

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE:

Sue Lemmon, Virginia Wilder, Reva Ward, Bernice Schram, Larry Miller,
Ruth Ruling, Dorothy Tamburini

ANGUS MACLEOD

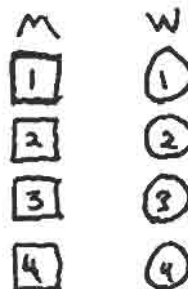
(Scotland)

Angus MacLeod, a dance from Scotland, was presented at the 1963 University of Pacific Folk Dance Camp by C. Stewart Smith. Origin: collected by Brenda Hodgkins in the London Branch of the Royal Scottish Country Dance Society.

MUSIC: Parlophone 45R-4661 "Angus MacLeod."

Head of
Line

FORMATION: Four cpls in longways formation, line of M facing a line of W with ptrs facing, ML shoulders twd music or head of line. Cpls are numbered from 1 to 4 with Cpl #1 at head of line.



STEPS AND
STYLING:

Skip Change of Step: Hop on L, lifting R leg with toe pointing down, knee turned out (ct & of preceding meas); step fwd R (ct 1); closing step L behind R, L instep close to R heel (ct &); step fwd R (ct 2). Next step starts with hop on R (ct &).

Pas de Basque: Leap onto R (ct 1); step L beside R with L heel close to instep and L toe turned out (ct &); step R extending L ft fwd, toe pointing down an inch or two off the floor, knee straight and turned out (ct 2). Next step starts leaping onto L.

Set: (2 meas) Pas de Basque R and L.

Cut-Step: With wt on L, raise R leg diag fwd with toe pointing down, knee straight and turned out (ct & of preceding meas); swing R leg bwd, displacing L ft bwd with L toe pointing down, knee straight and turned out (ct 1); swing L leg fwd displacing R ft fwd (ct 2). May also be done on L ft. Throughout this step there is no movement in the upper part of the body (no bending). This step is called a Balance Step in Scottish dancing.

Side-Step: (2 meas). Step swd (meas 1, ct 1); step on free ft across in front (meas 1, ct 2); step swd again (meas 2, ct 1); close step on free ft to supporting ft (meas 2, ct 2).

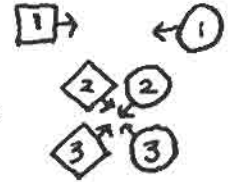
NOTE: Skip Change of Step is used throughout unless otherwise stated. Inactive dancers stand erect, hands hanging freely at side.

Measures

Chord INTRODUCTION: M bow from waist, hands held at sides. W curtsy by taking small step on R, placing L instep close to R heel, bend both knees slightly, keep back straight. Hold skirt between thumb and 2nd finger and lift it very slightly. Step back to orig pos.

A I. DANCE IN AND SET

1-2 Cpls #1 and #4 are inactive during meas 1-6.



Cpls #2 and #3 active: starting with hop on L, cpls #2 and #3 dance diag into ctr of lines, end with M #2 facing W #3, and M #3 facing W #2.

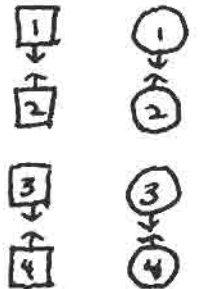
3-4 Cpls #2 and #3 Set.

5-6 Cpls #2 and #3 dance bwd into place in line.



7-8 All four cpls set.

Note: When learning, it will help to anticipate action of Fig II, and to end in pos for Fig II.



A rptd II. REELS OF FOUR ON SIDES

Cpls #1 and #2 turn to face each other, while cpls #3 and #4 likewise turn to face each other. Turn is inward twd line (a half turn to R for M #1 and #3, and W #2 and #4; a half turn to L for W #1 and #3, and M #2 and #4).

All starting with hop on L, dance 8 Skip Change of Step as follows:

Cpl #2 facing up,
cpl #3 facing down

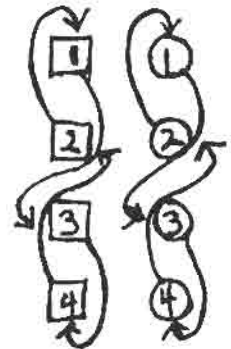
Cpl #1 facing down,
cpl #4 facing up

1 Pass R shoulders with facing dancer.

Pass R shoulders with facing dancer.

2 Turn half to R (CW) to face opp direction.

Pass L shoulders in ctr.

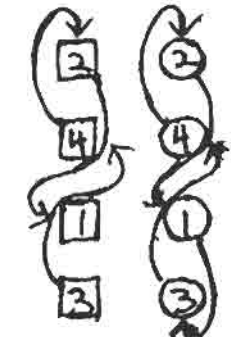


3 Pass R shoulders with next dancer.

Pass R shoulders with next dancer.

4 Pass L shoulders in ctr.

Turn half to R (CW) to face opp direction.



5 Pass R shoulders with next dancer.

Pass R shoulders with next dancer.

6 Turn half to R (CW) to face opp direction.

Pass L shoulders in ctr.

- | | | |
|---|---|-------------------------------------|
| 7 | Pass R shoulders with next dancer. | Pass R shoulders with next dancer. |
| 8 | Pass L shoulders and turn L (CCW) into place to face ptr. | Turn R (CW) into place to face ptr. |

NOTE: The action described above is continuous. The turns are not sharp, but should be made as circles. During meas 5-8 (Fig II) repeat action shown in diagrams to end back in place facing ptr across line of dance.

B III. LEFT HANDS ACROSS AND DOUBLE REELS

9-12 Cpls #2 and #3 give L hands across (L hand star in ctr) and dance 4 Skip Change of Step to make one complete circle CCW.

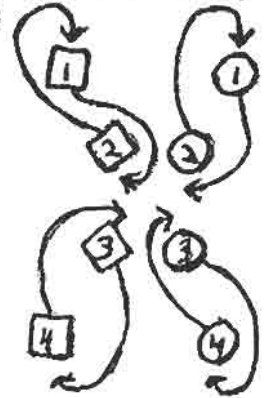
All four cpls dance Double Reel of Four diag across the line of dance, joining L hands across when passing in ctr, as follows:

For ctr cpls: #2 and #3 facing out

For outside cpls: #1 and #4 facing in

13-16 Pass R shoulders with dancers coming in from outside. Turn half to R (CW).

Pass R shoulders with dancers coming out of ctr. Join L hands across in ctr, forming a L star. Turn L star (CCW) half way around, ending diag across from starting pos of L star



Pass R shoulders with dancers coming from ctr.

Pass R shoulders with dancers on outside coming into ctr.

B rptd 9-10 L hand star in ctr and revolve CCW, half way around, ending diag across from starting pos of star.

Turn half to R (CW).

11-14 Pass R shoulders with dancers on outside coming into ctr. Turn half R (CW).

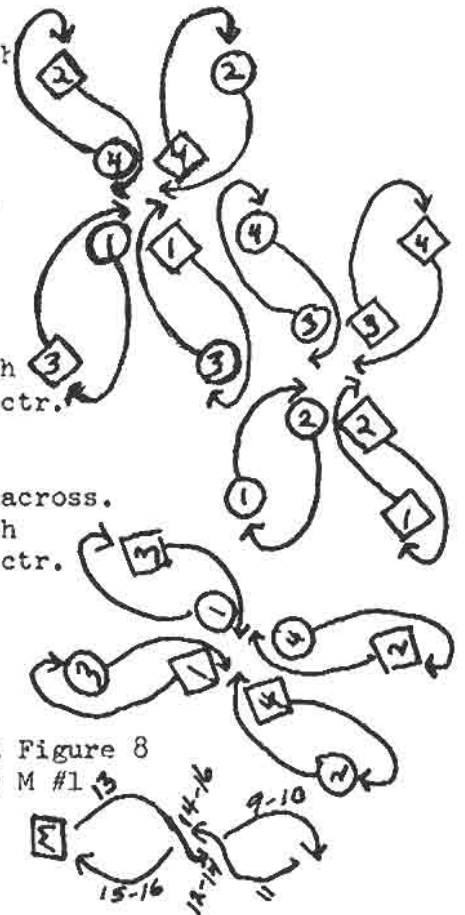
Pass R shoulders with dancers coming from ctr. Star L in ctr and turn CCW half way around, ending diag across.

Pass R shoulders with dancers coming out of ctr.

Pass R shoulders with dancers coming into ctr.

15-16 Star L half way around Step back into place to face ptr.

Turn R (CW) into place to face ptr.



NOTE: During this Fig. each dancer executes a Figure 8 with a half circle in the center, as shown for M #1 (meas are indicated in parenthesis).

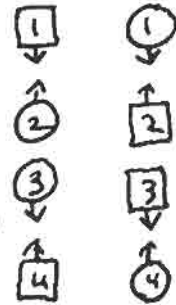
A IV. CROSS OVER; SET AND TURN CORNERS

1-2 Cpls #2 and #3 change places with ptr, giving R hands in passing. (While touching R hands, arms are extended nearly straight out from shoulders -- elbows slightly curved).

3-4 Cpl #2 face cpl #1 (corners); cpl #3 face cpl #4 (corner) and all Set in pos shown. (Cpls #1 and #3 face down the line, cpls #2 and #4 face up).

5-8 Cpl #2 turn corner once around (M #2 and W #1 with R hands; W #2 and M #1 with L hands), while cpl #3 turn corners once around (M #3 and W #4 with L hands, W #3 and M #4 with R hands). Finish facing ptr across the line of dance.

NOTE: M #2 and M #3 will be on W side of line, while W #2 and W #3 will be on M side of line, as shown in last diagram, but all facing ptr.



A rptd V. CUT-STEP AND PAS DE BASQUE

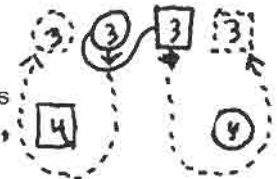
1-4 Facing ptr, all dance one Cut-Step R and Pas de Basque R then one Cut-Step L and Pas de Basque L.

5-8 Repeat action of meas 1-4 (Fig V).



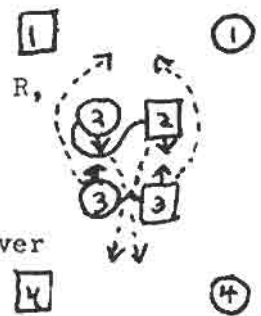
B VI. LEAD THROUGH AND CAST-OFF

9-12 Cpl #2 and #3 join R hands with ptr and dance twd the ends of the line, and Cast Off one place (cpl #2 dances up to the head of the line and separates around cpl #1, W turn L (CCW) and M R (CW), finishing in pos as at



beginning of Fig. VI. Cpl #3 dances down the line and separates around cpl #4, M turn L (CCW) and W R (CW) finishing in pos as at beginning of Fig. VI.

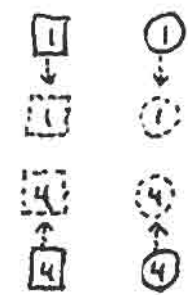
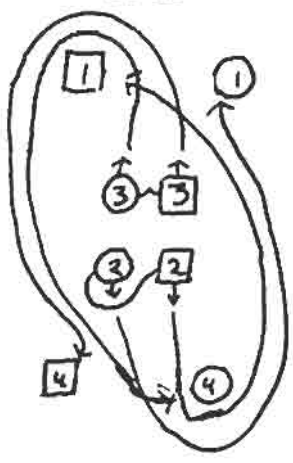
13-16 Facing ptr, all dance one Cut-Step R and Pas de Basque R, then one Cut-Step L and Pas de Basque L.



B rptd VII. ARCH AND TO THE ENDS

9-10 Cpl #3 dance into the ctr, face up twd head of line of dance, and join inside hands (ML, WR) making arch over heads of cpl #2. At same time, cpl #2 dance into ctr, face down the line of dance, join R hands, and go under arch made by cpl #3.

11-16 Cpl #3 continue up to the head of the line of dance with inside hands still joined, and both dance to L (CCW) around M #1, back down through the middle of the line of dance, and separate into pos formerly held by cpl #4. Simultaneously, cpl #2 continue down to the bottom of the line of dance with R hands still joined, and both dance to L (CCW) around W #4, back up through middle of the line of dance, and separate into pos formerly held by cpl #1. Cpls #2 and #3 keep to their R as they dance simultaneously through middle of the line of dance. At end of Fig all W and M are once again in their separate lines. During meas 15-16 of Fig VII, cpls #1 and #4 take Side-Step, Cpl #1 moving down to pos formerly held by cpl #2, and cpl #4 moving up into pos formerly held by cpl #3.



Dance is repeated with orig cpls #1 and #4 active in ctr. All finish in original pos.

Chord

M bow, W curtsy