

Mrs Griselda MacFarlane, Moness, 15 Robertson Terrace, Tarfaw, aged 74.

Mrs MacFarlane is the daughter of James Neill, a famous dancing-master. Mr Neill died in 1920 at the age of 86. He retired from teaching on 30th March, 1918; his diary for that date bears the message "no more classes".

His early history is given in the cutting which follows. Mrs MacFarlane can speak only of his teaching in and around Tarfaw from about 1895 onwards.

We do not know when he came to Tarfaw, but he was married in Glen Isla in 1869, and appears to have been living there then.

After he came to Tarfaw, his territory covered a region within a radius of roughly 15 to 20 miles from Tarfaw. He taught all the year round. In January, February, and March he taught in Tarfaw itself, and then as the summer came on he went farther afield, his most distant classes being held during the summer months. Then in the autumn, as the weather worsened, he again began to work nearer home, his nearest classes being in Kinlochbervie during November and December.

His diary for 1881 gives the districts in which he held his general classes. These were as follows:-

January 1st to 17th:- Kinlochbervie and Newtyle.

January 17th to the end of March:- Tarfaw (in the Reid Hall)

Beginning of April to mid-May:- Kingoldrum

Mid-May to the end of June:- Eassie and Alyth on alternate nights, with some visits to Meigle and Newtyle

Beginning of July to the end of the first week in August:— Airth, Loyal,
Ruthven.

Second week of August to mid-September:— Inveraray (8 m. W of Kirriemuir)
and Lindertis (4 m. S.W of Kirriemuir).

Mid-September to the end of October:— Blairgowrie

November:— Coupar Angus and Newstyle

December:— Kirriemuir.

This pattern is preserved in 1895. By 1900, slight differences appear. He did not go so far afield that year, and he also possessed his own hall in Tarfor by that time.

His diary for 1910 gives the following details of his general classes.

January to March:— Tarfor (in his own hall)

April:— Meigle and Glamis on alternate nights

May:— Meigle and Oathlaw on alternate nights

June:— Oathlaw and Kinnelie on alternate nights

July:— Tannadice

August:— Blairgowrie

September:— Inveraray and Blairgowrie

Mid-October to November:— Blairgowrie and Kirriemuir

December:— Kinkenny

That year his diary also shows that he had private classes in Brechin Castle, Kinnaird Castle, Hatton, Glamis Castle, and Blair Castle.

In his early years as a teacher he walked from his home to the place where his classes were to be held, walking back home each night. In later years he used a bicycle, and right up to his retirement he thought nothing of cycling 10 or 15 miles to and from his classes.

In most places he taught on two or three days a week (most often three). He took very small children from 3 p.m. until 4 p.m., and the school-children from 4 p.m. to 6 p.m. When the youngest children had progressed a little, he would usually keep them on with the schoolchildren until about 5 o'clock. The adults, i.e. those who had left school, attended from 7.30 p.m. until 10 p.m.

In Tarfar he had public classes on Mondays, Wednesdays, and Fridays, arranged as above. Here he also held private classes on Tuesday, Thursday, and Saturday afternoons for the children of the upper middle classes — those who didn't want their children to mix with the common herd at the ordinary public classes. Mr Neill also taught music in Tarfar, and his classes for this were on Tuesday, Thursday, and Saturday evenings.

In Tarfar, he would normally have about 30 babies, about 80 schoolchildren, and between 50 and 60 adults. The numbers dwindled, however, after the advent of the cinema. The private classes of children were, of course, smaller.

His charge for these classes was 10/- for a quarter [of 12 lessons?]

All his classes ended with a "finishing assembly". A short newspaper account of one or two of these is given later. The parents of each pupil were given two complimentary tickets, and could buy further tickets if they wished.

The third(?) and all succeeding members of a family were admitted free to his classes.

This repertoire included the following:-

Highland Fling

Sword Dance (several versions)

Seann Truibhas

Tarkey Tar (i.e. Sailor Hornpipe; two versions, one for boys, one for girls)

Highland Laddie

Blue Bonnet

Cathair Brangach.

All these are solo dances. There were also two other exhibition dances.

My love she's but a lassie yet (a duet for very small children)

Flower Dance (an exhibition for small children, with wreaths or garlands).

The social dances included the following Reels.

Scotch Reel (i.e. Towsome)

Reel of Tulloch (a separate dance from the Scotch Reel)

8-some Reel.

The country dances included

Petronella

Flower of Edinburgh

Rory O'More

Triumph.

Strip the Willow

Haymakers

Brown's Reel

Speed the Plough

Jack-a-Tar (presumably the Angus version now known as Come Ashore Jolly Tar)

not Glasgow Highlanders.

Her repertoire also included

Quadrille

Waltz Cotillion

La Tempete

Waltz Country Dance

Lancers

La Russe

Dashing White Sergeant

Not all of these social dances were taught to children.

For Country Dances, he had 5 Couples in a set.

In the Scotch Reel, one couple faced the other couple to begin. Both men and ladies danced the Strathspey steps and the Highland Fling steps, just as Mr Neill directed.

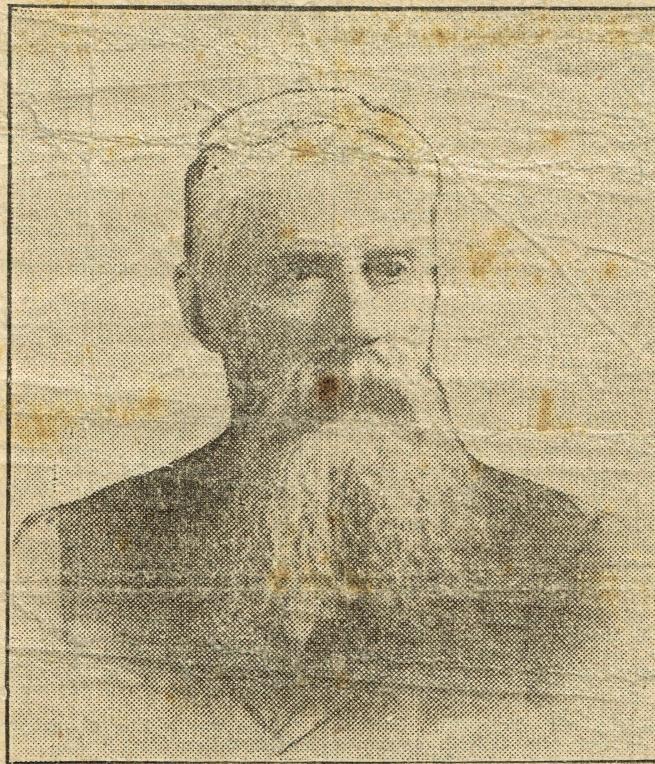
He also taught calisthenics and the normal etiquette of a ballroom. The girls were made to sit with knees and feet together; the boys were taught how to ask the girls to ~~do~~ dance with them, and so on.

Mr Neill had a very extensive private practice among the country families of Angus and Perthshire. He went as far afield as Perth, Dundee, and Blair Atholl. He taught the Queen Mother at Glamis Castle, and taught 3 generations of the Atholl family at Blair Castle. He taught in every country house in Angus and Perthshire, and in he was given a silver cup and a cheque for £100 by his many pupils. The list of subscribers reads like a page from Burke and Debrett. He kept up this private practice all the year round.

At his classes, Mr Neill wore a black jacket and black striped trousers. On his feet he wore black patent leather shoes. The only exceptions were the occasions of his visits to Blair Castle. For that, he was supposed to wear a kilt. ^{the} Neither, however, his pupils ever wore Highland dancing shoes. His girl pupils wore patent leather slippers fastened with a strap round the ankle, and with a moderate heel — about 1" high. Boys wore patent leather dancing shoes of the normal evening style.

DANCING OF TO-DAY AND OTHER DAYS.

53 YEARS' MEMORIES OF BALLROOMS AND HIGHLAND GATHERINGS.



MR. JAMES NEILL.

THERE was plenty of dancing, but it was different from the dancing of the ordinary ballroom to-day. Indeed, although I may be charged with being antiquated, I am inclined to think it is more romping than dancing that is now engaged in."

This pointed remark was made as I sat chatting on days gone by with Mr. Neill, Forfar, the famous dancing master who the other day was at Blair Castle, the seat of the Duke of Atholl, made the recipient of a cheque for £100 and a beautiful silver cup, suitably inscribed, gifts as a token of esteem from his former pupils extending over the long period of fifty-three years. With such a record service at his back, Mr. Neill may well claim to be Scotland's oldest dancing master, and many are the changes he has seen since he enrolled his first class of pupils. It was in reply to a suggestion that there would not be much

Dancing Fifty Years Ago
that Mr. Neill made the statement quoted.

"People," he continued, "will not trouble themselves to learn steps nowadays, and to see our beautiful Highland reel danced you have to go to the upper classes. When I started my profession quadrilles and lancers were just coming into vogue, but they were done in the conventional style. Every movement in the figure had a French step, but when the fast style of dancing came in the general public wanted to dispense with these steps, and did it. When I first took up the quadrille it was not thought possible to teach it properly in one session. Nowadays in the towns the pupils have to be put through the whole figures in two lessons. The strathspey and reel used to be played at the same time, but

The Introduction of Faster Dancing

led to the reel being played much faster than the strathspey, and dancing masters had to invent steps to suit the speed of the tunes.

"It has been the same with the waltz. All the near cuts have been tried to save a little trouble in teaching it, but with it all there is no waltz save the old six-beat waltz."

A Rebellious Musician.

Once while playing with a noted pianist in his day at a big house we were asked to play the waltz fast, but as it was not fast enough to please the dancers I bent over and whispered to him to increase the speed a bit. He banged his hands on the piano, and, sitting back, vehemently remarked, 'I'll do nothing of the kind. I'll murder no man's music to please anybody,' and he wouldn't. They had to take the waltz as he gave them it or want."

"Have you had any connection with the Highland gatherings as a dancer, Mr Neill?" "I have done a great deal of judging, but lately I have refused all offers of this kind. I began to get too well acquainted with the competitors."

"Who were the great Highland dancers in your young day?"

"John M'Neill, Forbes, McKinnon, and McNaughton. Nothing could beat these men, and of the four M'Neill was, in my opinion, the best."

"Has games dancing improved?"

"It is more scientific, but it is not so Highland, so to speak. The steps they dance are not the real Highland steps."

Ladies as Highland Dancing Judges.

"You must have had some very amusing experiences whilst judging."

"A very funny thing happened at Coupar Angus, where I had judged so often that on this occasion I determined to back out. The committee pressed me, however, and I offered to make a compromise. I suggested that they get a committee of lady judges, and I would act as clerk. The first dance was a Highland Fling, and Jamie F---, a noted athlete, who also danced, was unanimously voted first. F--- was a splendid-looking fellow, but invariably disqualified as a dancer because he was in-toed, and the other competitors, who included M'Neill and some of the men I have mentioned, began to get a bit riled.

The Prize to the Best-Looking Man.

"Dean Terry came up and asked me to take ladies in hand, as the men were threatening not to compete, but, as I pointed out, were the judges, and I could do nothing. The Sword Dance came on I wondered what would happen. Surely, I thought, they would put F--- before M'Neill, who held the championship belt of Scotland for it. But got the prize. I went in and pointed out the ridiculous decision of the ladies. One of the ladies, 'M'Neill is just machine!' while another said she go past F---, he was such a fine fellow! The lady gave the show away to the best-looking man, not the best they troubled themselves about." "you will have little faith in ladies judges, Mr Neill?" I suggested. "experience was not very promising and it is the only instance of a judging Committee I have had any do with."

Schoolmaster's Troublesome Iron Leg.

"Are you a native of Forfar?" "No, I was born in the parish of Kirriemuir on the Glamis estate, where my friends have been crofters for generations. I was educated at Roundyhill School. At one time there were two schools in Roundyhill, one on each side of the road right opposite each other. The school which I attended was kept by a man named Kidd, who had an iron leg. This part of his anatomy was apt to go wrong occasionally, and he would say to me, 'Neillie, you will go over to the smiddy with my leg, and you will tell the smith to give it a heat and pull it out here, or push it in there' (according to the master's humour of the moment)."

Becoming a Musician Under Difficulties.

"How did you think of deserting the agricultural business to turn a 'hop' merchant, Mr Neill?"

"My passionate love for music. I come of musical race. My grandfather played the

fiddle, my father and one uncle both played the violin, and I have another uncle still alive who plays the clarinet. I was always anxious to learn the violin when I was a boy going to school, but as fiddle-players were in those days doubtful characters my parents tried to get me to turn my attention from the instrument. My grandfather, however, sympathised with my musical inclinations.

'Never mind them, laddie; I'll bring ye a penny whistle oot o' Kirriemuir,' he said, and he did. With this I practised assiduously going and coming from school till I was able to play a few tunes, and then my grandfather substituted for the tin whistle a flute, which was also my companion on the road to and from school. When my parents saw that they could not prevent me from learning the violin they gave way, and I started to work hard.

"It then became a question whether I would adopt music or dancing for a profession, and I finally decided that it should be the latter. I went to Perth to get lessons from Mr John Lowe, who, along with his brother, was at the head of the profession at the time." †

An Effect Too Realistically Realised.

"Where did you make your first start as a teacher?"

"Auchterarder and Forgandenny, and then went into Fife. While carrying on classes in Fife a very funny thing happened. I taught some young fellows the Irish jig, and to make the dance more realistic on the night of the assembly it was arranged that they were to be dressed in the characteristic costume of the Emerald Isle, and that they were to come to the door of the schoolroom where the classes were being held and force their way in to get a dance. Unfortunately for our little scheme, however, I forgot to tell the schoolmaster, and when the fellows tried to gain an entrance he lost his temper. Bursting into the schoolroom, demanded if not one of the older pupils had the courage to come and assist him to keep out the rowdies. I tried to explain, but my efforts only made him worse, and that Irish jig was not a success. After two years' experience I came to Forfar, and here I have carried on classes since then, as well as having taught the children of many of the distinguished families of Scotland."

"You must have had a great many pupils?"

"Yes, a good-sized park would not hold them all. Six of them that I know of are now teachers of dancing themselves."

Jamie Allan's Fiddle Still Used by Mr Neill.

"Neill's Band, too, must have seen many changes since you first inaugurated it?"

"Yes, the players have changed a great deal, but Mr Geo. Webster, my double-bass, has been associated with me for over forty years. For many a day James Allan, whom every fiddler for miles round about knew, and who was one of the best we ever had in the district, played with me, and now I am using the fiddle that he played on for forty years."

"One would hardly think to look at you that you had been teaching dancing fifty-three years," I remarked, as I shook hands with Mr Neill.

"A gentleman speaking at one of my assemblies once said I was one of those men who never turned old. I told him it was impossible for me to turn old, because I was always in the company of youth in the very best trim and the very best of spirits, and it is generally accepted that people are like their environment."

† He studied dancing under John Lowe, and studied the violin under John Lowe's brother.

Steps for the Scotch Reel

Strathspey travelling step. This was the traditional Lowland step, i.e. step forward on RF, close L^e toe to R heel, step forward on RF, hop on RF and carry LF forward ready to step on it. There was perhaps more bend of the L knee than usual as the LF came forward on the count 4.

Strathspey setting steps. The first was the "Highland Schottische step"

- 1. 1 Hop on LF and place RF in flat 5th position (? 4th position)
 - 2 Hop on LF and point RF in 2nd low aerial position.
 - 3 Hop on LF and place RF in flat rear 5th position
 - 4 Hop on LF and point RF in 2nd low aerial position
-
- 2. 1 Step on RF in 2nd position
 - 2 Close LF to flat rear 5th position
 - 3 Step on RF in 2nd position
 - 4 Hop on RF and raise LF to front leg position.
- 2c.

A turn to the right could also be made on bar 2.

Broughton, & is like the step in that

Another step was a version of the Glasgow Highlander step.

- 1. 1 Step on RF in 4th position
 - 2 Hop on RF and raise LF to new leg position
 - 3 Step back on LF in original position
 - 4 Hop back on LF and point RF in 4th low aerial position
-
- 2. 1 Step on RF in ~~2nd~~ int position
 - 2 Close LF to flat rear 5th position
 - 3 Step to the right on RF
 - 4 Hop on RF and point LF in 4th low aerial position, 2c. 44

35

Reel travelling step was the "chassé", with a tilt, but no hop.

Reel setting steps. There were fewer of these than of the Strathspey steps.

I "Pas de Basque". Performed with the RF, Mr Neill's version was as follows.

1.1 Spring on to the RF, moving about 5" to the right

8 Place LF in flat 5th position

2 Beat with RF on the spot.

The step finishes with both feet on the ground; there is no ~~long~~ extension.

II Pas de Basque turning. Few pas de Basque RF, LF, RF, LF, making one complete turn to the right [The repeat?]

III Backstep with a hop [my name]

IV Kick out to the side, i.e.

1.1 Spring on to both feet, with RF in flat 5th position

8 Cut RF out to 2nd aerial position

2 Hop on LF and shake RF in 2nd aerial position

2.1 Step on RF in near 5th position

8 Step to the left on LF

2 Step on RF in near 5th position, and cut LF out to 2nd low aerial position.

&c.

V Cross, cross, spring, step, close, &c.

Reel. Surely strathspey

VI Single balance, i.e. beginning with RF in int low aerial position:-

1.1 Drop on RF in flat 5th position, and cut LF to a loose low near leg position

2 Hop on RF and extend LF to ~~int~~ int low aerial position

2 Reform bar 1 counterwise
&c.

- VII Reverse of a single balance. Again begin with RF in int low aerial position
1. 1 Bring RF in with a circling movement, and drop on it in near 5th position, cutting LF to int. low aerial position, so that it almost reaches there on the count 1.
 - 2 Step on RF, and pass LF through int low aerial position and begin to bring it in with a circling movement towards near 5th position

Sc.

- VIII High cuts, but with the shaking foot well clear of the other ~~foot~~ leg, and probably with more than two shakes per beat.

Blue Bonnets.

Two movements require special description. In both cases I describe the movement performed with the RF, or begin with the RF.

Rondé [my name]

1. 1& Stop twice on LF (on the counts 1, &), at the same time carrying RF round (without any shakes) in a circle towards near 5th position (fig 1. The R knee is slightly bent; the RF passes over int. and 2nd positions, and when it does so it is raised about 6" off the ground).

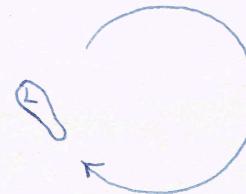


Fig. 1

- 2 Place RF in near 5th position, so that the movement finishes with both feet on the ground.

My bairing, here and elsewhere is

March, march, Stride and Tariotdale
 $\underline{1.1}$ $\underline{1.2}$ $\underline{2.1}$ $\underline{2.2}$

Spring four [Mr Neill's name.]

1. 1 Spring on to both feet, with the RF in flat 5th position, and with the weight principally on the back foot.
 2. Perform count 1 contrainverse.
 2 Repeat bar 1.

Step 1. Begin with the RF in 4th low aerial position.

1. 1 Drop on RF in 5th position, cutting LF to a very loose low rear leg position, with the L knee turned well out and well bent, and with the L toe about 2" from the floor (fig 2). } "Single balance"
 2 Drop on LF in rear 5th position, cutting RF back to 4th low aerial pos" 47

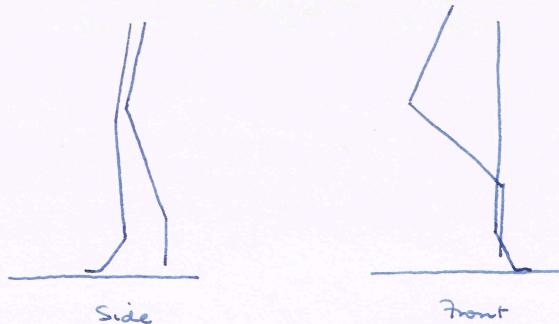


Fig. 2.

2. 1 Step forward on ball of RF
 2 Step forward on ball of LF
 3 Bring RF quickly to 4th low aerial position
 3 Repeat bar 1.
 4 1 & 2 Pas de Basque^t with RF, moving about 6" to the right with a very slight spring to begin it. Immediately on the beat on count 2
 8 cut the LF out to 4th low aerial position
 5 - 8 Perform bars 1-4 contrariwise
 9 - 12 Ronde RF, LF, RF, LF, moving backwards on the hops.
 13. 1 Carry RF closely round the LF and step on it in rear 5th position, and
 82 immediately take LF out to int aerial position in a lessened kick, hopping on the RF on the count 2.
 14 1 Bring LF back and step on it in rear 5th position, and
 82 immediately take RF out to int aerial position in a lessened kick, hopping on the RF on the count 2
 15 - 16 Spring few, RF, RF, LF, RF.
 17 - 32 Perform bars 1-16 contrariwise.

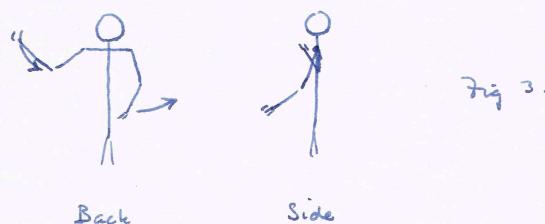
Hands on waist throughout this step.

^t This was Mr Neill's standard pas de Basque, except for the cut.

Step 2

1. 1. Slide the RF along the floor in a gliding motion to 2nd int. position (there is a slight bend of the back knee which gives an extra extension of the RF).
- 2 Draw the LF along the floor to close it behind the RF in near 5th position, rising slightly on the ball of the RF as you do so.
- 2 1&2 Pas de Basque with RF, making a small step to the right to begin it.
- 3, 4 Perform bars 1, 2 contrairisé.
- 5, 6 Repeat bars 1, 2.
- 7, 8 Spring four, RF, LF, RF, LF.
- 9-16 Perform bars 1-8 contrairisé.

Start with hands held, L out to side and R to front (Fig 3), and on bar



1 They swing gracefully into the opposite positions on the other side. On the pas de Basque on bar 2, one is lowered and the other raised, ~~to~~ ready to move back on bars 3, 4, etc.

Step 3.

- 1, 2 Chassé forward with RF, LF, putting a real lilt into the movement, both on the last & and also on the counts 2. Close in flat near 5th position (the counting here is 1&2, 1&2.

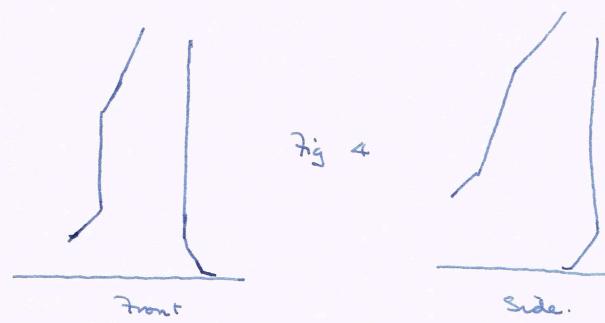


- 3 Ronde RF, ~~more~~
- 4 Spring with RF, LF as in spring four.
- 5, 6 Chassé forward with LF, RF as in bars 1, 2.
- 7 Ronde LF, making a half turn to the left on the hops.
- 8 Spring with LF, RF as in spring four
 (The dancer is now facing in the opposite direction to that in which she began).
- 9-16 Perform bars 1-8 contrariwise
 (The dancer is now facing in the original direction).

Step 4

1. 1 Hop on LF and carry RF out to 4th int. aerial position and in to front leg position
- 2 Repeat count 1.

(in the 4th int position, the knee is well bent, and the heel turned very well forward, so that from the front the lower part of the R leg appears vertical: Fig 4)



- 2-4 Pas de Basque with RF, LF, RF, making one complete turn on the spot to the right (the turn is virtually complete by the end of bar 3).
- 5-8 Perform bars 1-4 contrariwise.
- 9-16 Repeat bars 1-8.

Step 5

1. 1, 2, 2. 1, 2. Step forward with RF, LF, RF, LF, stepping on the ball of the foot.
- 3 Rondé with RF
- 4 Spring with RF, LF as in spring four.
- 5, 6 Step forward with LF, RF, LF, RF.
- 7 Rondé with LF, making a half turn to the left on the hops
(the dancer is now facing in the opposite direction to that in which she began).
- 8 Spring with LF, RF as in spring four.
- 9-16 Perform bars 1-8 contrairisé.

Step 6

- 1 Slide and close as in bar 1 of step 2.
- 2-4 Pas de Basque with RF, LF, RF, making a complete turn to the right
as in Step 4.
- 5-8 Slide and close to left.
- 9 Pas de Basque with LF, turning to the left
- 7-8 Spring four RF, LF, RF, LF, completing the turn on the first two springs.
- 9-16 Perform bars 1-8 contrairisé.

Step 7.

1.1 Spring on to both feet in 4th in front of 5th position, with the RF in front, with the knees slightly bent, and with almost all the weight on the RF (fig 5)

2 Hop on RF and take LF out to int aerial position in a leisurely extension.

2 Perform bar $\frac{1}{2}$ contrariwise.

$\frac{3}{2}$ Repeat bars $\frac{1}{2}, \frac{2}{2}$ twice.

$\frac{7}{2}, \frac{8}{2}$ Spring four, LF, RF, LF, RF †

$\frac{9}{2}, \frac{1}{2}$ Spring on to both feet in 4th in front of 5th position, with the LF in front, with the knees slightly bent, and with almost all the weight on the RF (i.e. on the rear foot).

2 Hop on the RF and take LF to int aerial position in a leisurely extension.

10 Perform bar $\frac{2}{2}$ contrariwise.

$\frac{11}{2} - \frac{14}{2}$ Repeat bars $\frac{9}{2} - \frac{10}{2}$ Twice.

$\frac{15}{2}, \frac{16}{2}$ Spring four, LF, RF, LF, RF †

$\frac{17}{2} - \frac{32}{2}$ Perform bars $\frac{1}{2} - \frac{16}{2}$ contrariwise.

On bars $\frac{1}{2} - \frac{6}{2}$ the dancer advances some 6', and then retires to her original place on bars $\frac{9}{2} - \frac{14}{2}$, and similarly during bars $\frac{17}{2} - \frac{22}{2}$ and $\frac{25}{2} - \frac{30}{2}$.

If several girls performed the dance together, they usually joined hands in a line on this step, and, on the springs on the counts 1, nodded to each other, first to the person on one side, then to the person on the other.

† There is some doubt concerning the foot with which these springs were begun.

Blue Bonnets was only taught to the girls. They wore tartan plaids when they performed the dance in public, combined with a knitted Scots bonnet, in blue, with a red tassel.

Mr Neill was not consistent in his use of hands in his dances. In Blue Bonnets, there were the hand movements I have described. Occasionally one would be up, the other on the waist. They did not hold their skirts at all in Blue Bonnets.

The order of the steps above may be incorrect, save that Steps 1 and 7 were definitely the first and last.

The tempo was 18 seconds for 16 bars.

All this was checked on the second visit.

Highland Hoedie. This dance had about 8 steps. It was taught only to girls

The rondé is the same as in Blue Bonnets.

Step 1.

- 1, 2 Chassé forward with RF, LF (with a tilt in the usual place, but with little or none on the other counts; in marked contrast to that in Blue Bonnets)
- 3, 4 Rondé RF, LF, moving backwards to original place.
5. 1 Step on RF in rear 5th position
- 8 Place L heel in semi 2nd int. position
- 2 Close RF to rear 5th position (R toe to L heel) Mrs. Stoeni
- 8 Place L toe in semi 2nd int. position OK
6. 1 Close RF to rear 5th position (R toe under L arch) for 1st step
- 8 Place L heel in semi 2nd int. position
- 2 Close RF to rear 5th position (R toe to L heel)
- 7, 8 Rondé LF, RF.
- 9 - 16 Perform bars 1-8 counterwise.

Step 2.

1. 1 Beat with ball of LF on the spot.
- 2 Place R heel in semi int. position
- 2 Beat with ball of LF on the spot
- 8 Point R toe in semi int. position } Make one half of a turn to the right.
2. 1 Beat with ball of LF on the spot
- 8 Place R heel in semi int. position } Mrs. Stoeni. No turn
- 2 Beat with ball of LF on the spot
3. 1 Hop on the LF and raise the RF to a semi int. (normal) aerial position, with the ankle bent so that the heel is down and the toe is up

3. & Place the L heel in semi int. position
- 2 Beat with the ball of the LF on the spot.
- 4 Repeat bars 3.

On bars 3, 4, the turn begun on bars 1, 2 is completed. About one third of the turn is made on bar 3, the rest on bar 4.

[On the counts 3.1 and 4.1, the RF is effectively poised over the semi int. position with the foot already prepared to place the heel on the floor. The rhythm of the movements on bar 3 is similar to that of the double heel beat of the Hebrides, save that the first heel beat is omitted, and the foot is held in the air longer to make up for this omission.]

5-8 As in Step 1.

9-16 Perform bars 1-8 contrairwise.

Step 3.

- 1, 2 Chassé to the right with RF. (still facing the front)
- 2 Chassé with LF, making one complete turn to the right.
- 3-8 As Step 1.
- 9-16 Perform bars 1-8 contrairwise.

Or K.

Only.

Not every step ended in the manner of bars 5-8 of these steps.

Seann Truibhas. The steps of this "were not unlike Highland Laddie, except that they were in a different rhythm." They were very different to the ones done nowadays.

Dance Reed's want this

Step 1:

- 1 Spring on to both feet, with RF in flat 5th position
- 2 Step on RF in 2nd int position (the weight is kept on the LF until the RF is in that position, so that the effect is almost that of 'point R toe in 2nd int position and then step on to it')
- 3 Close LF to flat near 5th position
- 3 & 4 Perform counts '1 8 2' clockwise.
- 2, 3 Repeat bar 1 twice.
- 4 Spring from RF, LF, RF, LF (as in Blue Bonnets).
- 5 - 8 Perform bars 1 - 4 clockwise.

Another step

- 1 1, 2, 3, * Step towards 4th int position on RF, LF, RF.
 - 4 Close L toe to rear 5th position, with the sole of the foot vertical and against the back of the R leg.
 - 2 1 8 2 Hop backwards twice on RF (counts 1 8), taking LF off in a little arc, the foot being just off the ground, and then place LF in flat rear 5th position (this is a rondé, begun from the back)
 - 3 & 4 Rondé RF, moving backwards on the hops (as in Blue Bonnets).
 - 3 1 Step on RF in rear 5th position
 - 2 Place R heel in semi 2nd int position
 - 2 Close RF to rear 5th position (L toe to R heel)
- 

- 3 & Place R toe in semi 2nd int position.
- 3 Close LF to rear 5th position (L toe under R arch)
- 4 Place R heel in semi 2nd int position.
- 4 Close LF to rear 5th position (L toe to R heel)
- 4 Spring few, LF, RF, LF, RF
- 2-8 Perform bars 1-4 counterwise.

Callum Dronach

Mr Neill always used to claim that this was the oldest of all the solo dances which he taught. So far as Mrs Macfarlane knows, he taught it only to girls, but she does not know whether this was for traditional reasons or because of the boys' lack of ability. The dance should be performed "with dignity".

The tempo of the dance is 8 bars in $1\frac{1}{2}$ seconds.

Throughout the dance the hands ~~are~~ are held lightly by the sides.

Three movements require separate description. In each case I describe the movement performed with the RF.

"Beat before". This occupies half a bar, or two counts.

Count 1. Hop on LF and point R toe in ^(6cm) 4th position

Count 2. Hop on LF and raise RF to front leg position (heel touching knee cap)

"Beat behind". This also occupies half a bar.

Count 1 Hop on LF and point R toe in rear 5th position

Count 2 Hop on LF and raise RF to rear leg position.

"Highland Fling step". This occupies one bar, or four counts.

Count 1 Spring into true 2nd position, i.e. with the weight equally distributed on both feet.

Count 2 Keeping the body in the same position as in count '1', hop on the LF and raise RF to rear leg position

Count 3 Hop on LF and carry RF closely round the L leg to front leg position

Count 4 Hop on LF and carry RF closely round the L leg to rear leg position.

This movement can also be performed with one complete turn on counts 2-4, turning to the left.

Step 1

- 1 1,2 Beat before with RF
3,4 Two steps backward with RF, LF.
- 2 1,2 Beat behind with RF
3,4 Two steps forward with RF, LF.
- 3 1,2 Beat before with RF
3,4 Beat behind with RF
- 4 1 Step to the right on RF
 2 Close LF to flat near 5th position
 3 Step to the right on RF
 4 Hop on RF and raise LF to front leg position
- 5 - 8 Perform bars 1-4 contrariwise.

This is effectively
Mr Neills "Highland
Schottische step"

Step 2

- 1 Beat before, then beat behind with RF
- 2 Repeat bar 1
- 3,4 Perform bars 1,2 contrariwise
- 5,6 Repeat bars 1,2
- 7 Perform bar 1 contrariwise, making a complete turn to the left on counts 2-4.
- 8 Spring four LF, RF, LF, RF (as in Blue Bonnets).

This leaves the RF in flat 5th position, ready for Step 3.

Step 3 (performed to the second measure)

- 1.1 Beat with RF in flat 5th position
 & Place LF in rear semi 2nd int position
 2 Momentarily transfer the weight to the LF, close RF to flat 5th position,
 and immediately transfer the weight back to the RF.

8 3 & 4 }
 8 } Repeat counts '8 2' of bars 1 six times.
 2 1 & 2 8 3 & 4 }

[On this movement, the dancer moves some 6' to the left and backwards.]

Mr Neill referred to this step as a "jeté".]

- 3 Highland fling step, LF.
 4 Highland fling step with RF, turning to the left.

5. 1 Stop on LF, retaining RF in rear leg position

8 2 etc } Perform the corresponding parts of bars 1 - 4 contrairwise.
 6 - 8 }

Step 4

- 1 Highland Fling step with RF, making one complete turn to the left.
 2 Spring few, RF, LF, RF, LF.
 3, 4 Perform bars 1, 2 contrairwise.
 5 - 8 Repeat bars 1 - 4.

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Step 5.

1. 1 Hop on LF and raise RF to front leg position
 2 Hop on LF and place RF in rear leg position
 3, 4 } Repeat counts 1, 2 of bar $\frac{1}{2}$ three times.
 2, 1, 2, 3, 4 }

On these two bars the dancer moves about 6' to the right.

- 3 Highland Fling step with the RF, making one complete turn to the left
 4 Spring four, RF, LF, RF, LF.
 5 - 8 Perform bars 1-4 contrariwise.

Step 6

1. 1, 2 Beat before with RF
 3, 4 Beat behind with RF
 2. 1 Make a small step on the ball of the RF in semi 2nd position, and begin to turn to the right by swivelling on the RF (fig 1)
 2 Still turning to the right, step on the ball of the LF as in fig 2.
 3 Continue swivelling on both feet, then step on the ball of the RF as shown in fig 3. The turn should be completed on this count.
 4 Hop on RF and bring LF to rear leg position



Fig 1.



Fig 2.

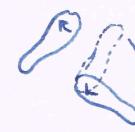


Fig 3.

- 3, 4 Perform bars $\frac{1}{2}$ & 2 contrariwise
 5, 6 Repeat bars $\frac{1}{2}$, 2
 7 Perform bar 1 contrariwise
 8 Spring four RF, LF, RF, LF

Bars 1, 2 here are simply one of Mr. Neill's Strathspey steps, i.e. the Highland Schottische step with a turn.

Step 7 (performed to the second measure)

1. 1 Hop on LF and point R Toe in 4th position
- 2 Hop on LF and extend RF in 4th aerial position (with no shake)
- 3 Drop on RF in flat 5th position, cutting LF towards rear semi 2nd int position
- 4
- 8 } Jété as in Step 3.
- 2 1 8 2 8 3 8 4 }

3. 1 Spring into true 2nd position, i.e. with the weight equally distributed on both feet.
- 2 Hop on the RF and place LF heel in near-leg position.
- 3 Hop on the RF and place L heel in 2nd int position.
- 4 Hop on the RF and point L toe in 2nd int position.
- 4 Highland Fling step with RF, making one complete turn to the left.
- 5 - 8 Perform bars 1-4 clockwise.

Step 8.

This is the same as Step 4 [This may, or may not, have been given in error.] The music confirms that it must be.]

Step 9

- 1 - 3 Highland Fling step three times with RF, making three complete turns to the left.
- 4 Spring four RF, LF, RF, LF.
- 5 - 8 Perform bars 1 - 4 clockwise.

The tune Callum Brougach is in one of Gow's collections, and
is there marked as "very old". The tune there has three parts, but the only
the first two parts are used for the dance.

Extracts from various letters and programmes.

1) From a letter written to the Duchess of Atholl, of some musicians "they cannot play reels at any rate - they can play the notes beautifully but they don't give them the Scottish jump or proper accent for dancing".

2) Programme for a "festival concert and ball in honour of the wedding of Gilbert W. Don," on February 24th, 1886. The dances were:

1	Grand March	7	Reel	13	Scotch Reel
2	Scotch Reel	8	Waltz	14	La Vassoviana
3	Quadrille	9	Flowers of Edinburgh	15	Cotillion
4	Waltz	10	Quadrille	16	Rory O'More
5	Lancers	11	Polka	17	Reel o' Tulloch.
6	Schottische	12	Patronella		

3) Programme for a "grand public festival and assembly" organized by the Tarfaw detachment of the Angus rifles "on the occasion of a presentation to Sergeant-Major H. Martin", on March 17th, 1882. The dances were:

1	Grand March & Reel	7	Lancers	13	C.D. — Flowers of Edin.
2	Quadrille	8	Polka	14	Polka Maguire
3	Highland Schottische	9	Waltz C.D.	15	Scotch Reel
4	C.D. — Rory O'More	10	Quadrille	16	C.D. — Patronella. D.C. ^t
5	Waltz	11	Reel O'Tulloch		
6	Scotch Reel	12	Varsoviana and Waltz		

Mr Neill's Quadrille Band played.

4) One of the tunes played at a concert was "Chapel Keithock" (cf Lowe MS.)

T Da Capo?

5) Programme for the "Third Annual Festival and Assembly under the auspices of the Railway employees, Farfar Station," on Thursday, December 12th, 1878. Mr Neill's Quadrille Band played for the Assembly, and the dances were:

1	Scotch Reels	6	Waltz, Country Dance.	11	Quadrille
2	Country Dance	7	Scotch Reels,	12	Reel D'Tullock
3	Quadrille	8	Polka	13	Haymaker
4	Schottische	9	Country Dance	14	D.C.
5	Lancers	10	Valse	15	

The Assembly commenced at 11.30 p.m., and ended at 4 a.m.

6) A circular posted on Jan 5th, 1875.

ACADEMY
FOR
DANCING, EXERCISES, DEPORTMENT, AND MARCHING LESSONS,
THISTLE HALL, UNION STREET,
DUNDEE.

MR ROBERT LOWE has the honour to announce the REOPENING of his CLASSES on MONDAY first, 1st February. The lessons will include the most useful EXERCISES for the improvement of the carriage, with the most fashionable styles of Dancing.

MR LOWE will attend at the THISTLE HALL on MONDAY first, from 2 till 4, to enter Pupils, &c.

MR LOWE'S Classes at the several Schools in Dundee will be resumed on Tuesday.

PRIVATE LESSONS BY APPOINTMENT.

TERMS PER QUARTER (10 weeks), in Advance - Public Class, £1 1s. 6d., the third and others of one family, £1 1s.; Evening Class, £1 1s. per Quarter. Expanders, 3s. 6d. each.

HOURS - Public Class, from 3 till 5; Evening Class, Tuesday and Thursday, 9 till 10.

BROUGHTY FERRY.

MR LOWE will conduct a Class at Miss FINLAYSON'S. Pupils may attend the Class for Dancing, although not otherwise attending the other Classes.

NEWPORT.

MR LOWE'S Class at MR DICKSON'S HALL will be Re-opened on Tuesday Morning, at the usual hour.

ACADEMY, —— LOWE'S ROOMS, PERTH

PRIVATE RESIDENCE — KINTILLO, BRIDGE OF EARN.

?) The programme of dances at the second Railway Festival and Assembly on Thursday, December 6th, 1877, was as follows.

1	Scotch Reels	5	Lancers	9	County Dance
2	County Dance	6	County Dance	10	Valse
3	Quadrille	7	Scotch Reels	11	Quadrille
4	Schottische	8	Polka		D.C.

Mr Neill's Quadrille Band played.

April 59
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- 8) To give some idea of the type of music taught by Mr Neill, I include the list of items at the "Annual Rehearsal and Revision of Mr Neill's Music Pupils" on Thursday, March 12th, 1891.

March in C ,	Fabian Rose .	Orchestra
Overture "La Dame Blanche" ,	Boieldieu	Orchestra
'Intermezzo' ,	J. Downs,	Solo Violin
'The Joyful Peasant' ,	Schuman,	"
'Scotch Selection' ,	Downes,	"
'The Last Rose of Summer' , and 'Air Varié' ,	Pridham,	"
'Auld Robin Gray' and 'Keel Row' ,	Pridham	"
'Nocturne' Field		"
'Scotch Airs'		"
'Extract from Overture in D' ,	Haydn	"
'Andante from Caliph de Baghdad' ,	Boieldieu	"
	8c.	

- 9) Newspaper cutting, ca 1895.

" FINISHING ASSEMBLY. Mr Neill's pupils held their finishing assembly at Mains of Airlie on Friday last. A long list of dances and exercises was performed to the delight of a large number of parents and friends. The boys danced the Highland Fling and Reel with great spirit, and in capital time. Few girls were very much admired by their tipping of the "Seann Truibhas", but the principal feature in the programme, we think, was the marching drill exercise, which was most efficiently performed, the various movements being done with great precision. The juveniles finished about eight o'clock, when Mr Neill announced that the cake presented by the Dowager-Countess of Airlie

in honour of the birth of an heir to the Airlie estates would be distributed amongst them. The youngsters were then served with refreshments, and after a brief interval dancing was resumed, and joined in by the adult pupils and friends."

10) From a newspaper cutting ca 1888.

"AIRLIE.— FINISHING ASSEMBLY. The pupils attending Mr Neill's Classes held their finishing Assembly at the Barns — Mr Nicol kindly granting his large granary for the occasion, which was tastefully decorated with evergreens and flowers. The juvenile pupils met at seven o'clock, and, in the presence of a large number of friends, went through an excellently arranged programme of dances and exercises..."

11) From a newspaper cutting, July, 1897.

"CORTACHY. MR NEILL'S FINISHING ASSEMBLY. Mr Neill finished a very successful session here with an assembly of his pupils in the Drill Hall on Friday last [July 23rd] in the presence of a large and appreciative gathering of parents and friends of the young folks. The juvenile pupils met at seven o'clock, and went through an excellently arranged programme of dances ~~in a very~~ and exercises in a very efficient and graceful manner. A new feature was the dancing of Ghlithie Carlton by six young ladies dressed in Ogilvy tartan plaids and Highland bonnets. The same ladies also danced a fousome reel in true Highland style and with great spirit..."

Mrs
Forfar

Dear Mr Fleet,

Many thanks for the beautiful flowers you so kindly sent me. I appreciate the kind thought very much. Last weekend I was presenting the bouquets to the members of the Forfar Amateur Opera. I am an Hon Vice President of the society.

My son and his wife arrived that evening too, so that I had a hectic weekend.

I hope you have now mastered the steps of Callum Brongacil I was a bit tired after after tripping the light fantastic too and I will be interested to know what your friends think of "Callum Brongacil".

Ron and his wife were quite amazed at my energy. Bill and Sheila are up to the neck putting up the scenery for the "Forfar Studio Players" performance of "The Whole Truth". They have just about ransacked my house of rugs and furniture for the stage. At present Colin and Ron are upstairs playing with an electric train. Such is family life. I hope you were none the worse of your sojourn up here. Give my regards

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to your wife. Perhaps
some day you may
not be having this
such you deserve,
be and will

Your sincerely
Mabel B. Maynard

15-N-59
Waverley
NOTELET
MADE IN SCOTLAND