

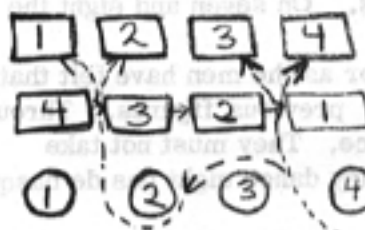
LAGACH ANNA - Bonnie Anne
or
AN RIOGHAL LEANABH - The Royal Child

The story, steps and music were given to Mrs. MacNab by an elderly lady who came from Argyllshire to settle in Prince Edward Island, Canada.

The story goes that a band of gypsies stole a little girl from her home in England. She was brought to Scotland and reared with the gypsy children. She always seemed to be different and kept much to herself, so the Highland folk called her "An Rìoghal Leanabh." As she grew to womanhood and was considered the best dancer in the village, one of the dances was named for her: Lagach Anna - Bonnie Anne.

MUSIC: Record: Parlaphone PMD 1029 - 10" Jimmy Shands Band on back of Sheperds' Crook.
FORMATION: A four cpl dance. First lady is always "Bonnie Anne"

Fig. I.

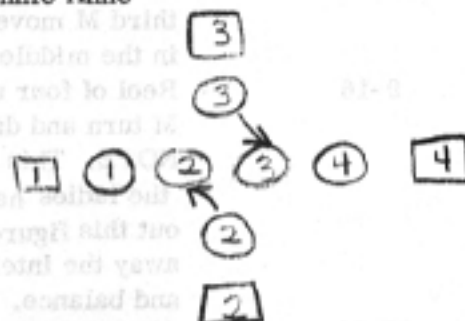


Measures

1-16

17-32

Fig. II.



Pattern

First cpl (or all cpls) dance the first 16 bars of the Petronalla
See glossary.

First cpl set to each other - lady moving over to face ptr. They turn with two steps, finishing first lady facing second man - first M in his own place. First lady now sets to and turns second, then third and then fourth M.

Each setting and turning takes four bars and is done with pas de basque. As first lady turns her ptr second lady dances up into first woman's place, then crosses to first M and turns him while first W is setting to and turning second M. Third and fourth ladies do the same, and on Bars 29-32 first lady is setting to and turning fourth M while second lady is doing the same with third M - third lady with second M and fourth lady with first M.

NOTE: As second lady steps up so do 3rd and 4th. I. E., the ladies keep all moving up, the moving up is done with skip change of step.

1-8

First lady goes round behind fourth M, in front of third M, behind second M, then crosses over to her own place at the top of the set - eight skip changes of step. At the same time second lady dances down in front of fourth M and following first lady finishes in her original place, while third and fourth ladies follow, but they, after dancing round fourth M, return to original places (Fig I.)

9-16

All set twice and turn ptr with R H. On the last step turn ptrs under R arm to finish in Varsouvienne Position.
All face top of set.

17-20

First cpl with 4 pas de basque steps move slightly forward, then round

by the right, to finish side by side facing down the dance.

21-24 Second cpl dance out to the L and round to stand side by side on the M's side of the dance. Four pas de basque steps. Beginning with L ft.

25-28 Third cpl turning to R finish side by side on the W's side of the dance. Four pas de basque steps.

29-32 Fourth cpl turn R round by the R to finish facing 1st cpl. The dance is now in the form of a square.

MEN'S SOLO

1-4 All four M dance into the ctr, taking 2 pas de basque to enter and 2 to turn to face ptr.

5-8 All set with pas de basque or high cuts. On the last bar finish in pos, for reel of four. (See glossary) Second M moves in to face first M and third M moves in to face fourth M second and third M are back to back in the middle (Fig. II.)

9-16 Reel of four up and down the dance for 6 steps. On seven and eight the M turn and dance to stand in front of ptrs.

NOTE: This figure is danced with much vigor as the men have felt that the ladies had the most of the dancing in the previous figures. Throughout this figure the ladies dance quietly in place. They must not take away the interest from the M's solo, i. e., they dance eight pas de basque and balance.

17-24 All set twice to ptrs and turn with two Hs.

25-32 All poussette back to 2 straight lines, retain ptrs R hand all bow and curtsy. See glossary.