

LONESOME JOHN

Old-Time, Breakdown. USA, Kentucky. It is believed that this tune is related to Salt Creek and Pateroller.

MISS McLEOD'S REEL

Miss McLeod's Reel also known as Billy Boy, The Cake's All Dough, Did You Ever See the Devil Uncle Joe?, The Enterprising Boxer, The Girl with the Handsome Face, Green Mountain, Hop Up Ladies, Hop High Ladies (the Cake's all Dough), Hop Light Ladies, John Brown, May Day, Mrs. MacLeod of Raasy, Old Mammy Knickerbocker, The Virginia Reel and Walk Jaw Bone. Irish, Scottish (originally), American, Old-Time; Reel and Breakdown. G Major (most versions). A universal favorite in the British Isles and North America. Apparently the tune was first printed in Gow's *Fifth Collection of Strathspey Reels* of 1809 (pg. 36), with the note "An original Isle of Skye Reel. Communicated by Mr. McLeod (of Raasay)." It is possible that the "Miss McLeod" referred to was one or both of MacLeod of Raasay's sisters. These sisters raised their niece, the Countess of Loudoun, Flora Charlotte Campbell, after the death of her mother and suicide of her father. The family maintained a residence on St. John's Street, Edinburgh, which Chambers and Wallace (*Life and Works of Robert Burns*, 1896) refer to in this passage:

Possibly Burns was introduced to the (MacLeod) family by Gavin Hamilton who was factor of the Loudoun estates. A Perthshire lady used to tell how she met Burns at an evening-party in the house of MacLeod of Raasay at the St. John Street, where he seemed to be on easy terms. 'He had been on the previous night to a ball in Dunn's Rooms (now the National Bank, St. Andrew Square) and he spoke in high terms of the beauty of the ladies, as well as the witchery of the music. His manner, however, was not prepossessing—scarcely manly or natural. It seemed as if he affected a rusticity or landertness, so that when he said the music was "bonie, bonie," he spoke almost like a child.'

"Miss MacLeod" was popular as long ago as 1779 in Ireland as its playing is mentioned in an account by a foreign visitor named Berringer or Beranger of a "cake" dance (i.e. where the prize was a cake) he participated in while visiting in Connacht. O'Neill (1913) relates Beranger's observations somewhat differently and gives that it was one of six tunes played by Galway pipers in 1779 for the entertainment of the traveller. In modern times in Ireland the tune was included in a famous set of the late Donegal fiddlers, brothers Mickey and John Doherty, who played it as the last tune after "Enniskillen Dragoons" and "Nora Criona" (Wise Nora), though sometimes they substituted "The Piper of Keadue" for "Miss McLeod's." The whole set was played in the rare AAae tuning, which required playing in position (Caoimhin MacAoidh). See also "The Foxhunter's (Reel) [1]" and "The Grey Plover" for a related tunes in O'Neill.

The title "Peter Street" appears in a list of tunes in his repertoire brought by Philip Goodman, the last professional and traditional piper in Farney, Louth, to the Feis Ceoil in Belfast in 1898 (Breathnach, 1997). At another Feis, this time in Munster in 1906 it was the only tune played all day long for the dancing competition (James Kelly, 1996). The reel was mentioned in an account of one of the old pipers of County Louth, a man named Cassidy, as recorded by William Carleton in his *Tales and Sketches of the Irish Peasantry*, published in 1845. Breathnach (1997) believes the first name of this piper was Dan, and that he was blind. Carleton, born in 1794, was

a dancing master who taught in the 1820's, and was engaged to teach the children of the 'dreadful' Mrs. Murphy. It seems that Carleton:

having spent several nights at piper Cassidy's house weighing up the local dancers ... was impelled by vanity to show them how good a dancer he was himself. He asked one of the handsomest girls out on the floor, and, in accordance with the usual form, faced her towards the piper, asking her to name the tune she wished to dance to. Receiving the customary reply, 'Sir, your will is my pleasure,' Carleton called for the jig Polthogue. He next danced Miss McLeod's Reel with his partner, and then called for a hornpipe, a single dance, this is, one done without a partner. It was considered unladylike for girls to do a hornpipe. The College Hornpipe was his choice for this dance.

Charlie Piggott, in his book *Blooming Meadows* (1998) written with Fintan Vallely, relates that accordion player Johnny O'Leary was at the deathbed of his mentor, the famed Sliabh Luachra fiddler Pádraig O'Keeffe, in St. Catherine's Hospital, Tralee. O'Keeffe was lucid until the end, and engaged in witty repartee with O'Leary:

'You know two great reels,' he said. 'Don't ever forget them.'

'What are they?' said I.

'"Miss McCloud" and "Rolling in the Ryegrass",' he said.

'You see, "Miss McCloud" is a great reel,' he said, 'but we're playing it wrong.'

'How do you mean it?' says I.

'I'm at it now,' he says, 'but I suppose I won't be left alive to do it—play it backwards. And,' he says, 'you'll never in your life hear a nicer reel.'

Whether 'tis right or not, I don't know. He was just going to do it when he died. He said he had a sister that had the first part of it done backwards with a concertina and, Pádraig said, 'twas double nicer than the way we're playing it. He was a genius, you know. He was a genius.

The melody has had a long history in America and has proved enduringly popular with fiddlers (as well as flute players and fifers) in many regions. It was printed by William Williams in his *New and Compleat Preceptor for the Fife* (Utica, N.Y., 1826). Cauthen (1990) notes the tune's mention in the *Marion Standard* of April 30, 1909, which reported its having been played at a housewarming in Perry County, Alabama, in 1827. Bronner collected the tune from central New York fiddlers, who also knew it under the title "Virginia Reel" and, from one source, the "inter-changeable title" of "Campbells are Coming," a jig. Some confusion in his sources seems to stem from the inter-changeability of many triple and duple meter tunes under the "Virginia Reel" moniker, but Bronner states that versions of "Miss McLeod" in 12/8 time were "not uncommon" in his collecting experience. Samuel Bayard (1981) also wondered if "Miss McLeod" was a reworking of some set of the 6/8 time "The Campbells Are Coming," a family which includes (among others) "The Burnt Old Man [1]" and "Hob or/and Nob." O'Neill (1913) has no doubts

and states unequivocally that the 'McLeod' and 'Campbell' tunes either had a common origin or that the former was derived from the latter (or its Irish equivalent, "An Seandúine"). The title appears in a list of the repertoire of Maine fiddler Mellie Dunham (the elderly Dunham was Henry Ford's champion fiddler in the mid-1920's) and it was cited as having commonly been played for Orange County, New York, country dances in the 1930's (Lettie Osborn, New York Folklore Quarterly). Arizona fiddler Kenner C. Kartchner remembered the tune being played in the Flagstaff-Williams (Ariz.) area in 1903 (Shumway). The title (as "MacLeod's Reel") appears in a list of traditional Ozark Mountain fiddle tunes compiled by musicologist/folklorist Vance Randolph, published in 1954. A rendering of the tune under the title "Mistress McCloud's Jig" was recorded by him for the Library of Congress from fiddlers in that region in the early 1940's. Bayard (1981) noted that the tune was usually played in the British Isles with the parts ending on the second of the scale, resulting in an "endless" or "circular" tune, while fiddlers in the Americas usually ended on the tonic. Also in the repertoire of Uncle Jimmy Thompson (Texas, Tennessee) as "McLeod's Reel."

One of the first sound recordings of the tune (as "Mrs. McCloud's Reel") was by New York uilleann piper James C. McAuliffe who recorded it on a wax cylinder for Edison in 1899 (McAuliffe recorded some 14 sides for Edison between 1899 and 1903).

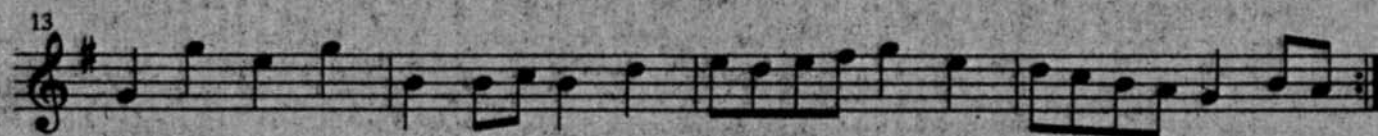
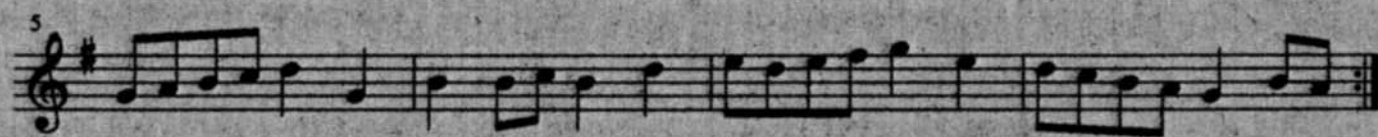
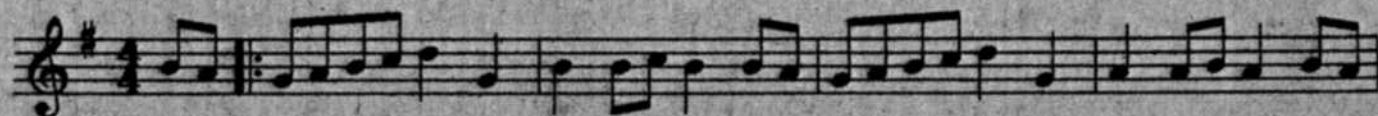
Lonesome John

Traditional



Miss McLeod's Reel

Traditional



Uncle Joe

Early American Reel

Based on Irish, "Miss McCloud's Reel"

A **G** **G** **G** **D7**

DGD

5 5 3 3 5 5 8 8 7 7 5 5 5 5 5 5 3 3 5 5 8 8 7 7 4 4 4 4 5 5

5 **G** **G** **C** **G D7 G**

3 3 5 5 8 8 7 7 5 5 5 5 7 8 7 8 9 10 10 5 4 3 5 5

B₉ **G** **G** **G** **D7** **G**

3 10 9 10 5 5 5 5 5 5 3 10 9 10 11 9 11 5 5

13 **G** **G** **C G C** **G D7 G**

3 10 9 10 5 5 5 5 7 8 7 8 8 10 10 5 4 3 5 5