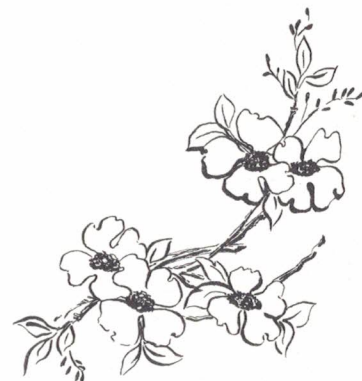


## **The Missing MacNaberries**

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

***T10 The Meeting of the Waters  
For Eight (or 16) Dancers***

***Intro + 8x16b Reel***



**MARY ISDALE MACNAB**

SCOTLAND  
1889

CANADA  
1966

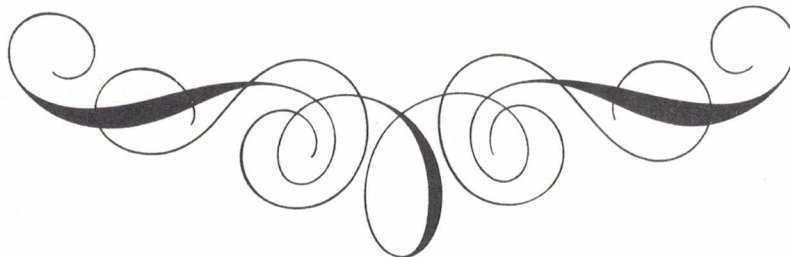
Mary Isdale MacNab, born in Glasgow, Scotland, came to Vancouver, B.C. Canada in 1907 with her family. She began teaching Highland dancing in 1910 and was still actively teaching within two months of her death in November, 1966. She trained hundreds of dancers during her career, among them many, many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



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THE MEETING OF THE WATERS

A dance for eight or, preferably, sixteen dancers. (This description is for eight. When there are sixteen dancers, a second set of eight dances the same movements behind the first set).

Music. Slow march, quickstep, and reel. (For the reel, play "Meeting of the waters" in reel tempo).

Steps. Progressive reel movement except where otherwise stated.

Introduction

Form up as in diagram 1; dancers with the same letter are partners. March diagonally in the direction of the arrows, with sixteen paces of slow march followed by sixteen paces of quick march, criss-crossing as in diagram 2 to finish as in diagram 3. The music changes to a reel and the dance starts immediately.

Step 1

- 8 bars Dancers A and C dance right-hands-across-and-back; so do the other four.
- 4 bars Set to partners, and
- 4 bars swing as in the Reel of Tulloch (i.e. dance a propelled pivot turn with right arms) ending as in diagram 4.

Step 2

- 8 bars Each line of four dances a reel. (Arms in third position)
- 8 bars Set to partner and swing, ending as in diagram 3 but facing the front.

Step 3

- 16 bars Dance high-cut-in-front-and-balance twice through.

Step 4

- 2 bars Hop on the left foot, pointing the right foot in fifth position (count one); hop on the left foot, extending the right foot with a shake to fourth intermediate aerial position (count 2); repeat these two movements on opposite feet (counts three, four).

Arms?

Step 4 (ctd.)

- 2 bars Dance shuffles. (Arms in first position).  
4 bars Repeat on opposite feet.  
8 bars Repeat all this.

Step 5

- 2 bars Dancers numbered 2 dance smooth galop-steps to their right, while dancers numbered 1 galop to their left.  
2 bars Dance high-cuts, starting by high-cutting onto the outside leg.  
4 bars Repeat on opposite feet back to places.  
8 bars Repeat all this except that now the dancers numbered 2 go to their left first and those numbered 1 to their right.

Throughout this step dancers going to the right pass in front of those going to the left. (Arms in first position for the galop).

Step 6

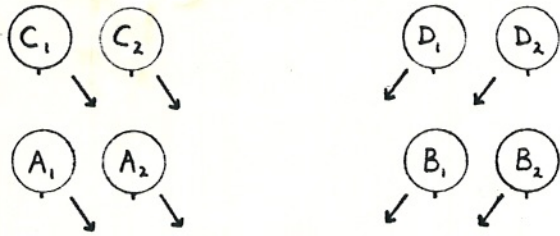
- 16 bars Dance the Seann Triubhas step double-high-cutting twice through.

Step 7

- 2 bars Dancers A turn about and change places with the Cs, while the Bs turn about and change places with the Ds. The As pass inside the Cs, and the Ds inside the Bs, as in diagram 5.  
2 bars With pas-de-basque, Bs and As turn to face each other, as do Cs and Ds, ending as in diagram 6.  
Each pair of dancers has now moved along one side of a square and turned ready to move along the next.  
12 bars Continue this pattern round the square, each pair passing alternately inside and outside. Finish as in diagram 3. Throughout this step the arms are held straight down by the sides. Except while dancing outside another couple, partners hold nearer hands, and so are very close beside one another.

Step 8

- 8 bars Each line of four dances a reel across the stage. (Arms in third position).  
8 bars Facing front, dance fourteen high-cuts, assemblé and leap.



FRONT

Diagram 1

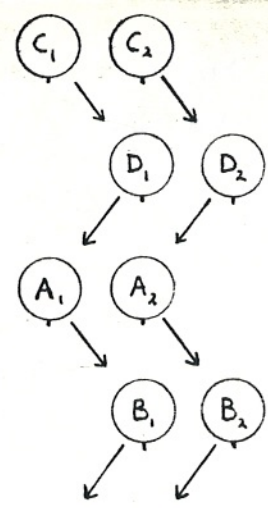


Diagram 2

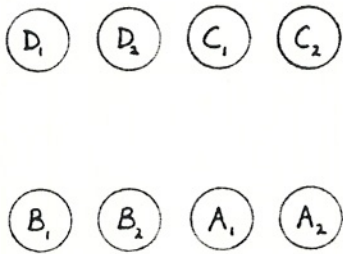


Diagram 3

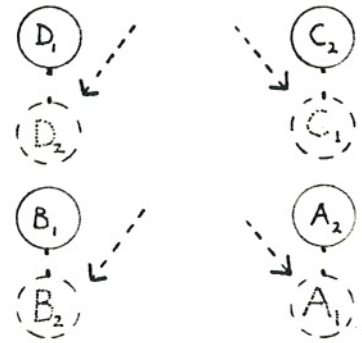


Diagram 4

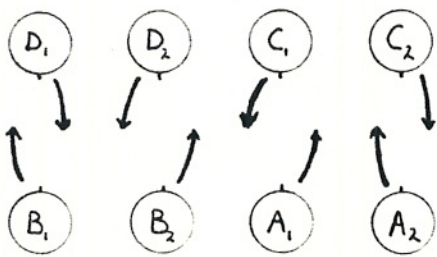


Diagram 5

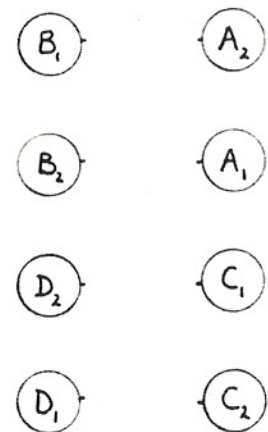


Diagram 6

THE MEETING OF THE WATERS