

Miss Elizabeth Wallace, 4 Scott Rd, Kilmarnock, aged 65.

[Kilmarnock 294]

Miss Wallace is a dancing Teacher and a leading member of the B.A.T.D. She has been her Association's representative on the Official Board of Highland dancing since the inception of the Board, and is a member of the Board's technical committee.

Her father and grandfather, both named Joseph Wallace, were dancing teachers, and so also was her grand-uncle, Sandy Porter. All taught in the Kilmarnock district.

Her grandfather lived first in the vicinity of Caprington and Riccalton, just south of Kilmarnock. He used to go all round the farms, and in his later years may have taught in Kilmarnock itself. Miss Wallace has no real recollections of her grandfather; he died at about the time she was born.

Her father, Joseph Wallace junior, was born in 1856 and died in 1932 at the age of 76. He started his teaching in the Riccalton district, and moved into Kilmarnock at the age of 20. He taught throughout the district surrounding Kilmarnock.

Joseph Wallace junior was an early member of the B.A.T.D., and was acquainted with most of the later 19th century ballroom guides. In particular, he possessed copies of Thomson's guide (1823), a late edition of Low's Ball-room Companion, an edition of W. E. Allan's guide, Wilcock's guide, a late edition of Anderson's Universal Guide, and a copy of Scott Skinner's People's Guide. This fact probably explains the size of his repertoire of Country Dances, but does not explain the size of his repertoire of step dances.

April 59

His repertoire included the following exhibition dances.

Highland Fling

Jockey's Hornpipe

Sword Dance

Mrs Grayton's Hornpipe

Seann Truibhas

Skipping Rope Dance

Sailor's Hornpipe

Stret Dance

Irish Jig

Tambourine Dance

Highland Laddie

Various clog dances

Rock and the wee pickle tow

Various fancy dances.

It also included a hornpipe which he danced as an exhibition himself, accompanying himself on the fiddle.

- 1) His Highland Fling used the spread (i.e. true 2nd) position throughout, in place of the 2nd position usual nowadays.
- 2) His Irish Jig and Highland Laddie were Anderson's. Miss Wallace did not know whether he had ever met Anderson; he might have learnt these dances from Anderson's guide.
- 3) The Jockey's Hornpipe was taught to boys in the 8-12 age group. In the first step they danced round, striking their heels with an imitation jockey's riding whip. Another step imitated the jockey guiding his horse over stumps, and so on.
- 4) In the Sword Dance, the first step was danced over the swords, not outside them as at present. His Pas de Basque was spring, beat & cut; 2 beats only.
- 5) Mrs Grayton's Hornpipe was taught to girls in the 8-12 age group.
- 6) Seann Truibhas contained a "single balance", i.e. drop on RF in 5th position, cutting LF to a loose low rear leg position, hop on RF and point LF in ~~the~~ int low aerial position, etc.

April 54

7) Step I of his Highland Laddie agrees with Anderson's. It was as follows.

1. 1 Hop on RF and point h toe in 2nd position

2 Hop on RF and raise LF to new leg position, turning to right.

2 1 Spring with RF in flat 5th position, completing the turn

2 Spring with LF in flat 5th position

Then Anderson's finish, and perform the whole contrariwise.

Mrs Gayton's Homespun

Grisols only. Hold frocks all the time, slightly out to the side, with the thumbs at the back. 3 Morris bells are sewn to a band of elastic on each wrist. 11 seconds for a half step. Counting 1 2 2 3 8 4 8 5 6 8 7 ~~8~~

"Break." is a rondé [my name]. Performed with the RF, it is as follows.

1. Hop twice on LF (counts 1, 2), taking RF through a very loose front leg position round and down to a rear 5th position (R toe under L arch) (count 3), and pause there for the count 4.
2. Perform counts 1-4 contrariwise.

(The rondé is rather similar to that in Step 4 of Over the Water).

start in 3rd position, with RF in front.

Step 1. On bars 1-6, a complete circle is made R, and the reverse on bars 9-14.

1. Hop on LF and shake RF out to ^(semi) 4th low aerial position and back to low front leg position, moving slightly forward on the hop.

2. Repeat count 1.

3. Step forward on RF leaving LF on ground.

4. Draw LF along the ground past RF and then up into semi 4th low aerial position (the LF ~~is~~, the RF ~~is~~ on count 4 starts to move on 4)

5. Perform bars 1 contrariwise, the RF coming back into low front leg position on the count 1.

6. Repeat bars 1, 2 twice.

7. Break, RF, ~~out~~.

8. Perform bars 1-8 contrariwise.

Step 2

- 1 1 (raa) Spring on LF and slide ~~RF~~ into semi int. position
 (the ball of RF)
- 2 (da) Keeping weight on LF and without hopping, brush ~~RF~~ about 4"
 inwards towards ~~the other foot~~ 1st position
 (the ball of the RF)
- 2 (da) Keeping weight on LF and without hopping, brush ~~RF~~ back out to
 semi int. position
 (the ball of RF)
- 2 (dee) Keeping weight on LF and without hopping, brush the ball of the RF about
 4" inwards towards 1st position
- 3 (raa) Continuing this inward movement, spring onto RF in 1st position (almost
 a drop rather than a spring) and at the same time slide LF on the
 ball out to semi int. position (so that both RF and LF arrive in
 position on the count 1.)
- 8 4 & Perform bar 1, 82&, continuous.
- 3 - 5 Repeat bar 1 four times (the beginning of each bar is similar to 1-3
 performed ~~with the RF~~ contrariwise)
- 6 1 & 2 & As in preceding bars
- 3 Beat with flat of RF in semi int position (and pause there on count 4)
- ~~4~~ ~~5~~ ~~6~~ ~~7~~ ~~8~~ ~~9~~ ~~10~~ ~~11~~ ~~12~~ ~~13~~ ~~14~~ ~~15~~ ~~16~~ ~~17~~ ~~18~~ ~~19~~ ~~20~~ ~~21~~ ~~22~~ ~~23~~ ~~24~~ ~~25~~ ~~26~~ ~~27~~ ~~28~~ ~~29~~ ~~30~~ ~~31~~ ~~32~~ ~~33~~ ~~34~~ ~~35~~ ~~36~~ ~~37~~ ~~38~~ ~~39~~ ~~40~~ ~~41~~ ~~42~~ ~~43~~ ~~44~~ ~~45~~ ~~46~~ ~~47~~ ~~48~~ ~~49~~ ~~50~~ ~~51~~ ~~52~~ ~~53~~ ~~54~~ ~~55~~ ~~56~~ ~~57~~ ~~58~~ ~~59~~ ~~60~~ ~~61~~ ~~62~~ ~~63~~ ~~64~~ ~~65~~ ~~66~~ ~~67~~ ~~68~~ ~~69~~ ~~70~~ ~~71~~ ~~72~~ ~~73~~ ~~74~~ ~~75~~ ~~76~~ ~~77~~ ~~78~~ ~~79~~ ~~80~~ ~~81~~ ~~82~~ ~~83~~ ~~84~~ ~~85~~ ~~86~~ ~~87~~ ~~88~~ ~~89~~ ~~90~~ ~~91~~ ~~92~~ ~~93~~ ~~94~~ ~~95~~ ~~96~~ ~~97~~ ~~98~~ ~~99~~ ~~100~~ ~~101~~ ~~102~~ ~~103~~ ~~104~~ ~~105~~ ~~106~~ ~~107~~ ~~108~~ ~~109~~ ~~110~~ ~~111~~ ~~112~~ ~~113~~ ~~114~~ ~~115~~ ~~116~~ ~~117~~ ~~118~~ ~~119~~ ~~120~~ ~~121~~ ~~122~~ ~~123~~ ~~124~~ ~~125~~ ~~126~~ ~~127~~ ~~128~~ ~~129~~ ~~130~~ ~~131~~ ~~132~~ ~~133~~ ~~134~~ ~~135~~ ~~136~~ ~~137~~ ~~138~~ ~~139~~ ~~140~~ 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This step finishes with RF in near 5th position

Step 3

1. 1 Hop on LF and point R toe in rear 5th position
 - 2 Hop on LF and place R heel in semi int position
 - 3 Hop on LF and point R toe in 5th position (and pause there for the whole of the count '4').
- 2 Perform bars 1 contrairwise
- 3-6 Repeat bars 1, 2 twice
- 7, 8 Break RF.
- 9-16 Perform bars 1-8 contrairwise.

Step 4 The dancer advances ~~about bar~~^{about 6'} on bars 1-6, and retires on bars 9-16 ~~on RF~~

1. 1 Step to right Make a small ^{spring} step to right (about $\frac{3}{4}$ of the way to 2nd position).
 - 2 Close LF to flat 5th position
 - 3 Beat with RF in ^{flat} rear 5th position
 - 4 Make a small beat with the LF about 6" to the left of flat 5th position
 - 5 Beat with RF on the spot
 - 6 Close LF (to back) to flat 5th position
 - 7 Beat with RF on the spot.
- 2 Perform bar 1 contrairwise
- 3-6 Repeat bars 1-2 twice
- 7, 8 Break RF.
- 9-16 P.d.B with RF, LF, RF, LF, RF, LF, making the first action of each bar in bar 1.
- 9 182 As in bar 1.
- 3 84 Perform bars 1-2 contrairwise.
- 10-14 ~~Perf.~~ Repeat bar 9 five times
- 15, 16 Break RF, LF.

The action on bar 1 was known as a double pas de Basque. That on bar 9 182 is a simple pas de Basque made with more movement & more spring ~~than~~ than usual on the count 1

Step 5 In the first 6 bars, the dancer describes a circle ⁵⁾, and then reverses this on bars 9 - 14.

1. 1. Keeping L toe on the floor, make a springy step ~~on to R foot~~ to the side and slightly forward, on to the RF. During the movement, swing the LF on the toe and turn the R toe in, so that at the end of the when the RF reaches the floor (on the count 1) both toes are turned well in (fig.), the weight being equally distributed on both feet.



End of count 1. The arrow shows the direction in which the dancer is facing.

2 ~~Swing~~ ~~on the~~ RF Transfer the weight to the RF and swing on the R toe to turn the R toe out, and at the same time draw the L toe along the ground ~~to~~ into near 5th position

3, 4 Repeat counts 1, 2.

2 - 6 Repeat bar 1 five times

7, 8 Break RF

9 - 16 Perform bars 1 - 8 contrairwise.

Step 6 (Double toe and heel)

1. 1 Hop on LF and point R toe in near 5th position

2 Hop on LF and place R heel in semi int. position

3 Hop on LF and point R toe in 5th position

4 Hop on LF and place R heel in semi int. position

2 1 Hop on LF and point R toe in near 5th position

2 Hop on LF and place R heel in semi int position

3 Hop on LF and point R toe in 5th position (+ hold this position throughout the count '4')

- 3, 4 Perform bars 1, 2 contrainverse
5, 6 Repeat bars 1, 2
7, 8 Break RF, ~~L~~
9-16 Perform bars 1-8 contrainverse.

Step 7.

- 1 As in Step 2.
2 As bar 6 of Step 2.
3. 1. Step to right on RF
3 Beginning to turn to the right, ~~over~~ step on LF with L leg
 crossed over R leg



(Pivoting on the toes)

- 4 Continue the turn, to finish facing the front with RF in flat 5th position
5, 6 Repeat bar 1 of Step 2 twice
7, 8 Break RF,
9-16 Perform bars 1-8 contrainverse.

Cutsey to finish

His repertoire also included the following Country Dances.

Petronella	Torjiburn Lasses
Flowers of Edinburgh	Queen Victoria
Triumph	Jessie's Favourite
Haymakers	This Re
Glasgow Highlanders	Quadrille C.D
Duke of Perth	Royal Albert.
Please Street	Dandy Jim,
Flowers of Edinburgh	Football Favourite
Meg Merrilees	Bonnie Dundee
Stewarton Lasses.	

[This list is compiled from various programmes presented to me by Miss Wallace.

The following concern his teaching of Country Dances.

- 1) Pas de Basque. For Country Dancing, he taught the usual traditional step using flat 5th position on count 2, and keeping both feet on the floor following the beat.
- 2) Reel time travelling step was the chassé, with a tilt, but no hop.
- 3) Strathspey travelling step was step, close & cut, hop & up behind, hop and up in front (i.e. Gordon's step). This was used, of course, in Glasgow Highlanders.
- 4) Poussette was done with ballroom hold, using a proper polka step with a hop. (Miss Wallace had seen the entire support ^{used} at dances, but her father would not permit its use)
- 5) 4 couples in a set.

- 6) In Glasgow Highlanders, hands were not given in right and left. The man changed places so that he always remained facing the lady, i.e. the track of one couple was as shown.



The travelling step mentioned in No. 3 was used for all moving figures of this dance.

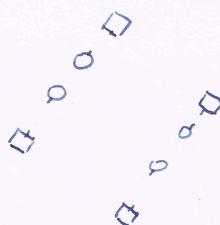
- 7) Duke of Perth and Pease Strae had the same figures. In these, all turns were performed with linked arms.
- 8) Football Favourite may have been Anderson's dance of this name. The two ladies went down the centre with one man, turned at the bottom, and came up with the same man. The other man followed them down, and preceded them back; he was the football, and was often kicked (by the ladies!) if her father wasn't watching.
- 9) Stewarton Lasses was composed by her grand-male. It was known as Stewarton Lasses in Stewarton, as Kilmarnock Lasses in Kilmarnock, and as Toon Lasses in Toon. Her father gave it the name of the place in which he was teaching it.

2
Joseph Wallace junior held special classes in Kilmarnock for Reels and Reel steps. He claimed to have 40 Reel steps in his repertoire.

The Reels which he taught were the Eightome, the Foursome, and the Reel of Tulloch. He taught them to perform these in a straight sequence, i.e. the Eightome was danced in the usual square form:



Then the couples made up two foursomes, starting in two lines of four:



They then performed a Strathspey and Reel, using figure 8 throughout, followed without pause by a Reel of Tulloch.

Traveling steps were those used in Country Dances, i.e. Gordon's step for the Strathspey, and the chassé for reel time.

Strathspey setting steps. The men did Highland Fling steps. The girls could also do these, or could do "Strathspey steps". One of these was the Glasgow Highlanders, with 1-4 with RF in int. low aerial position.

Reel setting steps These were of considerable interest.

I Pas de Basque and balance (using 4th position on the balance). This was taught only to girls.

II Kick out & to the side (without the Official Board's extra hop)

April 9
26 In the remaining steps, I use "spring, step, close, RF" to mean

1. 1 Spring on to both feet, with RF in ~~the~~ 5th position
- 2 Step to the right on RF
- 2 Close LF to near 5th position.

III. This was the '3 crosses and step close', i.e.

1. 1 Spring on to both feet, with RF in 5th position
- 2 Spring on to both feet, with LF in 5th position
- 2 Spring, step, close, RF.
- 3, 4 Perform bars 1, 2 counterwise.
- 5, 6 Repeat bars 1, 2.
- 7, 8 Spring, step, close RF, LF.

IV Somewhat similar.

1. 1 Spring on to both feet, with RF in ~~the~~ 5th position
- 8 Step on to RF in near semi 2nd int position
- 2 Close LF to 5th position
- 2 Spring, step, close RF.
- 3, 4 Perform bars 1, 2 counterwise
- 5, 6 Repeat bars 1, 2.
- 7, 8 Spring step close RF, LF.

V Again somewhat similar.

1. 1 Spring on to both feet with RF in 5th position
- 8 Step on to RF in near semi 2nd int position
- 2 Close LF to 5th position
- 8 Step on to RF in semi 2nd position

~~2+~~

2. 1 Close LF to near 5th position.
 8 Step on RF in near semi 2nd int position.
 2 Close LF to 5th position
 3, 4 Perform bars 1, 2 contrainweise
 5, 6 Repeat bars 1, 2.
 7, 8 Spring, step, close, RF, LF.

VI. This step begins with the RF in 2nd aerial position.

1. 1 Spring off LF and bring it up to strike the RF, then drop on LF (on the count 1), leaving RF in 2nd aerial position
 2 Repeat the count 1.
 2 Spring, step, close, LF (Mrs Wallace said RF, but this seems unlikely)
3, 4 Perform bars 1, 2 contrainweise.
5, 6 Repeat bars 1, 2.
7, 8 Spring step close RF, LF.

[the action on 1. 1 is a cabriole - a ballet movement.]

Three final notes :-

- 1) Her father taught the violin.
- 2) Her grandfather hired a hall and he and her father provided the music for "penny reels" at the "Feeling Fairs" in Kilmarnock.
- 3) Her father did Mrs Dyson's "heel roll step" as a humpie step, but not as a Reel step.