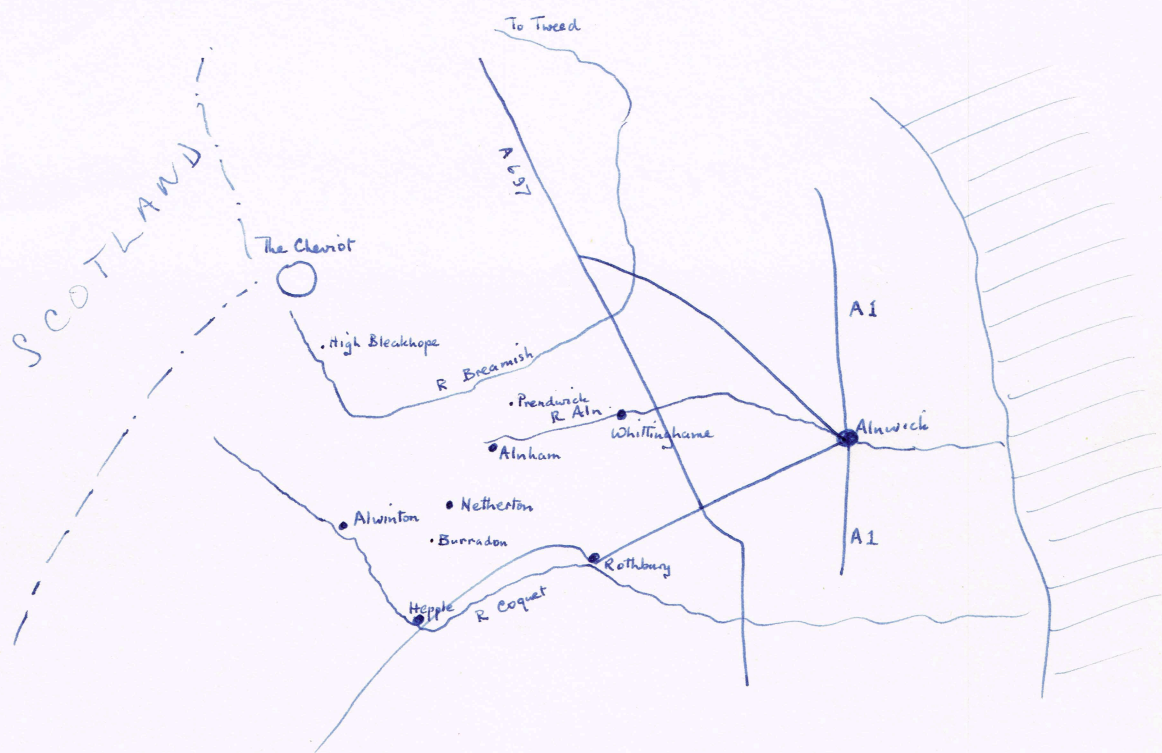


Mr and Mrs William Tully, Sewing Shields (nr Housesteads), Northumberland, aged 74 and 70.

Mr Tully was brought up at Alnham. Mrs Tully was brought up at High Bleakhope on the Breamish, at the foot of The Cheviot. Both Mr and Mrs Tully were keen dancers, and attended dances from the age of 14 or so.

After some general conversation, I turned to the question of dancing-teachers, and both had valuable information.



Mrs Tully told me that her mother, who died 11 years ago aged 88 (born c. 1863) and her aunt attended dancing classes at Alwinton when they were in their late teens, and that her mother and aunt often told her about these classes.

These classes at Alwinton were held by a Louis Proudlock, long since dead. He held numerous classes in various places, but was probably not a full-time teacher of dancing. He played the fiddle for his classes, and could play and dance and teach simultaneously. "The Proudlocks were good step-dancers, Sailor's Hornpipe and everything". Mrs Tully's mother "could put the right steps in".

I then turned to Mr Tully, who had mentioned a Mr Ramage. This Mr Ramage held classes at Netherton about 1902 - Mr Tully attended some of the classes to see what was going on, but did not attend them all. Mr Ramage wasn't a step-dancer, and taught "mainly all Country Dances, then you know. Polkas, Schottisches, Corn Rigs, Marpeth Rant. All dances wi' a lot o' stepping in them". He definitely taught the dances mentioned.

I next tried to obtain the list of dances current in their young days. They mentioned the following:

Keel Row

Corn Rigs

Marpeth Rant

The Ribbon Dance (done to Duncan Gray)

Pop goes the Weasel

Drops of Brandy

Hullachan (in' jig time, To Rory O'More or Irish Washerwoman)

Cross-8

Pin Reel

Spanish Waltz

Spanish Fandango

Schottische

Keel and Toe Polka

La Varsoviani

Highland Laddie C.D. ("there was a lot of

stepping in that

Roxburgh Castle

Cumberland Reel

Triumph

Sylph

Irish Washerwoman

Lancers (but not Quadrilles)

Caucasian O (in' 4's)

Saraband Waltz

Highland Schottische

Polka

Waltz

There was no 3- or 4-Reels or Scotch Reel, but the Eightsome Reel came in' after they started dancing. There was no La Kusse in their younger days, but it came in later. There was no Rifleman.

I then asked about the Rant step - showed them the version of the Rant step which I knew, and also the traditional Scottish pas de Basque, and asked them whether the Rant step was used in their earliest days. The answer was quite definite (and rather unexpected). According to Mrs Tully's mother, Mr Proudlock taught them a number of steps which could be used in Marpeth Rant and Corn Rigs. The Rant step was one of these "proper steps", and another was a Hornpipe step, as in the Sailor's Hornpipe. Their description appeared to indicate a trebling step, and when I showed Mrs Tully the treble followed by back treble, then \sim all, etc, this seemed to satisfy them both. Mrs Tully's mother could do this Hornpipe step, and Mrs Tully has seen her dance it in Marpeth Rant. People did also use the p.d.B. for these two dances, but it wasn't one of the correct steps, and it was used only by those people who "couldn't put the beats in."

For Marpeth Rant and all the longways Country Dances except Cumberland Reel there were 5 or 6 couples to a set (with several sets in the same row). Cumberland Reel was done right down the hall in one long set.

Mr Proudlock taught step-dancing, and one of his pupils, Bob Scott of Whittingham (who died a year or so ago aged c. 55), used to do an exhibition of step-dancing at many of the local concerts and dances. His dance was just announced as a Hornpipe, and was done in his ordinary foot-wear, usually boots.

One of the big local events was a kirk-supper. This began with a supper, and the dancing always began with The Keel Row, led off by the farmer and his wife, each partnered with one of the older farm workers.

All the music was by local fiddlers, who walked over the hills to the dances, carrying their fiddle in their "plaid-neuk".

Cross-8. Since Mrs Tully has left the Cheviot country, she has heard of the same dance in Cumberland, and as she described it, it is identical with the Cumberland Square-8 [but note that she has done the latter recently at a Women's Institute].

Start with the couples at the corners of a square

1 x 4 x
3 x x 2 → Band

(1) C_{1,2} gallop across and back, then swing partners while

C_{3,4} gallop across and back.

(2) C_{1,2} do RH & LH star, C_{3,4} repeat

(3) C_{1,2} circle 4 & back, C_{3,4} repeat

(4) All round in a big ring

(5) Swing partners.

Repeat as often as please.