

THE CALLER HERRIN

A FISHWIFE'S HORNPIPE

Collected by
MARY ISDALE MACNAB
of
VANCOUVER, CANADA



MARY ISDALE MACNAB

SCOTLAND
1889

CANADA
1966

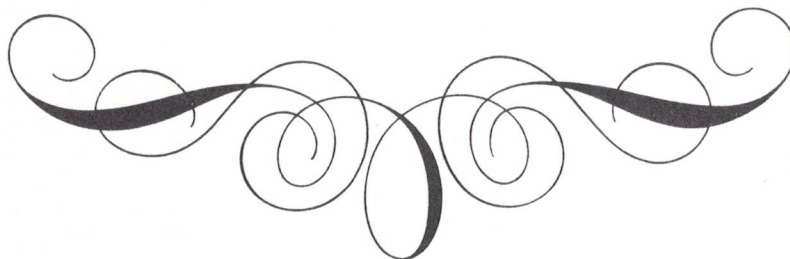
Mary Isdale MacNab, born in Glasgow, Scotland, came to Vancouver, B.C. Canada in 1907 with her family. She began teaching Highland dancing in 1910 and was still actively teaching within two months of her death in November, 1966. She trained hundreds of dancers during her career, among them many, many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



THE CALLER HERRIN

Music: Caller Herrin

"A Fishwife's Hornpipe"

This dance credits the Musselburgh or Newhaven Fisherwomen. The costume is of special interest. The Fisherwomen carried the fish caught by their men into the large cities. They wore a creel to hold the fish. It was supported by a leather band around the forehead and full skirts worn tucked into the belt at the back of the waistline. The costume is made up of many layers of skirts, each a different color, usually of striped material. The top skirt is double and folded up, the back section to be tucked in at the waist. This displays the two colors in the front. The top skirt can be of a plain material to give a contrast. The blouse is usually a print material but can be plain if desired. "She wears the skirts thus to provide a 'pillow' at her back which acts as the support for the creel's bottom." The Fishwife wears a brightly printed scarf around her head.

Four Bar Introduction.

Step 1 Entrance

Bar 1 Hop L, hop L (the R foot is extended to Second Aerial Position), assemble with R foot in front.
Repeat hopping R.

Bar 2 Hop L, hop L (the R foot is extended to Second Aerial Position), assemble with R foot in front.
Dance two changes, L foot front and R foot front.

Bar 3-4 Repeat Bar 1-2. Begin hopping R.

Bar 5-8 Making a $\frac{1}{4}$ turn to L and moving down front, repeat Bar 1-4.

Arms: Second position on hops, First Position on Changes

Step 2

Bar 1 Hop L with R foot at Third Aerial Position, Hop L with R foot at Third Rear Aerial Position, Assemble with R foot in Fifth Rear Position.
Repeat hopping R.

Bar 2 Repeat the beginning of Bar 1 but finish (Counts 7-8) with two changes, R foot front then L foot front.

Bar 3-4 Repeat Bar 1-2. Begin hopping R.

Bar 5-8 Repeat Bar 1-4. This step moves back to gain good center staging following the forward movement of the first step.

Arms: The arm opposite the working foot moves smoothly from Fifth Position through Fourth, then Third Position and back to Fifth Position. The other hand on hip. Hands at First Position for the two changes.

Step 3

Bar 1 Using shuffles as in Seann Truibhas, shuffle R, shuffle L.
Hop R, extending L to Second Aerial Position, step L to Fifth Rear Position, R to Second Position, L to Fifth Position. (behind-side-front)

Bar 2 Repeat Bar 1. Begin Shuffle L.

Bar 3 Repeat Bar 1. Begin Shuffle R.

Bar 4 Dance four shuffles. Begin Shuffle R.

Bar 5-8 Repeat Bar 1-4. Begin Shuffle L.

Arms: Arms circle smoothly three times from Fifth Position upwards to Fourth Position, outward and down the sides to Fifth Position on the Shuffle movements. Hold in Fifth Position for the "behind-side-front" movements.

Step 4

Bar 1 Leap forward, landing in Second Position flat (count 1), rise to the balls of both feet in Second Position (count 2), Assemble at Fifth Position drawing the feet together rather than having feet leave the floor-R foot front (count 3), rise to the ball of the L foot, taking R to Third Aerial Position and make one full turn to the R (count 4).

Bar 2 Pas-de-basque R, pas-de-basque L

Bar 3-8 Repeat all three times (all same foot)

Arms: At First Position on counts 1 and 2, drop them to Fifth Position on count 3, hold count 4. Describe a casting movement with a wide sweeping of the arms-first R arm on the pas-de-basque to the R and L arm during pas-de-basque to the L.

Step 5

Bar 1 Hop L extending R to Second Aerial Position (count 1), place R half point in Second Position and close L to R in Fifth Rear Position, continue moving to the right placing R heel at Second Position, close L to R in Fifth Rear Position, place R half point in Second Position close L (count 2 & 3 & 4 &).

Bar 2 Pas-de-basque R, pas-de-basque L (making a full turn to the R during the two pas-de-basques)

Bar 3-4 Repeat Bar 1-2. Begin Hop R and move left.

Bar 5-8 Repeat Bar 1-4

Arms: Second Position on toe-and-heel-and toe-and movements,
First Position on the pas-de-basque turns.

Step 6 Clap: The tempo speeds slightly.

Bar 1 High Cut onto the R foot moving toward Fourth Intermediate Position. Spring back onto L, extending R foot to Fourth Intermediate Position Aerial. Beginning with a small hop L, extend R to Second Aerial Position and dance the "behind-side-front" movement of Bar 1 of Step 3.

Bar 2 Repeat Bar 1 beginning High Cut onto the L.

Bar 3 Repeat Bar 1

Bar 4 Dance four High Cuts, Spring L-R-L-R.

Bar 5-8 Repeat Bar 1-4 beginning High Cut onto the L.

Arms: Extend R arm forward slightly toward R side, waist high, use pulling action of the Sailors Hornpipe to waist during High Cut and Spring. Extend L arm over head and pull down; extend R arm over head and pull down during behind-side-front movement. Pull down four times R-L-R-L during four High Cuts.

Step 7

Bar 1-2 Step L and moving to L Shuffle R (as in Hornpipe)-Ball-Change R,L. Repeat the Shuffle-Ball-Change seven times continuing to move to the Left. The R foot describes an arc during this movement (from Second Position to Fourth Position and back to Second Position) each time you Step L.

Bar 3 Spring R extending L to Fourth Intermediate Aerial Position. Repeat Spring L, R, L.

Bar 4 Run four steps to center stage.
Step R and curtsy. Step L and point R to Fourth Intermediate Position.

Arms: R arm over head waving during Bar 1-2. L hand holding skirt. Hold skirt with both hands for Bar 3. L arm at Second Position for point at ending.