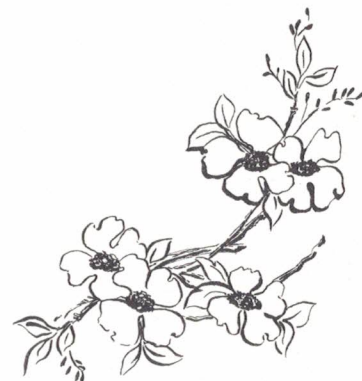


The Missing MacNaberries

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

***T03 The Cameronian Rant
(The Cameronians)
For Eight Dancers***

4b Intro + 6x16b + 8b Reel



MARY ISDALE MACNAB

SCOTLAND
1889

CANADA
1966

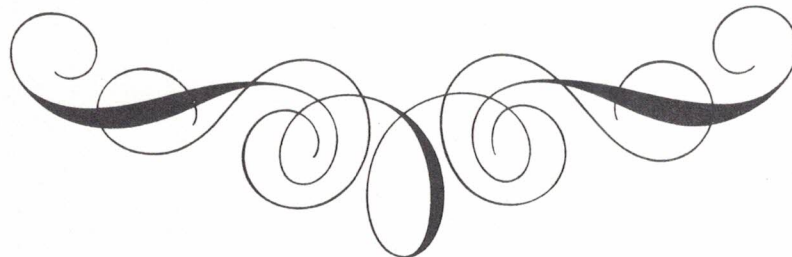
Mary Isdale MacNab, born in Glasgow, Scotland, came to Vancouver, B.C. Canada in 1907 with her family. She began teaching Highland dancing in 1910 and was still actively teaching within two months of her death in November, 1966. She trained hundreds of dancers during her career, among them many, many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



G4

THE CAMERONIAN RANT

A dance for eight.

Music: any reel

Steps: progressive reel movement, except where otherwise stated.

Formation: as in diagram 1. Nos. 1 and 2 are partners; so are 3 and 4, 5 and 6, and 7 and 8.

Introduction

4 bars Bow to the audience. On the last bar, turn to partner, join right hands (raising left hands in second position), point right foot in fourth position (count 1) and bring it to third position aerial (count 2).

Step 1

4 bars Dance half a grand chain, passing partner with the right hand to start.
4 bars Facing partner, dance shake-and-travel and four high-cuts.
8 bars Repeat these movements, moving during the high-cuts to the positions shown in diagram 2.

Step 2

4 bars Nos. 1 and 2, facing each other, dance back-step-and-travel;
4 bars join right hands and turn clockwise with four outward brushes with left feet followed by four with alternate feet; and
4 bars dance high-cuts.
4 bars No. 1 dances behind 8 and 7 and then in front of 7 and 8 to his place as in diagram 2, while no. 2 does the same round 3 and 4. (They will need more than four bars for this movement, and will finish it during the first four bars of the next step). Meanwhile nos. 5 and 6 dance forward between the lines to the positions shown in diagram 3.

Step 3

4 bars Nos. 5 and 6, facing each other, dance high-cut-in-front-and-balance, and
8 bars dance brushes and high-cuts as described in step 2.

Step 3 (ctd.)

4 bars No. 5 returns to his place as in diagram 2 behind nos. 2, 3 and 4, while no. 6 returns behind the other three. Meanwhile nos. 3, 4, 7 and 8 dance four pas-de-basque, moving a little forward (hands in first position).

Step 4

4 bars Nos. 3, 4, 7 and 8 dance pas-de-basque-and-balance.
 4 bars 3 turns with 8 and 4 with 7, as described in step 2. Finish as in diagram 2.
 8 bars All dance high-cuts-and-spring-points.

Step 5

4 bars Dance with pas-de-basque into the positions shown in diagram 4. (Nos. 3, 4, 7 and 8 move slightly backwards).
 4 bars Dance high-cuts.
 8 bars Each of the two lines dances a reel-of-four.

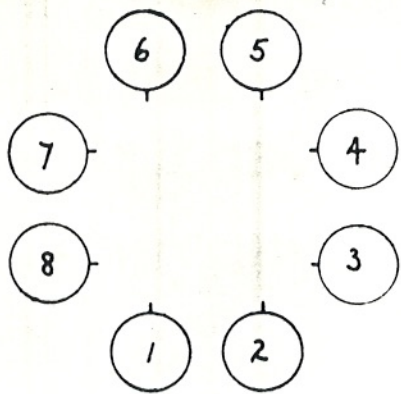
Step 6

2 bars Spring onto the right foot, with the left foot in third aerial rear position (count 1). Hop on the right foot (count &). Spring onto the left foot with the right foot in fourth intermediate aerial position (count 2). Hop on the left foot (count &).
 Step on the right foot in fifth rear position (count 3). Place the left foot on the half-point towards second position (count &). Place the ball of the right foot in fifth rear position, extending the left foot to fourth intermediate aerial position (count 4).
 2 bars Dance these movements again but on opposite feet.
 2 bars Dance the above movements once more.
 2 bars Dance high-cuts.
 8 bars 1 and 8, 2 and 3, 4 and 5, and 6 and 7 swing as in the Reel of Tulloch. Finish as in diagram 2.

Step 7

8 bars Facing the front, dance 14 high-cuts, assemblé and leap.

Arm positions. First for spring-points. Third for high-cuts and for the progressive reel movement.



FRONT
Diagram 1

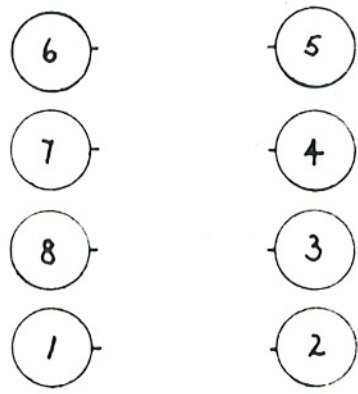


Diagram 2

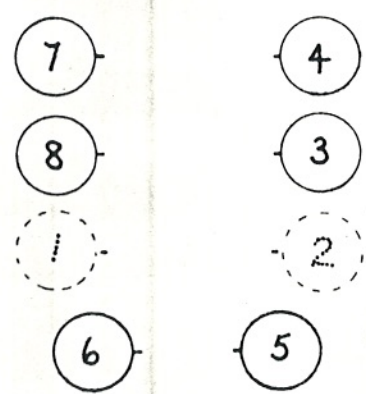


Diagram 3

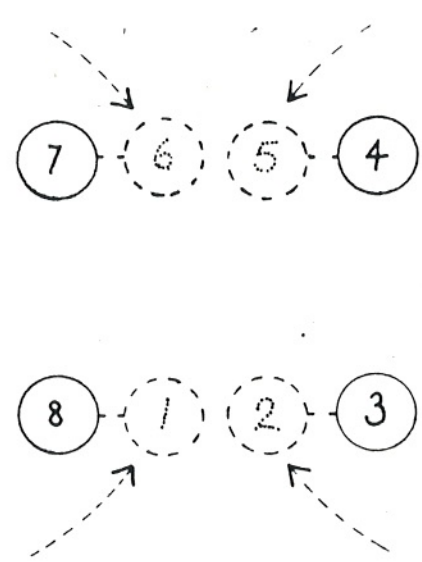


Diagram 4