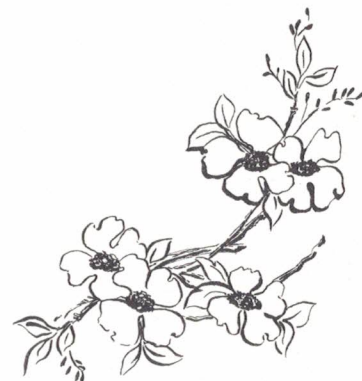


The Missing MacNaberries

**Typed descriptions from
Tom Flett/ Elizabeth Sutorius/ Hugh Thurston and others**

*T15 A Weaving Lilt
For Four Couples*

(Intro 4b+76b+as nec.) Running Step



MARY ISDALE MACNAB

SCOTLAND
1889

CANADA
1966

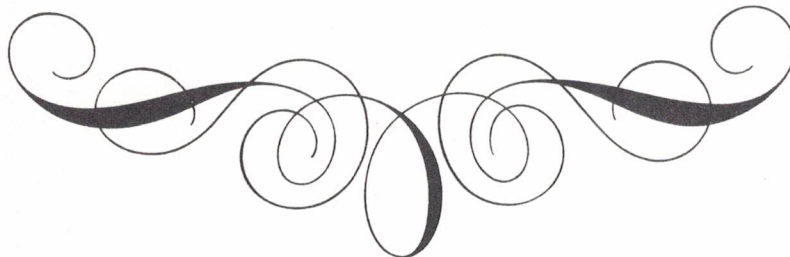
Mary Isdale MacNab, born in Glasgow, Scotland, came to Vancouver, B.C. Canada in 1907 with her family. She began teaching Highland dancing in 1910 and was still actively teaching within two months of her death in November, 1966. She trained hundreds of dancers during her career, among them many, many champions. She will be best remembered for her more recent accomplishments.

A number of dances from her collection of Ancient Highland Dances were presented by her group of dancers, the B.C. Highland Lassies of Vancouver, Canada, at the Edinburgh Tattoo at Edinburgh Castle in 1964. The girls then appeared as featured dancers with the Columbia Festival Royal Marines on their tour of the United States and Canada in 1966, and performed in Ottawa, Canada, in 1967 during the visit of H. M. Queen Elizabeth. These performances of the dances from this collection led to further acclaim and recognition for the dances, the collector and the Lassies.

Mrs. MacNab's dances were collected over fifty years of research. She explored historical records and challenged the memories of friends and acquaintances in Scotland. She continued her search as she probed into recollections of descendants of the Scottish Highlanders who had emigrated to the United States and Canada. In this way she was able to bring these dances back. Without her diligent search over the years, these dances would have been lost to us.

It had been only in this decade that Mrs. MacNab was persuaded to compile her notes for publication. We are indebted to Dr. Hugh Thurston, of the University of British Columbia, an authority on the dances of Scotland, for his help. His untiring efforts, as he worked directly with Mrs. MacNab and carried on after her death, have made the reproduction of these dances possible. We are grateful too, to Miss Joan Frazer, the present spokesman for the B.C. Highland Lassies, for her help and theirs in the preparation of these dances for print.

Mrs. MacNab left all records, rights and title to her collection of dances to her niece, Mrs. Elizabeth Sutorius, of San Diego, California, who intends to make the dances from this famed collection available to teachers of Highland dancing throughout the world, thus establishing a living memorial to this wonderful lady.



Different to that taught in London by Mrs Maen
[Joan Flett] TF

A W E A V I N G L I L T

Music: "Cairistiona Caimbeul" or similar tune in 4/4 time at about 45 bars per minute.

Formation: Four couples standing as for a country dance.

Step: Running-step, with a distinctly-marked accent on the first beat of every odd bar. The dancers mark time with this step whenever they are not moving from place to place.

Introduction:

Bars 1 - 4 All mark time.

Figure I

- 1 - 4 Cross over and back, passing partner by the right shoulder each time.
- 5 - 8 Turn partner by linking right elbows, and back with the left, ending in original places. In all elbow-turns, free hands are on hips.

Figure II

- 1 - 4 The first couple dance down the middle,
- 5 - 6 and back as far as the centre;
- 7 - 8 and turn each other with right elbows.
- 9 - 12 The first man turns the fourth woman with left elbows, while the first woman does the same with the second man; the first couple turn each other with right elbows.
- 13 - 16 As much again with the third woman and man.
- 17 - 20 As much again with the remaining woman and man. The first couple finish in their original places.

Figure III

- 1 - 4 The first man takes the first woman's right hand in his left. Raising these hands to form an arch, they dance down over the line of men (who kneel and clap) and similarly over the line of women. The first man goes outside each time, and they finish in their original places.
- 5 - 8 The four men join nearer hands in line, the women do the same, and the lines advance and retire and advance. All release hands. The first and third couples face down, the second and fourth up. All join nearer hands with partners.

Figure IV "The loom"

- 1 The first and second couples change places, the first couple going under the arch formed by the second couple's arms. The third and fourth couples do as much.
- 2 - The first and fourth couples do as much, but now the first couple forms the arch. Meanwhile, the second and third couples release hands, turn about, and join nearer hands.
- 3 - 8 So continue, finishing in original places with both hands joined with partners', hands at shoulder-level and arms quite straight. (The second and fourth couples take up this position on bar 8 instead of joining nearer hands).

During this figure, the first step in every bar is accented. The arches are made quite sharply on the first beat of the bar.

Figure V "The shuttle"

- 1 - 4 The first and second couples change places as follows. On bar 1 the first couple dance out to the men's side and the second to the women's. On bar 2 they move slowly sideways so that the first couple is level with where the second couple started and vice versa. On bar 3 the second couple dances to the first couple's original place and vice versa. On bar 4 they mark time. Meanwhile the third and fourth couples do as much.
- 5 - 8 The first and fourth couples change places similarly, the first couple going towards the women's side.
- 9 - 32 So continue.

Figure VI "Threading"

The women cross their wrists (left over right); the men do not. All move slightly left, so that each dancer is opposite a gap in the other line (except, of course, the first man and fourth woman). Each dancer now joins hands with the two opposite. The second man, for instance, will take the first woman's right hand in his left and the second woman's left hand in his right. (The first man's left hand and the fourth woman's right will be free). Raise the joined hands to form a tunnel. The fourth woman dances up through the tunnel, pulling the others after her; thus the tunnel dissolves from the bottom. She leads the line of dancers into an anti-clockwise circle and joins her right hand with the first man's left.

Figure VII "Winding the bobbin"

The first man lets go the fourth woman's hand and stands still. She continues to dance round, winding the line of dancers round him. Then he emerges under the joined hands of the fourth couple and leads the line of dancers into a clockwise circle.

Figure VIII

All dance half a grand chain as follows: Turn partners once-and-a-half with right elbows, the next dancer with left elbows, and so on. Then take "Scotch horses" hold [the cross-back grip sometimes used in the Reel of Tulloch] with partners. Then let go partners, form a circle, and dance off, led by the first man.

Note. Figures VI - VIII take as much music as the dancers find that they need.

[This dance was collected by Mrs. Allan MacNab (Miss Mary Isdale) of Vancouver, B.C., from Lief Hansen, of central Canada. Mr. Hansen is of Norwegian descent. The tune which she collected with the dance can be found in Scotland's Dances, by H. A. Thurston (Bell, 1954), page 13.]