low aerial position before bringing it up (count is almost "4 1").
- 4 Step on RF in 4th int position
- 2 Close LF to flat 5th rear position
- 2 Repeat bar 1.
- 3, 4 Cast off to left.
- 5-8 Perform 1-4 contrariwise
- 9-16 Repeat bars 1-8.

Step II.

1, 2. As Step I.

3, 4 Place RF in flat 1st position, & transfer weight momentarily to it

3, 4 Move LF about 6 inches to the left, transferring weight back to it.

2, 1 Place RF in flat 5th position, & transfer weight momentarily to it

4, 2 Move LF again about 6 inches to the left, transferring weight back to it.

4-6 Repeat bar 3 three times, same that on last '4' of bar 6 there is no sideways movement, the LF simply beating in 5th new position

7, 8 Cast off to left.

9-16 Repeat bars 1-8 contrariwise.

Step III.

1, 1. Cross RF over LF to position shown

4, 4 Hop on RF

a bring LF up to front leg position

2 Kick LF out (a gentle movement, but with no shake) to 4th int aerial position

2 Perform bar 1 contrariwise

3-8 As in Step II.



Step IV: (begins with RF in 5th position)

- The
Laid o'
Cock
pen he
1. 1. Beat with LF on spot
 & a Beat twice with R heel in 5th position, leaving R heel on ground after 2nd beat
 - 2 Beat with LF in 5th rear position
 & a Double beat with R toe in flat 5th position
 2. 1 Place RF in 5th rear position
 & a Beat twice with L heel in 5th position, leaving L heel on ground
 2 Beat with RF in 5th rear position
 & a Double beat with L toe in flat 5th position
 3. 1 Place LF in 5th rear position
 & a 2 & a As in bar 1.
 4. Repeat bar 2.
 5. 1 Step on LF in loose 3rd rear position
 & a Double beat with RF
 2 Step on RF in loose 3rd rear position
 & a Double beat with LF
 6. 1 Step on LF in loose 3rd rear position
 & a Double beat with RF
 2 Step on RF in loose 3rd rear position
 - 7-8 Cast off to left.
 - 9-16 Repeat 1-8 contravise.

"flatters."

Step V:

Cast off to left, right, left, right, left, right, left, right.

Step VI:

- 1-1 Step on LF in loose 1st position
 &a Double beat with R toe
 2 Step on RF in loose 1st position
 &a Double beat with L toe
2-6 Repeat bars 1 5 times
7, 8 Cast off ~~to~~ left.
9-16 Repeat bars 1-8 contrariwise.

Make one complete turn to the right.

For this dance Mr Adamson used his highland dancing pumps with heels added.

Mrs Wood, Jedfoot Lodge, Nr Jedburgh.

(last seen at Cleekimmin in Sept. 1953).

Threesome Reel. Definitely twice round in each figure. Strathspey only.

Her uncle, Andrew Cairncross (now dead) ran a dance band, & also ran weekly dances in the Caledonian Hall in Jedburgh. When a new dance came out, he would ask a couple to go up to the Marie Gardens at Portobello and learn it, and then bring it back & teach it to the people at his dances. Mr & Mrs Wood were sent up to learn the Military 2-step. They watched it, danced it, & then asked the M.C. to show them how to do it properly.

Mr & Mrs Wood also went to the Marie Gardens at Portobello several times on their own initiative. Several Country Dances were done there, but not as many as the other dances. Some of these C.D. were new to Mrs Wood.

101
31. 8. 58. / 22
Mr & Mrs George Young, Bountrees Road, Jedburgh.

Mr Young was brought up at Mossburnford, 3 m. south of Jedburgh, and Mrs Young at Crailing. After their marriage they continued to live at Mossburnford until 6 years or so ago. Their dancing was always within a short distance of Jedburgh — Edgerston, Oxnam, Glendouglas, Crailing, Bonchester, Chesters. They used to attend the Saturday night dances — weekly — in Jedburgh. Apart from this there were dances only once a month or so.

Neither had been to classes. Mr Young is now aged 60, she a little younger.

The dances in circulation in their time were as follows: Petronella, Flowers of Edinburgh, Drops of Brandy, The Nut ("That's Marpeth Rant"), Triumph, Rory O' More ("That's The American Dwarf"), Blue Bonnets, Corn Rigs, Rifleman, Queen Victoria, Roxburgh Castle, Circassian O, Scotch Reel, Threesome Reel, Round about Hullaclan, Waltz of Vienna (this is a mistranslation of La Varsoviennne). Call of the pipes not done when they were young.

Triumph was always the first dance at a kirk. It was lead off by "the minister and the grave's wife, and the grave and the minister's wife".

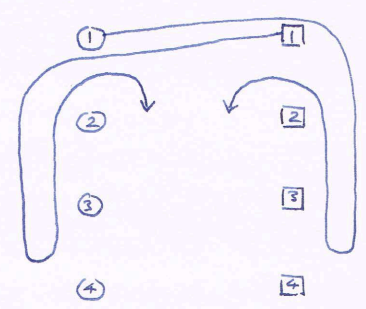
Threesome Reel. Strathspey only. Hanksies used. In the figure the ladies make two complete circuits, and take it in turns to go under the others' arch. The right-hand lady begins by going under the left-hand lady's arch. Highland Schottische step used for setting. No hop in travelling step, just a hilt

Rifleman.

Bars 1-8.

1st Couple cross over (passing R shoulders, without giving hands), & cast down & up on contrary sides.

Fig I.

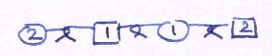


As they come back to the top, they take the arm of the 2nd person and make a $\frac{1}{4}$ turn into the centre.

Bars 9-16

All four go down the centre arm in arm. Break hold at the bottom & turn about (M_1 & L_2 , M_2 & L_1 turning towards each other), Take arms again & lead up to places as shown (Fig III).

Fig II.



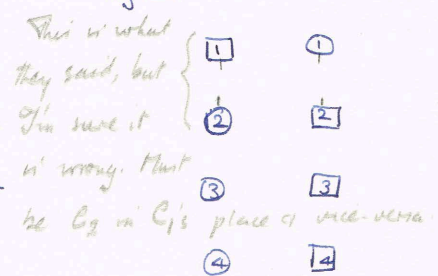
Bars 17-48.

Caucasian Circle : viz:

Bars 17-24.

The two ladies change places, passing R shoulders without giving hands. The men change places in the same way. Then the ladies cross back, then the men cross back, just as before. (2 bars for each change).

Fig III.



Bars 25-32.

Swing, M_1 with L_2 , M_2 with L_1 , with ballroom hold & pivot step. Return to places as in Fig III.

Bars 33-40.

Ladies chain. The ladies give right hands to each other, then left hands to ~~the opposite men~~ ^{own partner}. The man turns to his right under his

This is again what they said, but doesn't agree with above. For the lady at the top definitely comes to the man at the bottom, & arm round behind her, and he helps her round with an arm at her waist. The man turns to his right under his own left arm as she goes round him. This brings his right arm round behind her, and he helps her round with an arm at her waist. Then the ladies give right hands to each other, & left hands to the opposite man & do the same turn.

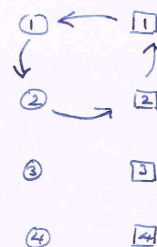
Bars *This doesn't quite* Return to partner & swing on the spot with ballroom hold & pivot step. *progression of position above are correct.*

The last movement is known as "burl it off". Older people such as Mr Young's father (who died in 1938 aged 76) would "polka it off". Both ordinary ballroom hold & the entire support (i.e. men's hands round partner's waist, ladies hands on his shoulders) were used for this.

I saw Mrs Young again on the following day, & asked her if the turn in the ladies chain was their own personal variation, but she assured me that that was the way it was always done ca 30 years ago round Jedburgh. The same applied also to Circassian Circle.

Roxburgh Castle.

Bars 1-8. C_1 & C_2 dance round in a circle as shown (2 bars to move to next position) without giving hands.



Bars 9-16 C_1 & C_2 dance R.H. & L.H. star (& definitely give hands to opposite).

Bars 17-24 C_1 dance down the middle & up into 2nd place. 2nd couple move up

Bars 25-32 C_1 & C_2 burl it off.

Queen Victoria.

Bars 1-4 C_1 turn with R hands.

Bars 5-8 C_1 turn with L hands & finish in line of 4 across the dance

Bars 9-12 Join hands & set in line with 4 pas de Basque.

Bars 13-16 M_1 & L_2 , M_2 & L_1 swing with ballroom hold & pivot step. Finish in line across as shown

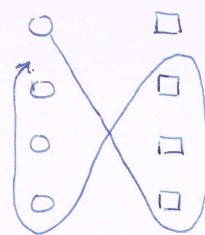


Bars 17-24 Down the centre arm in arm, break at bottom in the usual way, come back up centre. C_1 stays in 2nd place, C_2 goes to 1st place

Bars 25-32 C_1 & C_2 burl it off.

Corn Rigs:

Some doubt here. Their first impression was "cast down & up on our sides", then the man dances as shown, while the ladies does similarly. then down the middle & ~~back~~ up into 2nd place & bowl it off." Next Morning Mr Young felt that there was no down the back to begin with.



None of these dances (Roxburgh Castle, Rifleman, Queen Victoria, Corn Rigs) had been done for about 30 years.

They had heard of "treeping". Mr Young's father could do it. He would sometimes "treep" it instead of the usual polka step in "polka it off". This treeping step was quite unlike the proper single & double treble, & much more like Mr Kirkcaldy's step.

In all C.D., Mr Young used the dance walk, while Mrs Young used the chassé with a kilt, but no hop.

James Inglis, 25 Ashloaming, Deaholm, aged 71.

Last seen at Deanfoot farm in Sept. 1954.

Mr Inglis attended Mr Buck's dancing classes on a number of occasions. He paid for his lessons three times, and for at least one (& possibly more) session - Mr Buck invited him to come free because it was helpful to have a few experienced dancers in the class.

Mr Buck wore a dark suit, bowtie waistcoat, & always a white shirt. He had a small goatee beard & no moustache, & though he weighed 16 stone he took only a No 3. dancing slipper (patent leather dancing pumps, without heels - he held that you never used your heels, so no need to have them on the shoes). Mr Inglis had heard that Mr Buck was a Cumberland man - he came to Scotland as a young man, & never taught in England again. His first class was at Saughtree, near Bonchester, and he held his ~~at~~ last class there also, just before he retired. Mr Inglis met him in 1936, and he was still teaching then. He was ca 30 some 63 years ago, he thought. He had heard that he died in 1954 aged 99, near Carlisle.

When the modern dances came in, he could teach them - quicksteps, foxtrots etc. When at Clovenfords ca 1919-20 he advertised that he was "new back frae France wi' a' the latest dances". He always advertised his classes in the Southern Reporter, published in Selkirk.

He had a special class for step-dancing - took people who wished to learn this for half an hour after the general session finished.

He was a great trout-fisher - this was his method of passing the days.

Mr Inglis had heard of a Teacher McKnight who taught before Mr Inglis's time. Otherwise Buck was the only Teacher he knew in the Borders.

Mr Buck held that it was only necessary to know half a dozen or so Country Dances, and that one could easily pick up others by going as fourth couple. Thus he would introduce in his classes some Country Dances without formally teaching them - there were always some people who knew them present, & these people would lead them off. He would also ~~teach~~ put on dances at his finishing ball which he had not included in his classes. The square dances, however, were taught explicitly.

The dances which Mr Inglis learnt from Mr Buck were

Petronella

The Nut (always the first dance he taught)

Triumph

Flowers of Edinburgh

Circassian Circle

Rory O'More = The American Dwarf

Blue Bonnets

Haymakers (Mr Buck called it Sir Roger de Conely)

Bottom of the Punchbowl

Rifleman

Hullachan (straight, for 4)

Ninepins Reel.

Foursome Reel.

Mr Buck did not teach the Eightsome Reel.

The following were danced either at Mr Buck's classes, or at his ball, without formal tuition.

Drops of Brandy

Com Rigs

Strip the Willow (almost the same)

Roxburgh Castle

Duchess of Gordon (schottische time, a heavy dance. It had its own tune, & another to which it was frequently danced was Inverness Gathering).

Other dances which Mr Inglis had met were as follows.

Falkland Beauty

Rock of Gibraltar

Paddy O'Rafferty

Round about Hullachan

} These were done regularly at Galtree Church, but nowhere else so far as he knew.

} Different places on the Borders.

Meg Merriles } Seen only once, at a wedding at Bonnyrigg, nr Penicuik.
Pearse Strae }

Cumberland Reel. Seen at Langshaw

Merry Lads of Ayr Taught by Jamieson to W.R.I at Langshaw.

Langshaw Lasses. One of Jamieson's dances

[He was a little sceptical of some of Jamieson's dances - thought he had made some of them up].

Highland Laddie Can't remember where.

Threesome Reel Everywhere.

Dumfriesshire Lasses Everywhere [see separate sheet].

Bonnie Braid Knots. At a wedding [see later]

Clydeside Lasses. Common ca 50 years ago. Never actually done it.

Queen Victoria's Reel A Country dance. Can't remember where.

Dundee Reel Seen at Melrose asylum

Dusty Miller Only heard of.

Mason's Apron Melrose, Rugby ball?

Shepherd's Crook Only heard of. Dumfries area?

Sixstone Reel [see later]

Mr Buck taught ordinary ballroom hold for pousette. And for going down the centre, dancers go down R hand in R hand, using chassé step. Then come up with ~~the~~ ballroom hold & gallop step.

For the figure of the Reel, step, close, step, hop with foot in front leg position.

If Mr Buck saw a couple dancing badly, he ~~swapped~~ made them each dance with someone else the next night so that he could tell which was the bad dancer.

He made them do the Country Dances at his ~~the~~ classes from top

to bottom. In this way there were not too many people dancing at once & for a short time only, & he "could pick out the duds". At his balls, the couples were numbered off into 4 couple sets.

Mr Inglis has been at one dance — he can't remember the place — where they performed all Country Dances from top to bottom of the hall. When the dancing couple had gone down three or four (whichever was appropriate), the next couple started. He was told that they always did it that way there.

In his young days "any amounts of people used to waltz" with entire support, i.e. ~~hand~~ the man's hands round his partner's waist, fingers just



fitted into each other, & the woman's hands resting on the man's shoulders — "Cumberland wrestling style". And this hold was equally often used in the poussette.

He had never heard of "treepling".

I asked Mr Inglis for a list of the places he had danced:

In Yarrow, at Yarrow Fens, Yarrowford, & Capersclench.

In Ettrick at Ettrick bridge, Ettrick Church,

Langshaw (3 m. N.E. of Galashiels), Lauder, Melrose Galashiels, Selkirk, Peebles.

Garlton, Westruther (E. of Lauder) Bonnyrigg (nr Penicuik), Penicuik, Blaneslie.

Togorrig (5 m. S. of Duns).

One of the occasions on which dancing took place was the hiring fairs. These were held at Garlton, Jedburgh, Lauder, ~~Peebles~~, Peebles, Selkirk, & elsewhere. Latterly, someone would take a hall & hire a band (often the band-leader would hire the hall himself), & dancing took place from about 12 midday

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until 12 midnight, or even later. This period was divided up into 3 sessions, & you had to pay for each session separately.

Mr Inglis can also remember the older system - at Peebles in March 1906 was the last occasion he can remember it - where the dancing was continuous from 12 till 12. Each time you took the floor you had to pay a penny for yourself & a penny for your partner. Quadrilles & lancers were 2^d each, & you had to guarantee a certain number of sets on the floor. Two men came round with bags like a bus-conductors, & collected the money while the dance was in progress. On the occasion he can remember, the music was supplied by 2 fiddles & an accordion. An ideal system for those who wanted only one or two dances, but expensive for the enthusiastic dancers.

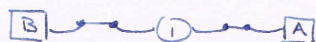
The Sixsome Reel; or, rather, the "Sixier Reel." He saw this danced once only, in Lander Drill Hall in 1906. His uncle, Mr George Anderson, was one of the dancers, & organised an exhibition of the dance for Mr Inglis. There were 2 sets of 3 couples each. The 3 couples stood in a ring facing the centre, lady on R.H.S of partner, & they began with 6 hands round. Reel time only. Mr Inglis can't remember any other details, & it is probably hopeless to recover any more, for all the people who took part were elderly (his uncle died ca 23 years ago). It was complicated to watch for the first time - "a lovely thing to watch".

Mr Inglis mentioned the Lander Sixsome to Tim Hipp, one of the attendants at Melrose asylum. Tim Hipp, who came from Inverness, said that he knew the Sixsome Reel, & promised to teach it to some of the people at the asylum & let Mr Inglis see it. Never much success, however, & Mr Inglis never saw Hipp's dance.

[This is most interesting: Lander is only 7 or 8 miles south of Oxton, & the Oxton Reel was known as the Sixsome Reel (see Jamieson's Notes)]

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It is significant that there were two sets on the floor that night at Inverness. It seems very likely too that hipp's 6-some is the one in the Border Book, - it is the "classical" 6-some, & much more likely to come from Inverness than from the Borders.

Threesome Reel. Two ladies & a man joined by hankies. Strathspey time only



Ladies A & B change places, lady A going under arch formed by man & lady B. Then return to places, lady B going under arch. Then repeat all this again. Set with Highland Schottische ~~time~~ step. Repeat figure & setting as often as desired.

The hankies should not get twisted. But Mr Inglis has seen it done when the hankies were so twisted that they were only 3 or 4 inches of them left.

Rifleman

1st 16 bars as from Mr & Mrs Young.

Then Circassian ①.

This quite definitely from Mr Bucken

The Bonnie Brist Knots

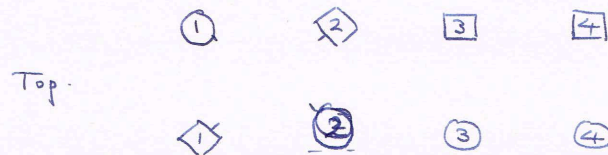
Mr Inglis thinks that the version in The Border Book is correct. Certainly the first half is D.K. Various ways for the turn in 'set & turn corner'. Mr Inglis himself used R hand, others used cross hands, some used arm hold.

It was not popular at ordinary balls, but usually done at weddings, before supper - you usually choose something before supper to get everybody up on the floor, & this dance was presumably well enough known for that.

Dumfriesshire Lassies.

Has a tune of its own, but has also heard The White Cockade played to it.

Not a Country Dance in the strict sense, since you begin as shown.

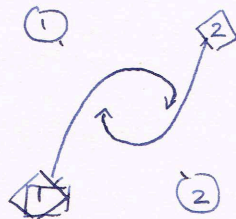


Rough instructions (Mr Inglis's first thoughts) "A sort of double Petronella. Poussette off in a chain Operating couple down middle & up. Polka it off." Expanded as follows:

Bars 1-16. 1st & 2nd men & ladies face diagonally as shown, & all four cut the diamond figure right round to places.

Bar 17-x. Chain. All four people chain, & begin it by ladies giving

R. hands to each other, then L hand to the opposite man, then men give R-hands to each other, until all back to places.



Bar $x+1-x+8$ Down middle & up.

Bars. $x+9-x+16$ Polka it off.

Mr Inglis had danced this a great deal in Selkirk, Ettrick Kirk, Yarrow & Jedburgh.

Mrs George Cairns, Bridgend House, Langholm, aged 66.

Mr Buck used to lodge at her house in Lilliesleaf when he taught there, & Mrs Cairns went to his classes then. He would teach simultaneously in Selkirk, Lilliesleaf, & Hawick, teaching 2 nights in each place. He travelled from place to place on a bicycle with his fiddle & a small bag containing shaving gear & dancing shoes etc on his back. He didn't come every year, but pretty regularly from 1897-1909.

He had a "little class" for people still at school from 5-7 p.m., then the adults later.

He taught step-dancing only to those who wanted it, Fling & Swords.

Other dances included 7 of Edinburgh, Petronella, Nut, Bottom of the Punchbowl, Rifleman, Blue Bonnets, Corn Rigi, Roxburgh Castle. Not Duchess of Gordon, Bonnie Brest Knots & Dumfriesshire lasses.

Mrs Cairns cannot remember any of these.

Unknown partner at Langholm Str. aged 57.

Remembers a Morrison (not full-time) teaching at Canonbie below Langholm. No-one else thereabouts.

Very keen on "old time dancing". In his younger days went regularly to three Edinburgh dance halls, but learnt very few C.D. there. He was in any case not really interested, & preferred the newer C.D.

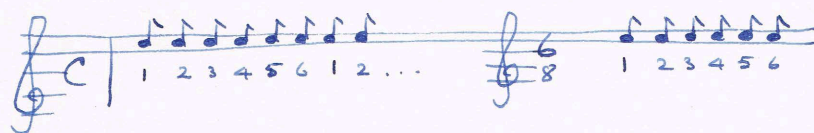
Portobello Marine Gardens opened only ca 40 years ago. The C.D. done there included only Petronella, Flowers of Edinburgh, Romy O'More, Strip the Willow, Nips of Brandy, and Royal Albert. Not Merry Lads of Glasgow, Volunteer C.D., or Jacky Tar C.D.

A fair amount of information amplifying and correcting things I learnt last time.

1) 'Treeping'. This was done in Country Dances, though only by a relatively few people. It was usually done in place of some other step, and not while the dancer concerned should have been standing still. Mr Kirkcaldy's own step was based on a hornpipe step taught by Miss Mary Duncan at Dunbar some 50 years ago. It was

- | | | | |
|----|------|---|------|
| 1. | Beat | L | toe |
| 2 | — | R | toe |
| 3 | — | L | toe |
| 4 | — | R | heel |
| 5 | — | R | toe |
| 6 | — | L | heel |

This was performed to any undotted music, e.g.



~~To fill up the music,~~ The step was simply repeated as often as pleased, & two 'stamps' were used to fill up any music left over.

2) The Irish were great 'treepers'. They used to come over for the harvest & for the potatoes, & would usually be present at the kurns. Mr & Mrs K had seen them do The Fairy Reel and Harvest Home, both with a great deal of treeping in them.

3) Kurns. At any particular farm, the making of the kurn was usually entrusted to ~~two~~ or three people. The farmer usually subscribed £3 or £4 to it to pay for the people on that farm, but it was usually necessary

to invite outsiders, both to make up the numbers, & to get enough cash. The organisers would therefore cycle round the neighbouring farms & invite enough people to fill up the kirk - usually 50 couples or so. Usual price ~~was~~ in their early days was 2/-, later rising to 7/6 per couple, & then to 9/-.

Seats round the room usually sacks of grain with ladders on top, & sacks over the ladders.

4) Village dances. There were also regular dances in the villages. The repertory there would include all those at the kirk's [this is not true. F. Cf. Mrs at East Hinton], and would also include more couple dances. At the kirk's Quadrilles might be repeated three times during the night, but would be put on only once at the village dances. Also different times - kirk till 5 or 6, village dances only till midnight or earlier.

5) Portobello Marine Gardens opened ca 1910 [Actual date 1910 confirmed by Librarian in Edinburgh Room in 2'burgh P.L.]

6) 'Cut the figure 8' in Royal Albert & Merry Lads of Glasgow were the same, i.e. ladies pass R shoulders, men the same, ladies cross back giving L shoulders, men the same. But there were other ways of doing it.

7) Orange & Blue. Given incorrectly last time.

1-2	M ₁ & M ₂ face & take R hands, H.S. step, RF changing places on 2, L same
3-4	Repeat LF to places.
5-8	All repeat.
9-10	Adv & retire, joining hands M ₁ 2 & L ₁ 2 on own sides } Schottische step.
11-12	Adv again & take ballroom hold with partners
13-16	Polka round with waltz step, fitting it to a '1 and 2' rhythm.

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Definitely no crossing over. "that's how we remembered it - quite different from Rory O'More."

8) Castles in the air L-4 As in H.S., Σ - Σ . Take hold of hanley, man R hand, lady & L turns under as in Gray Gardens.

9) Baron Rodos of Aden. Mr K thought this was the Dashing White Sergeant.

Patrick Brogan, 22 Second Avenue, New Craighall, E 17.8.58

- 1) The 'spread' as taught by old John McNeill for the first beat in any Highland Fling step was simply 'jump into true 2nd position[†], heels about 15" apart'. McNeill used to put a penny between their toes when in 1st position - "no his own penny, mind you" - and it had to be "equidistant" from their toes when they had made the spread. Note that there is no violent spring - the feet simply go to true 2nd position, and not beyond & then back.
- 2) Shan Treos was the only dance which the ^{Highlanders,} ~~Sco~~ would consent to perform when the kilt was banned after the '45. It was known before the '45, but for a period after the '45 it was known by some other name. Mr McL couldn't remember.
- 3) Over the Water is a series of Shan Treos steps.
- 4) Mr McL never learnt any of the Hebridean solos from Rotcham. He had heard that R had never had any lessons from Ewen MacLachlan, but had sometimes hid in the loft of the house where Ewen gave lessons, & watched the lessons through holes in the loft floor [N.B. We have also had this story - I think from John Macneil]. He thought Rotcham was a smart dancer who could have been very good if properly trained.
- 5) Atholl Robertson's description of the medals worn by small girls at the Games - salmon scales.
- 6) Mr McL's 4th position is in front of 5th, & he has an intermediate position



[†] Our terminology, not his.

On Country Dancing.

- 1) Mr Melch obtained all his information about Country Dances from his brother, and seems to have no information from other sources.
- 2) He only taught the standard few - people were not usually interested. But he knew all those in Allan's Guide. There was a lady who was very interested in the less common ones - she took lessons from him & taught them to the schoolchildren in Glasgow. This would have been about 1912. Mrs Melchior, or some similar name.
- 3) He was never consulted by any member of the R.S.C.D.S. in its early days.
- 4) Jamieson was very friendly with Mr Melch, & took lessons from him. Jamieson "left the S.C.D.S. in disgust" because they had departed from the old style.

? Do there exist letters from J to D.C.M.?

- 5) Pas de Basque: 1) Step to semi 2nd position on RF
- 2) Close LF to 5th position, ball of foot on ground, and as close as possible to RF
- 3) Beat with RF in 5th rear position.



On the beat there should be NO vertical movement of the body. Present style of C.D. - too much "bobbing up and down".

- 6) DuThé gave a series of broadcast talks on Scottish Country Dancing ca 1926, and in an outspoken letter to The Scotsman D.C.M. challenged him to produce his sources for the style he propounded. There was no reply. Mrs Melch asked Elie Anderson about a reply, & she said airily that they thought about replying, but decided not to.

?

- 7) Both Mr & Mrs Melch thought the present style terribly affected. Quite unlike "real country dancing". Atholl Robertson saw the recent performance by The Edinburgh R.S.C.D.S. before The Queen at Holyrood, & thought it heinous - in its affectation.

8) Miss Milligan learnt her dancing from her mother, who learnt it from her grandmother. But in D.G.M.'s opinion, the dancing she learnt this way was "bad dancing".

On The Dances of Scotland. Max Parrish, as the Asst Editor, wrote to Atholl Robertson to ask if he could suggest an expert on Highland dancing. A.R. suggested D.G.M., & they wrote to ask him for his dances. He sent them off & they weren't too pleased with them. The Asst Editor visited him & asked him questions about history, & that was all he did. Very surprised & rather indignant to find his name bracketed with Miss Milligan on the cover.

On William McH. Died 1892 at the age of 32. Trained as an architect, Queen's Prize-man. First class draughtsman, and a more than able oil-painter. Piper & Dancer. Taught by old John McNeill.