

Dear Frank,

Here is the second part of your appendix, with my suggestions for possible improvements. The major change I would like to suggest is that you put the descriptions of the figures of the dances before the steps. This is the policy we adopted in the case of the Shetland Reels in Chapter 5; my reasons, both there and here, are that I find it easier to think of a step in connection with some particular dance, rather than to think of a step by itself. I know that in the main body of the book our step-descriptions precede the dance descriptions, but the steps described in Chapter 5 are Reel & Country Dance steps, and we feel that most of our readers will have some picture of a Reel and a Country Dance already. In the dance section, I have suggested also that you subdivide the Four-Handed Reel further; This enables you to say what you once pointed out to me — that the crossing figure is an easy transition from the \odot , and it also enables you to avoid any difficulties over the name of the 'crossing & swinging form'.

In the case of the step descriptions, I have followed the convention adopted in our part of the book, that we give only the counts if the length of the step ≤ 1 bar, and bar numbers if length > 1 bar. I a few obvious exceptions, e.g. your 8 beat travelling step. Apart from this, I have altered your treble to make it conform with Scottish

practice; this simplifies the descriptions of the single and double trebles, but necessitates a separate description for the trebles on alternate feet.

I am not sure about your '7's' and '3's' - we may not describe the right ones in the rest of the book. The '3's' which we describe (as Strathpey steps) are:

There is also a spring-step-close:

The only '7' which we describe is:

Are these yours? If not, I feel you should describe yours in full.

On the travelling steps, I have made only one or two minor changes of wording. I should add that I like this whole section on steps very much indeed.

I am not quite sure how you propose to give the sources of the steps. Is it true to say that you got them from so many people that you couldn't list them all? If so, then I suggest you insert a footnote to this effect. On the other hand, if you can give individual sources, then insert numbers in brackets in the appropriate places.

There are also three gaps here which I would like you to fill if you

- can (1) What did the dancers do with their arms in the travelling figures? were hands ever placed on, waists?
- (2) Was there hooching (a) by men, (b) by ladies?
- (3) Was there finger-snapping?

I also have another query, which I have ^{partly} embodied in my draft. In a letter which you wrote to me while you were in C.B.I., you said

Tempo :	Stethspey 48	Reel 60	Now.
	44	52	Old time

This followed immediately after some mention of solo dances, so may refer only to solos. In your draft, you give Stethspeys 44-48, Reels 60. Could you check this point, please.

I have again followed my previous policy of writing out the draft afresh even where there were no changes. I enclose my copy, together with your original. I don't need to add that you need not accept any of my suggestions - we will accept your decisions in the original. I enclose also a copy of our chapter on treeping - I would be grateful for your comments on this in due course.

I do not propose to insert any remarks linking the treeping with the C.B.I. stepping, but the treeping occurs as Chapter 11, immediately preceding your appendix, and the juxtaposition should be suggestive. You can keep the copy of the treeping if you wish.