

COUNTRY DANCE AND SONG



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We are always glad to receive articles for publication in this
magazine dealing with the past, present or future of traditional
dance and music in England and America, or on related topics.

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Music Transcriptions
Jim Morrison

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THE ED LARKIN OLD-TIME CONTRA-DANCERS

Dorothy Swayze



September 14-17 was Tunbridge, Vermont's, World's Fair time; its 101st year. The Ed Larkin Old-Time Contra-Dancers, part of the Fair's tradition since 1936, were there dancing New England Contrases and Quadrilles. They dance on a wooden platform outside the log cabin housing antiques. Petronella, Chorus Jig, Tempest, Hull's Victory, Honest John...they do them all, Vermont-style. The ladies wear their grandmother's dresses, often with bustles, cameo brooches and old-fashioned straw hats with ribbons, feathers, lace and gilt butterflies. The men are in frock coats and top hats. Light of foot, many of them grey of head, gay people, smiling, laughing, bantering among themselves as they go down the outside, sashay, promenade, cast off, swing, balance up and down. The stepping and scuffing are done with musical style and high spirits. There are no frowns of concentration as they dance. Their prompter calls out each change to the tune of two fiddles and piano. Laura Luce manages to lose her red petticoat at each performance and the crowd loves it.

Mr. Ed Larkin, the founder, was a rare combination: a fiddler and caller who organized the dancers in 1934 "to foster and perpetuate the Contra-Dance" at a time when lack of interest and few prompters and musicians threatened to make Contra-dancing a lost art. He was somewhat of a stickler for form and often stopped the dancers to correct someone who was not performing up to his high standards. He died in 1954 at the age of 86. His daughter, Mrs. Gertrude Roberts, plays piano for the dancing and is secretary for the organization. His nephew, John Larkin, and his wife dance, as do others who were with the original group.

The Larkin Dancers are all local people coming from Tunbridge, Randolph, Chelsea, Royalton and South Royalton; small towns on the first branch of the White River in central Vermont. Many of them are farmers who undoubtedly owe their dancing stamina to a lifetime of hard work.

Over the years they have won many competitions. It was one of these contests that provided a free trip for the group to dance at the 1940 World's Fair in New York, and in 1964 they danced at the U. S. Pavillion.

At the Tunbridge World's Fair they dance at regular intervals for three days. Other performances are given upon request and come from towns and organizations having festivals, old home days, fairs, parades, etc. This July 4th they were featured at the Calvin Coolidge Centennial in Plymouth, Vermont. The organization is non-profit, asking a very nominal fee in addition to transportation expenses.

Probably one of the most unusual things about the group is the emphasis on each dancer having his own style. Some do more clogging and fancy footwork than others; going down the outside for instance is the occasion for free stepping and usually the men are the ones to take advantage of this. Some of them pivot and turn, some clog, others simply scuff their feet in time to the music. The very light, elegantly articulated footwork that English Country Dancers do has a definite place in the group's dance forms. However, there is more shoulder and arm movement, legs are sometimes bent at the knee; shoes are scuffed and slapped on the platform in time to the music. A Larkin favorite way to end a phrase, especially among the men, is to kick the outside leg up before turning into the next step and all the men, even the most elderly, have their favorite way of

doing this. The women are somewhat hampered by their long skirts and petticoats so that their footwork is not quite so visible. However, many of them do the same kinds of stepping as the men. High button shoes are great favorites, look elegant on the dancers and are very comfortable for dancing.

The dance repertoire consists of about 25 dances; mostly contras, some quadrilles. Petronella and Chorus Jig are the favorites and they often begin a demonstration with Hull's Victory. Their version of Petronella begins with "balance to your partner" then "quarter turn around to the right." The version I learned starts with the quarter turn. The tunes are different too.

In the old days sets of six couples only were used for performing string dances, eight couples for quadrilles.

Mr. and Mrs. Forrest Hood, now deceased, were famous for their stylish rendition of Petronella and for their general cutting up. Their fancy balancing up and down was so popular that they were always put at the head of the set so the audience got to see all the different steps they used for the balancing and quarter turns all the way to the bottom. Mr. Hood used to wear overalls, a straw hat and fake beard; Mrs. Hood sometimes



wore a wig and old spectacles, home knit, striped stockings and shoes on the wrong feet. She would sometimes appear with flour on her nose and would glare at her husband as if she had just stepped out of the kitchen and caught him doing something wrong.

"Down the center, same way back" is always called as a sashay and a sedate sashay it is, never done very strenuously. The turn into the "same way back" is a step-hop in place and although this looks very neat, it is hard to fathom why a group devoted to such individualized dancing would miss a chance for fancy stepping "down the center." I can only suppose that the sashay is used because that was the "old style."

Oddly enough, their way of doing the contra corners section of Chorus Jig is exactly the way the English do Trip to Tunbridge. Instead of turning partners the active couples pass right shoulders, walk around each other holding right hands in the air, and turn with their contra corner. They pass right shoulders again, give right hands and turn with their second contra

corner and do a "forward six and back," give right hand to partner in the center and turn around into place ready once more to go down the outside.

Other style variations: the cast off is a simple walk behind the couple below. There is no graceful turn out like the English do and unlike the New Hampshire style, where the active couples put an arm around the waist of the inactive couples and turn each other to their new places, Larkin dancers cast unassisted. "Right and left with the couple above" is also done without turning one's partner. Visually this figure tends to



The author (in white) with the Ed Larkin Dancers

be a bit more uneven than when done with assistance, but it does give the dancers more freedom.

The pleasure of seeing these people dance in their own unique way is a rare and delightful experience. Even more delightful is dancing with them and becoming part of their very special, joyful message.





MAY GADD:

CDSS National Director Emeritus

Genevieve Shimer

The Country Dance and Song Society of America came into being fifty-eight years ago, known at first as the New York Branch of the English Folk Dance and Song Society. For forty-six of those years May Gadd has worked with the organization, as its National Director from 1937 until her retirement last January, 1973. Throughout these years she has touched the lives of many, many people; few of them perhaps are aware of the early days of her career and so it seems appropriate now to recall them.

"Gay" (as all her friends call her) was born in Chichester, Sussex, where her father was in business. She tells us that as a child some of the old folk ways still persisted in her village, such as the tipteerers at Christmas with their mummers' play, but these customs were always taken quite for granted and their significance as relics of something very old was never explained. It seems that she had no particular interest in dancing but preferred athletics in general--so much that she enrolled in a physical education program for teachers at Homerton College in Cambridge, and subsequently taught in London.

In 1915, however, the moment came that was to affect not only the course of May Gadd's own life but indirectly the lives of many, many others. She attended a recital given by the English Folk Dance and Song Society; when she saw the dancing she knew that this was what she wanted in life. As a result, she enrolled in one of the amateur folk dance groups run by the EFDSS, and very quickly became a member of the Society's staff. On a part-time basis at first, while teaching physical education at a college in Newcastle, she was organizer for the Northumberland branch of the EFDSS; then in 1925 she moved to London to

work with the Society's headquarters staff.

During these years Gay had the tremendous experience of working with Cecil Sharp, now almost a legendary figure, whose persistence and energy resulted in the revival of the dying folk dance in England. The debt that today's country dancers owe to Sharp is immense; had it not been for him and for the teachers he trained, like May Gadd and Lily Roberts Conant, it is doubtful the dances would have survived, and highly unlikely that there would be a Country Dance and Song Society flourishing here in America. Sharp paid numerous visits to the United States, lecturing, teaching, collecting folk material, and incidentally setting up the first summer dance schools at Amherst, the predecessors of those at Pinewoods. In 1927 and the years following there were members of the staff whose names are familiar to today's country dancers; Douglas and Helen Kennedy, Maud Karpeles, Lily Conant, Louise Chapin, Melville Smith—and a young student from the Eastman School of Music, Philip Merrill; and, of course, May Gadd, newly appointed full-time teacher and organizer for the New York Branch of EFDSS. At Amherst in those days there was also Mrs. James J. Storrow, who brought the summer school to her beloved Long Pond for the joyful experience of Pinewoods Camp.

During the first years, the new National Director had time to travel, to follow Sharp's footsteps in the Southern Mountains. It was here that she first began to realize the wealth of American tradition to be explored. Not without opposition from those who wanted to stay within the "English" framework, she has succeeded in making the American forms share an equal part in the program of the Country Dance and Song Society. The name itself of the Society was chosen to dispel the notion that only members of English origin could belong to it. The name was adopted in 1945, eight years after Gay had become the National Director.

Except for a brief interlude with the USO from 1943 to 1946, and six months with the EFDSS in 1947, Gay has been with the Society continually since 1927. Its direction and organization has been her life work. From small beginnings the Society has grown into what we know today, with some eight hundred national members and literally thousands of people participating in activities organized or sponsored by CDSS.

Under the direction of May Gadd the Society has achieved a solid reputation as the ultimate authority in this country on the English dance, and as a proponent of all that is best in the American forms, avoiding the pitfalls offered by fads and commercialism. It has artistic integrity. Gay herself has been recognised and consulted by the best professionals in the field of dance and folk lore. Her experience is vast; from weekly CBS television shows to Spring Festivals; from "Oklahoma" to Pinewoods Camp; from the set-running at Pine Mountain in the early days to the New York World's Fair performances. Her feeling for the folk tradition is very deep, based on her knowledge of the universal elements; she can talk about the relationships between the Abbots Bromley Horn Dancers and the Deer Dance in a pueblo in the southwest; she can discuss mummies' plays, hobby horses, seventeenth century English dances, Morris capers and galleys, maypoles, (the list is almost endless)--all with the assurance gained through experience and the work of nearly sixty years dedicated to spreading the knowledge of the English-American traditions and making people more aware of their heritage of dance and music.

As a result of May Gadd's devotion, the Country Dance and Song Society today exerts a real influence in the folk dance field, and at the same time its leaders and centers are providing people with some of the most enjoyable, exhilarating, expressive forms of recreation it is possible to find. After a long day's work an evening of country dancing allows the cares of the world to drop from your shoulders, you find relaxation in exercise, aesthetic enjoyment in the flow of music and the pattern of the dance, warmth and friendship from the contact with a group of people sharing the same happy experience. If with all of this you can also have the supreme personal satisfaction of achieving that "lilt" for which Gay is so famous, then you can say "thank you" to her from the bottom of your heart for her years of dedicated services.

Long may she lilt.

SHAPE NOTE SINGING IN RURAL AMERICA

John Ramsay

George Pullen Jackson, in his book White Spirituals in the Southern Uplands expressed amazement at discovering a widespread, uniquely American musical form which had been ignored by musicologists for an entire century.¹ Collectors of folk music had pretty much shunned this shape note music even though it had taken root among the people in rural areas through the South. Jackson made his study of shape note music during the 1920's and '30's. Today, forty years later, shape note music is just beginning to receive recognition among a wider group.

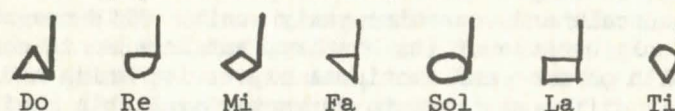
My own interest in it was spurred by Bicky McLain at Berea College's Christmas Country Dance School in 1969. Mrs. McLain had found active groups of singers in the rural areas of Alabama who congregated at "singing conventions." I subsequently found the same to be true around western North Carolina where I work as director of the John C. Campbell Folk School.

Nearly every Saturday and Sunday there is a "singing" held at some church within driving distance of Brasstown. A loose organization known as the "Cherokee Convention" arranges conventions to be held on third Sundays at different churches. A larger convention is planned for fifth Sundays. A fifth Sunday sing was held at the John C. Campbell Folk School in March of 1970. Over 80 people came from a several counties area. Many were older folk but a number of teenagers were present. Donald Ledford, a feed store clerk and personal friend, hosted the occasion.

What pleased me most was the amount of participation. Everyone sang. A full score of people were prepared to lead the singing, choosing the hymn and conducting. There were half a dozen people able to provide the required style of piano accompaniment,

one being Mr. Ledford's high school age daughter, Ruth. To top things off, I learned that the participants themselves compose many of the songs and a new paperback book of songs is published every six months!²

There are seven shapes in the musical notation used locally in these currently published volumes:



Notes are arranged on the regular staff just as if they were ordinary "round" notes. The advantage of supplying each note on the scale with a shape is that by learning the sound intervals indicated by the seven shapes, one can sight read in any key. Key signatures become important only to the accompanist or the person setting the pitch for "do."

The earliest notations used a four note system making use of the repetition of whole note and half note intervals in the diatonic scale and adding a shape to take care of the seventh. This notation is referred to as fasola.

do	re	me	fa	sol	la	ti
fa	sol	la	fa	sol	la	mi

Pam Kramer, while on the staff of the Folk School, took an interest in early types of shape note singing still lingering in the area around Brasstown. Donald Ledford introduced her to Richard Moss, a 73 year old resident of the Shooting Creek section of Clay County. Mr. Moss had learned to sing "minor" music by shape in singing schools as a young man. He had a copy of Christian Harmony in his possession which had belonged to his father.³ This was the most common shape note book used in our section of the mountains. Mr. Moss has been teaching "classes" in shape note singing at the Folk School for the past two years and we have come to love the old minor harmonies and sound.

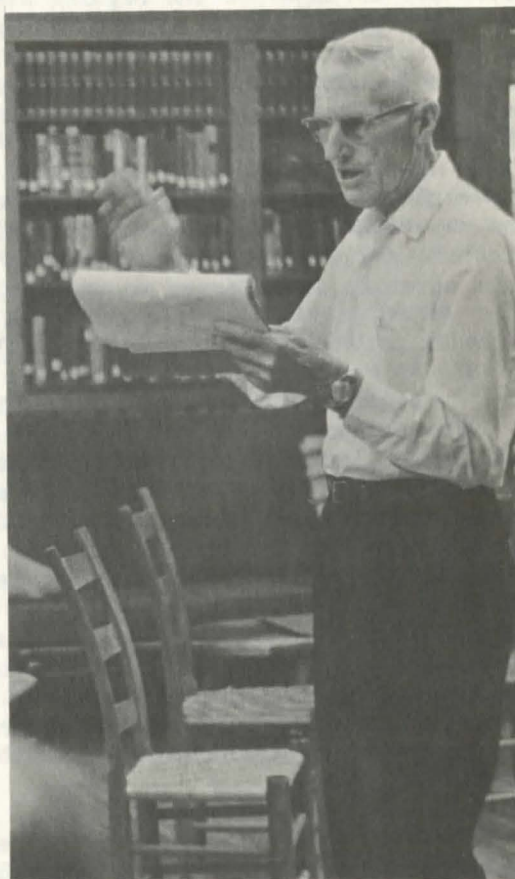
⁴ John Powell, in 1934, prepared "new arrangements" of twelve old shape note hymns because "the hymns present difficulties to modern ears...the air is always given to the tenor...the leading of parts is more nearly akin to the earlier discant than to

later counterpoint and although there are many beautiful and amazing effects, the result is too exotic to make a general appeal." He informs his readers, however, that "much of the distinctive modal flavor of the tunes is lost" in the modernized settings he supplies.

The character of many of the older shape note hymns antedates the diatonic scale and resembles early music. This music is of value, not only because of its history, but because it contains a whole wealth of mood and emotional expression which adds a significantly different color to currently available musical sound spectrums.

Although composition of the old music can be traced, through printed notation, the vocalization cannot be so traced. The style of vocalizing which Mr. Moss and other old singers use, is perhaps even stranger in sound to modern ears than the modal arrangements Powell found "too exotic." There is a piercing strength and strident quality which itself adds a coloring to the singing. I personally imagine that the quavering, nasal, forceful voicing is as authentic as the modal notes. These singers may be one of our last clues to how some types of earlier music were sung.

Modernization has found its way into the currently published shape note song books and into many of today's singing conventions. Most of the modern songs are based on the diatonic scale, are in the major



Mr. Richard Moss leads shape note singing at the Campbell Folk School

mode, have almost ragtime rhythms and are accompanied by the piano or guitar (often amplified). At some singings, quartets perform before a microphone instead of planning for participation for all. The gospel influence of Nashville, the electronics and the spectatorism have made rather deep inroads and have created a new medium.

Yet, some of the old customs persist. Men still usually take the melody and the soprano line is often taken by a high tenor. The voice quality has mellowed, but not entirely. But strongest of all is the adherence to shaped notes.

1. Jackson, George Pullen. White Spirituals of the Southern Uplands. 1933. University of North Carolina Press, Chapel Hill, 1965 Dover Publications (paperback), New York.
2. One of the better known publishers of shape note music is Stamps-Baxter Music and Printing Company, Dallas, Texas, 75208.
3. Walker, William. Christian Harmony. 1866. Miller's Bible and Publishing House, Philadelphia.
4. Powell, John. Twelve Folk Hymns. 1934. J. Fischer & Brothers, New York.

Available from CDSS

WHITE SPIRITUALS IN THE SOUTHERN UPLANDS, George Pullen Jackson, \$6.50.

SOUTHERN HARMONY, William Walker, \$6.50.

SACRED HARP, Cooper Revision, \$4.50.

SACRED HARP, Denson Revision, \$3.50.

SPRING TRIO

Padstow, Helston, Bampton

Genevieve Shimer

The May Day celebrations in Padstow begin the night of April 30, when people gather in the pubs and excitement begins to mount. We two Shimers drove from Exeter with Eileen Gunnell and so did not reach town until late. The pubs had closed and the streets were jammed with people waiting to hear the Morning Song--a noisy crowd but goodnatured on the whole; outside the Red Lion an appeal for quiet had to be made "so that the people of Padstow can sing their song." Finally at midnight we heard it twice, once for mine host and once for his wife, and then we left. We all three felt a bit let down--too many people and no magic.

In broad daylight things were different. The weather was fine and sunny; the giant Maypole's hoops and streamers fluttered in a light breeze; again there were crowds, but this morning there were children as well as grownups, all waiting eagerly for the appearance of the wee 'oss. Promptly at 11:00 a.m. the Horse came out of the Red Lion, the drums started beating, the band of ten or more accordions struck up, the teaser started dancing and away they all went down the narrow street. Over and over again, the same ritual repeated: the Horse swirling and swinging, then collapsing in "death" when the tune changes. The Teaser strokes its nose; then with a leap it springs up to a rattle of drums and away down the street once more.

Today in Padstow there are two hobbyhorses--the old horse (red) and the Blue Ribbon Horse. They never meet but follow carefully planned routes. Thus all day long the visitors have to wait only a few minutes before one or the other appears. The horses never seem to tire (a change of dancers is managed very inconspicuously) and as time goes on, after frequent stops at different pubs, the dancing becomes even more exciting and the feeling spreads to the assisting teams of men and women, girls and boys, all dressed in white with their red or blue sashes and ribbons.

There was a pause for lunch, when we three ate our Cornish pasties sitting on the wall of the quay, and then it started all over again. How long it lasted we do not know, but as we crossed on the ferry to Trebetherick the sound of drums and "for summer is a-comen today" came over the water and we knew that Padstow was still celebrating May Day.

* * * * *

The night before the Helston Furry Dance we stayed in Truro. Next morning it was cold and overcast and remained that way all day.

The "feel" of Helston was very different from Padstow. Someone said to us that "Padstow has been discovered by the Folk" and certainly that town had many more people with guitars or pipes or recorders than we saw in Helston. Helston seemed more like a family outing. We stood next to a family who had come all the way from the Welsh border; the mother grew up in Helston and wanted her son and his wife to see the Furry Dance.

The festivities had already begun with the children's dance. There were eight hundred of them, all in white, doing the simple processional the length of the main street, a very long way for small legs; but they kept it moving, concentrating hard on 1-2-3-"hitch" (rather more of a hitch than a hop for most of them).

At twelve noon the mayor, in chain of office, and his assistants came out of the Town Hall and the Furry Dance began. Grey top hats, black tailcoats, long dresses, flowery headgear and elbow length gloves were the order of the day. Everyone was very dignified yet obviously having fun. In Helston now they do a two-hand turn, first with one lady and then the other,

instead of hands-across. We lost count of the couples but there must have been about a hundred. The long line processed along the street, then in and out of a shop and on once more; sometimes it went into someone's house and came out the back door. The front doors of many of the houses were decorated with flowers and spring greenery, some of them quite elaborate.

Today in Helston the tradition seems to be that first thing in the morning there is the "Maids" dance. (Shades of Queen Victoria and the days when there were lots of servants available!) Then there is the children's dance, followed by the Furry Dance itself, before and after lunch, and finally, in the late afternoon, a processional in which all may join. The day may be less exciting than Padstow's but there is a wonderful feeling of goodfellowship and the crowds are just as large.



G. Shimer

May 29, 1972
Bampton, Oxon:

Our third visit was to Bampton on Spring Holiday, when we spent most of the day following the "old" team around. There is a second team now, dancing very well, but not as appealing to us as the original team led by the Shergold brothers. It was nice to chat with the dancers. One of them said, "I wait for this day all year long. It's the best day in the year." The particular Bampton style, so frustrating to analyze, was very much in evidence, with all the individualism one expects from this team. Francis Shergold danced a beautiful Princess Royal jig and his brother was a great Fool.

After lunch the men danced in the gardens of various houses, and here the lovely setting added the final touch to a great day of dancing.

We had a bonus that day. Our hosts lived in Headington, so before going in to dine at Magdalen College that evening we had a chance to see a little bit of the Headington Men at the Quarry with their guests the Westminster Morris Men. It was interesting to compare the styles of these three great teams--all very distinctive, but all possessing tremendous strength and wonderful dance quality.

A Note from Phil Merrill

Dear CDS,

In a recent hospital bout I was on the receiving end of many generousities on the part of CDS members and friends. Their kind communications and various gifts were most heartwarming. I hope you will allow me to express my endless gratitude in the columns of the CDS magazine.

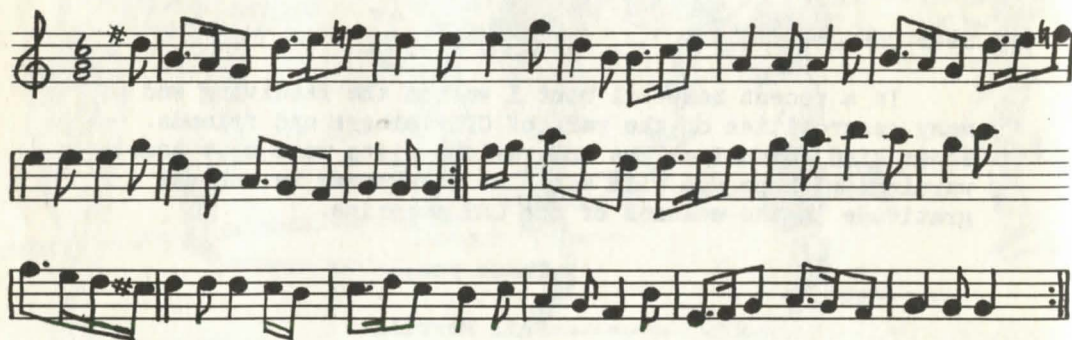
Thank you,

Phil Merrill

The following two dances are taken from early collections of country dances; "Jack's Health" appeared in Playford's Dancing Master from the seventh edition (1686) onward, and "Leather Lake House" comes from Six New Minuets and Twelve Country Dances by J. Bishop, published in 1788. The interpretation of "Jack's Health" is largely Pat Shaw's, although we have modified his solution slightly. The original description given in the Dancing Master is rather sketchy, and includes an introduction, "Honour to the Presence, then your own women. Lead up all forward and back, that again," which we have omitted. The original tune has been converted from 6/4 into 6/8 time and is printed as it appears in the twelfth edition of the Dancing Master; in earlier editions there are no accidentals.

"Leather Lake House" comes from the same source as "Hill House," printed in last year's Country Dance and Song, and is written out more or less as it appears in the original. The only tricky points of interpretation are two "Allemand quite round" instructions, and we feel the solution offered here of a right and left hand turn is the most likely interpretation and also the most satisfactory completion of the movement in this dance.

JACK'S HEALTH



(Continued on page 27)

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Hesleyside Reel, The	A	7/7
Hull's Victory	F	2/3
Huntsmen's Chorus, The	G	6/7
Jack's Delight	D	7/7
Jimmy Allen	G	6/9
Johnny Get Your Hair Cut	D	6/7
Jordan	G	7/13
Jubilee Roundabout	G	6/9
Ladies Triumph	A	5/7
Lady Walpole's Reel	F	4/4
La Russe	G&D	1/3
Liberty (The Topsy Parson)	D	6/11
Little Brown Jug	D	1/7
Major Mackie's Jig	D	4/12
Marmaduke's Hornpipe	D	6/11
Mason's Apron	A	4/3
McArthur's Reel		
(Canadian Breakdown)	D	6/13
Miss McLeod's Reel	G	1/11

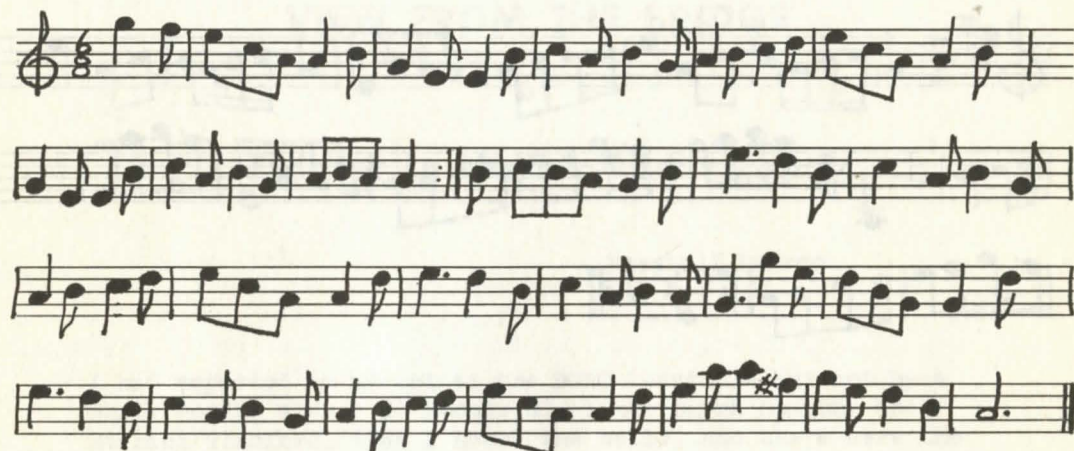
Miss McLeod's Reel	G	4/3
Morpeth Rant	D	1/4
Mr. Sharp's Quadrille	G	7/7
My Love She's But a Lassie Yet	D	1/7
Nick Nack Paddy Whack	G	1/7
Old Countryman's Reel	B ^b	6/13
Old Zip Coon	G	1/11
Opera Reel	D	6/11
Russian Cavalry	G	3/5
Sailors' Hornpipe (College Hornpipe)	G	7/9
Sally There's a Bug On Me	D&A	7/13
Sheffield Hornpipe	D	7/15
Soldier's Joy	D	1/4
Soldier's Joy	D	7/15
Spitfire Reel	B ^b	4/11
Storrers	A	6/3
Tempest, The (Wiltshire Version)	D	3/3
Tin Gee Gee	D	7/13
Tipsy Parson, The (Liberty)	D	6/11
'Twas Within A Mile	D	1/4
Up Jumped the Devil	A	6/13
Walpole Cottage	D	7/5
White Cockade, The	G	2/8
Wiltshire Six-Hand Reel	D	5/3
Winster Galop	G	2/7

WALTZES

Baby Lie Easy	A	7/11
Blow the Man Down	F	5/5
Cairn on the Moor	G	1/8
Cobbler, The	D	7/11
Farewell to Devon	A	6/15
Margaret's Waltz	A	6/15
My Lodging Is on the Cold Ground	A	1/3
My Rose in June	A	5/5
One Night in the Shieling (Way Up in Clachan)	G	6/15
Star of the County Down	A ^m	2/15
Still I Love Him	D	5/5
Streets of Laredo	G	6/16
Way Up in Clachan (One Night in the Shieling)	G	6/15
Wild Rover, The	G	7/11
Willie's Drowned in Yarrow	D	6/16

Bolt the Door

Alternate tune for Jack's Health



Longways, duple minor

- A1 First couple, giving right hands, cross over and go below the second couple, who move up; first couple two hand turn once around, ending improper.
- A2 Back to back along the lines (first man with second woman, first woman with second man). With this same person, fall back a double joining inside hands and set once, right and left.
- B1&2 Forward a double and turn single outward, men to left, women to right; four changes of a hey for four, giving hands, and two hand turn to place (once around for second couples and once and a half for first couples).

LEATHER LAKE HOUSE



Longways, triple minor

- A1 First and second couples set to partners, then dance two changes of a hey for four. Repeat to places.
- A2 First couple cross over and go below one couple (second couple moving up), and two hand turn half; lead up through the second couple and cast around them into the second place.
- B1 First lady circle once with the couple above, while her partner does the same with the couple below. First couple right hand turn once around.
- B2 First lady circle once with the couple below, her partner the same with the couple above. First couple left hand turn to progressed places.

VIEW FROM THE BRIDGE

or

Fiddler in Merry Morris Land

Marshall Barron

I had expected to be met at the BOAC terminal--but not by a whole morris side. No sooner did I see Derek Boothby and Michael Blanford, than I heard the bells, and there were the Datchet Morris Men, complete with Archie the fiddler, and their "hobby horse"--a black swan with full black skirt--just about to launch into "Beaux of London City." They had already been dancing for about an hour, and were getting a bit dry--and worried that I might not emerge from luggage-land until after the pubs had closed. But they still managed to dance "William and Nancy" and "Jockie to the Fair" before processing off into the pub (a worthy morris tradition!) to "Bonny Green Garters," with a tune I hadn't known, but which proved later to be eminently well-suited to the singing of its un-Victorian lyrics.

The next night Derek and I went to Datchet, and joined their good, bouncy, energetic band playing for the evening's dance. After the social dancing, morris practice. Brush-up on Lichfield: "The Barefooted Quaker" and "Shepherd's Hey," the jig for three men. The squire (bless him!) then invited me to play along, so I joined Archie for the rest of the practice. Archie then suggested that I join them for their morris tour the next day. The response: "She might as well come along; we've already got one foot off the floor." At which point, two of the wives gleefully suggested that they join in the dancing and were immediately and emphatically vetoed. "One foot's enough!" Women are admitted only as onlookers to the morris; in fact, searching desperately for a precedent in women playing for morris, the Datchet men came up with only one name.

So I went along on my first tour: The Whitchurch Morris Men's Day of Dance, with St. Albans, Albury and Datchet men also participating. The pattern of several dances outside the pub, "Bonny Green" into the pub, then off to the next stand, began to become familiar. At lunchtime in one of the pubs, another aspect of the morris tradition in England occurred--the singing; a marvellous combination of folk songs, sentimental Victorian ballads, humorous songs, lyrical songs, patter songs, cumulative songs, songs with lusty refrains. Some of the young men at Oxford and Cambridge are not only learning the morris--and becoming fine dancers--but are doing research both from manuscripts and first-hand, "in the pubs," and are also learning the song repertoire as part of the morris tradition.

My second tour was with the London Pride Morris Men, Michael's club, on Monday evening. Our first stop was outside a pub in one of the lower-economic level housing developments. A crowd of children gathered to watch, bright-eyed, rosy, and dirty. The men were a bit apprehensive, because the children handled everything--the jackets laid aside, the sticks, the instruments. A coke bottle rolled toward the dancers' feet was averted. ("Last year it was a banana peel.")

I played along for some of the dances, somewhat tentatively. Just because the Datchet men had accepted me--a female fiddler in a strange land--did not mean that other sides also would, and I interpreted some glances as being both skeptical and just barely tolerant.

The evening progressed happily: several dances here, "Bonny Green: into the pub, on to the next stop, several dances there, "Bonny Green" into the pub, on to the next stop. The dancing began to loosen up; corner-crossings became more sociable; the glances toward the outsider became more accepting. The sun had song since set, but it was still twilight--until well after 11:00! I hadn't realized until then how far north England really is: the land of the midnight dusk!

Jean Matthews and I went to the final Thursday night dance and band playing of the season at Cecil Sharp House. The band consisted of several accordions and several fiddles, and was led by the spirited pianist and Alan Corkett, who played accordion with such vast enthusiasm that the whole group responded in kind.

There was a wonderful gala feeling in the hall. The dances, mostly traditional, were taught from the floor. I seem to remember a lusty "Newcastle." What delighted me most, however, was the run-through of "Balance the Straw," which was not set apart, but was simply part of the evening's dancing. Practically everyone joined in, old and young, men and girls; an older man in whites, well past the age of flexibility; a long-haired youth in blue jeans and leather sandals that slapped the floor whenever he took a step; a young girl in high heels and mini-skirt--all bashing away with the sticks and having a marvellous time.

The Morris Ring Meeting in London was distinguished by so-called "typically English" weather; hazy, misty, drizzly, rainy. One could see morris danced in spots all over London, as thirty-nine teams participated. Having journeyed out to Hampstead and Highgate to see the Green Man's Morris, I journeyed back especially to see the Westminster Morris Men, who had been described by more than one man as "poetry in motion." I searched the Victoria Embankment in vain for men in white: the bobby I spoke to seemed to think I was crackers. So I looked at the Thames for a bit--and then heard bells, as three bedraggled morris men came trudging by. The wet had been too much to cope with, so their last stand had been washed out. Together we traipsed over to Trafalgar Square, and had a play-back of a tape recording one of the men had made that day: "First corners--second corners--middles--" "Middles? Middles? They should give me a middle for coming all the way from Gloucestershire to dance in the rain!"

At 5:00, five hundred morris men assembled in Trafalgar Square, the rain still coming down. Efforts were made to sweep away the puddles, but even the whiffers' magic seemed not to be working. Half of the men stayed to dance in the rain, their musicians sheltered by umbrellas; half trooped over to the Charing Cross Archway to dance in the dry, massed dancing alternating with dancing by individual teams.

One of the delights of the Ring Meeting was the variety of apparel. The whites, baldrics and flowered straw hats of the Pinewoods Morris Men are by no means the standard gear of all the morris men in England. They may wear white trousers or black breeches; baldrics, sashes, rosettes, waistcoats, jerkins or tabards; pale straw hats, black straw hats, bowlers or tricorns. The fool usually carries a stick with a bladder at one

end, with which he whacks the dancers--often enough in mid-caper. (Perhaps the most spectacular hat of all was one worn by one of the Travelling Morris men, seen on my last night in England. It evidently had had plenty of use, for its crown looked as if it had been munched off by a giraffe. Good ventilation, said its owner.)

On Sunday morning, the Men all attended the service in St. Paul's Cathedral. In England they refer to the morris as "ritual dance" to distinguish it from "social dance," but seem generally unconcerned about its ritualistic aspects. It is considered to be a custom, and a good healthy outdoor sport, which has thoroughly outgrown its primitive and disputed origins. But for some of us, who sense the undercurrent of mysticism and magic and the power of the life-force in every morris step, the forces of the two rituals, Christian and pagan, under that great domed ceiling in St. Paul's Cathedral, combined in an overwhelming experience. After the service, there was massed dancing in Pater-noster Square. I was interested that the repertoire of the various morris teams is essentially that of the Pinewoods Morris Men, expanded by a few more of the Lichfield dances, and a few composed dances in the case of certain teams.

The dances which were totally different were those of the Chipping-Camden Morris Men, not because the figures are different, but because the style is so distinctive. It is unlike that of any other morris tradition. It is characterized by long, slow, flowing arm movements, and deliberate, easy-going stepping. The handkerchief float up in a leisurely way, a fluid extension of their limber arms. One dancer managed to do all the arm motions, already slow, at half speed--a marvel of poise and control.

The seven dances in their repertoire are all played and danced in duple meter, although the tune may be notated in 6/8. One example is a cross between "The Irish Washerwoman" and "Dargason," altered to fit the unhurried duple stepping of the dance.

The Chipping-Camden men consider their tradition to be unbroken. According to legend, they held out on Cecil Sharp because he wouldn't stand them to a round of beer in the pub, and gave him several bits of misinformation, which led him to believe that there had been a break in the continuity.

Their side is even more tightly-knit than most, for with other teams, you merely have to be a resident of the town in order to dance with their side; in Chipping-Camden, you must be a member of the family.

Watching them dance, one is impressed by the ease and simplicity of the dancing, and by their own comfortable enjoyment of what they are doing. I, at least, began to wonder why they didn't get bored at their own scant repertoire and at the sameness of the style throughout. And then I was caught up by the same hypnotic power which builds up in the long sword dances, and realized that it could be enough for one's lifetime.

The Chipping-Camden day was also the 40th Anniversary of the Travelling Morris, which was climaxed by the dancing of "Dearest Dicky"--slow galleys and all--by six men who had been dancing the morris for either 39 or 40 years. (It was good mirris, too!) Perhaps the highlight of the day occurred after the evening's feast, when the men, full of good food and good beer, came outside to rest up with a little morris. The men mixed their forces, and the only thing more hilarious than seeing the Chipping-Camden men attempt "Flowers of Edinburgh" was seeing the others attempt the seemingly-easy Chipping-Camden dances!

The next day we toured the Cotswolds with the Cartwrights. Seeing names which had been intrinsically associated with certain dances and styles--Sherborne, Longborough, Bledington, Ad-derbury--and the realization that they were the names of real places where real people lived and had lived for centuries, gave a new dimension to one's thinking. (Rodger felt that the steepness of the hills surely had some influence on the side-ways leap of the Longborough hey!)

Two more morris tours before the return to home ("I hope you do something besides watch men going around waving hankies!") and Pinewoods. At Richmond and Kew, London Pride men were finally very glad to have me along, as, at their last stop, by the muddy banks of the Thames, they had only eight men left, and wanted to dance "Ring o' Bells." By this time, the dancing was very free and exuberant. I have seen challenge dances danced with shouts, mock battles, rabbit punches, and Karate chops, but never before had I seen galleys at the point of encounter in corner crossings...

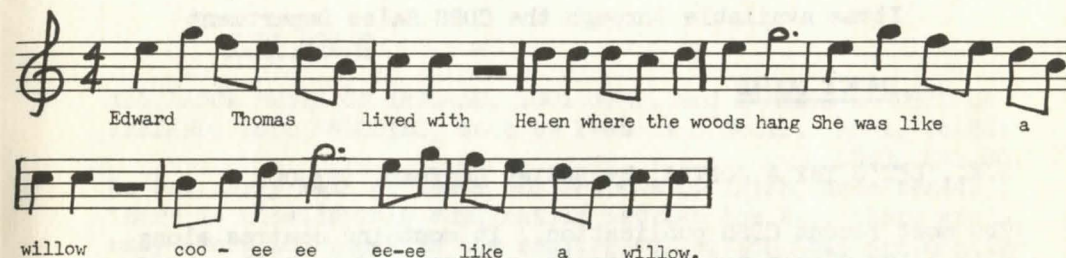
One of their musicians had a truly splendid instrument, consisting of the fingerboard and strings of a violin, but no body, its amplifying mechanism being the flared bell of a trombone. He called it a "phonofiddle" (or "pornophone") and described it as a vile instrument.

The final fling was a trip out to watch the The Travelling Mirrice where we once again encountered Roger Cartwright, enmeshed in his second week-long morris tour. They danced "Maid of the Mill," which I hadn't realized had the same ending as "Brighton Camp" till I found myself aloft, and at the last pub of the evening, found myself playing the phonofiddle for a jig.

The quality of vigor, energy and vitality is the basic characteristic of the morris in England. There is nothing gentle about it. The sticks are apt to be rough-hewn cudgels, and they are bashed about with vehemence. To drop a stick or handkerchief is unthinkable. It simply doesn't happen. The best of their dancing is better than that of our morris men primarily because it is more unified in concept, and that unity stems from the same group of men practicing together all winter in preparation for constant shows all summer. Their worst dancers are worse than ours--but for what I would call a good reason: they accept into their performing sides green dancers, who learn not only from classes, but from dancing in shows.

BALLAD OF EDWARD THOMAS

Words and Music by Dudley Laufman



Edward Thomas lived with
Helen where the woods hang,
She was like a willow.
Coo-ee like a willow.

They went out on foot by
Fern brakes and the copses.
Suck on a pebble when you're
thirsty.
Coo-ee when you're thirsty.

Or he went by himself.
Came home with wild flowers
Twined around his forehead,
Coo-ee round his forehead.

He went into the army
When hayfields and hedgerows
Sang with crickets in the
evening.
Coo-ee in the evening.

He came home at Christmas,
Tinsel in his hair like
Mist drops in the lamplight,
Coo-ee in the lamplight.

He left in the morning,
Closed the gate behind him,
Snow filled in his footsteps,
Coo-ee in his footsteps.

He was shot in April
Leaves were in their budding,
Hair hung over his forehead,
Coo-ee over his forehead.

Helen goes to the river
Underneath the hangers,
Sucks on a pebble when she's
thirsty.
Coo-ee when she's thirsty.

WHAT'S NEW

Items available through the CDSS Sales Department

DANCE BOOKS

O.K., LET'S TRY A CONTRA, by Dudley Laufman. \$3.00.

The most recent CDSS publication. It contains contras along with a few circle and set dances, all devised by Dudley Laufman, and a wealth of dance tunes, many printed here for the first time. Some of the dances have intriguing formations, and many can be used successfully with rank beginners.

LET'S DANCE--COUNTRY STYLE, by Ronald Smedley and John Tether. \$4.00. See the review in this magazine.

FALLIBROOME COLLECTION, Volume 4, selected by Bernard J. Bentley. \$1.50.

The latest in this series of dances taken from 18th Century collections. There are several nice dances in this one, a few of which will undoubtedly become standards. These books have gone out of print very quickly in the past (only Volume 2 is still available), so don't wait too long to get a copy of this one.

KENTISH HOPS; Second, Third, and Fourth Pickings. Edited by A. Simons. \$.50 each.

These three new pamphlets are a very welcome addition to the dance library. The second collection contains 18th and 19th Century dances with Kentish names, including the popular "Duke of Kent's Waltz." The third collection is entirely selected from 18th Century country dance books, and contains the very nice "Margate Assembly" and two different versions of "The Rakes of Rochester." The final collection is somewhat different from the others in its inclusion of two recently composed dances, "The Rose of Rochester" by A. Simon and the delightful "Trip to Orpington" by Pat Shaw. All three collections are highly recommended.

THE COUNTRY DANCE BOOK, Volumes I and II, by Cecil Sharp. Hard-bound only, \$8.00.

This is an exact reprint of the original books, bound together in a single volume. The paper is of better quality than the original, and the whole book should wear better. Incidentally, all of the other volumes of THE COUNTRY DANCE BOOK are now out of print.

TUNE BOOKS

THE DANCE MUSIC OF IRELAND, 1001 GEMS, and O'NEILL'S MUSIC OF IRELAND, 1850 MELODIES, both by Francis O'Neill. 1001, \$6.50; 1850, \$11.00.

We now carry both of these collections of Irish dance tunes. There is considerable duplication between the two; there are only about 100 tunes in the smaller collection that are not included in the 1850. The main advantages of the more expensive book are cleaner printing, a spiral binding that allows the pages to lie flat, the inclusion of several hundred slow airs, and 75 of O'Carolan's compositions.

ONE THOUSAND FIDDLE TUNES, published by M.M. Cole. \$3.00.

For years this has been the major book of tunes for dance musicians in the northeast of this country. It remains the best bargain on the tune book market, at 3/10¢ per tune. Also included are abbreviated descriptions of many contra dances under the tunes with which they are normally associated.

THE NELSON MUSIC COLLECTION, by Newton F. Tolman. \$4.00.

This book takes the opposite approach from the foregoing tune books--there are only slightly over sixty tunes included in this collection, and every one is guaranteed to be good.

Note: Since the FIDDLER'S TUNE BOOKS went out of print, the best source available of English dance tunes has been the COMMUNITY DANCE MANUALS. Hopefully, the index to tunes in these manuals included in this magazine (placed in the center for easy removal) should make these tunes more accessible.

HYMN BOOKS We now carry three four-shape hymn books.

SOUTHERN HARMONY, by William Walker. \$6.50.

This is a reprint of the 1854 edition--most of the hymns are given in three part harmony, which gives quite a different sound from the modern four part renditions.

SACRED HARP, B. F. White. We carry both the Denson (\$3.50) and Cooper (\$4.50) revisions.

The main difference between the two books is the alto parts, which have been added in this century to B. F. White's original three parts. Both books are in common use today in Georgia and Alabama.

DANCE RECORDS

We now have several dance records in 33 $\frac{1}{2}$ rpm LPs, and we are giving here not only a complete list but also a brief review of the records. Although many people who use dance records regularly are hesitant to use LPs, they are a less expensive way to buy dance records, have less surface noise, and most of those currently available have clearer bands between selections.

The HMV-Victor 7EG numbered 45 rpm records are rapidly going out of print; we still have the following numbers in stock: 7EG 8455, 8533, 8648, 8650, 8652, 8653, 8668, 8715, 8717, 8718.

Undoubtedly many of those above will be going out of print soon. Therefore it seems appropriate to review the new EFDSS series of 45 records. Some of these, of course, have been around for a few years--but be sure and check at the end of the list for the new releases. For those who are primarily interested in Playford-type dances, we understand that the next two releases will feature this kind of dance. Remember also CDS 1 (Hole in the Wall, Trip to Paris), CDS 3 (Picking Up Sticks, Parson's Farewell, Wiltshire Six-Hand Reel) and CDS 4 (Newcastle, Upon A Summer's Day, Boatman, Fine Companion). \$1.50 each.

A common complaint we have with nearly all of the English records is the heavy reliance on military type drumming. This seems to have been picked up from Jimmy Shand and other Scottish bands; it's hard to believe that it is a traditional English style. Perhaps the most tasteful drumming is on the Greensleeves recent Barn Dance LP.

LPs

BARN DANCE, The Greensleeves Country Dance Band. \$5.00. Stereo.

Gay Gordons, Cumberland Square, Jigs, Circle Waltz, Nottingham Swing, Blaydon Races, Soldier's Joy, Texas Schottische, Dorset Four Hand Reel, Waltz Country Dance, La Russe, Dashing White Sergeant.

This is the best of the English dance LPs currently available. The tempos are all good, the music is danceable, and the sound quality is clear. Instructions for the dances appear on the back, and they are clear reminders of each dance. The notes also tell how many times through each dance is played, and warn if there is an introduction. Naturally, the music is useful for many dances than those indicated on the jacket. All in all, a very fine dance record.

LET'S DANCE--COUNTRY STYLE, The Southerners. \$5.00. Stereo.

Circle Waltz, The "Oxo" Reel, Waves of Tory, Circassian Circle, Three Meet, Red River Valley, Buffalo Girls, Hinky Dinky, Coming Round the Mountain, Marching Through Georgia, Cumberland Square, La Russe.

Since this record is intended as a companion to the book LET'S DANCE--COUNTRY STYLE, there are no instructions on the jacket. The sound quality is generally good, although occasionally the piano comes out sounding electric (maybe it is!). The choice of dances does not coincide very well with the type of dances currently popular in this country, unfortunately, and many of the tunes cannot be easily adapted to other dances. The ragtime accompaniments to a few of the square dance selections is interesting and imaginative, but does not contribute much to the usefulness of the record for dancing. Unlike most of the English recordings being made today, you can hear the fiddle in this one.

THE SOUTHERNERS PLUS TWO PLAY RALPH PAGE, The Southerners. \$5.00. Mono. (8 reels, 2 jigs)

This record is a companion to the Ralph Page Book of Contrabass (\$1.50 from CDSS), but can be used for almost any contra, and many traditional English dances as well. There is less extemporizing on this record than on LET'S DANCE--COUNTRY STYLE (above), and the result is more danceable. The introductions

are not indicated on the jacket, and a few are a bit confusing. The tempos tend to be a little on the fast side for contras, but this should pose no problem for those with a variable speed machine. The cuts are good and long, many nine times through. A highly useful record, for contras, squares, or traditional English dances.

SOUND OF THE CHEVIOTS, The Cheviot Ranters, \$5.00. Mono.

Circassian Circle, Hornpipes, Washington Quick Step, Northumbrian Waltz, Morpeth Rant, Cumberland Reel, Corn Rigs, Waltz Country Dance, Drops of Brandy.

Aside from the waltzes, which are painful to listen to, this record is really quite good. There are instructions on the jacket for all the suggested dances. The Northumbrian tunes come off the best, which is not surprising as this is a real traditional Northumbrian band. Too "folky" for some, this record has a drive lacking in the performances of many of the more polished bands. The notes are not as clear as they could be, with no indication of where introductions occur, and a hard to read listing of the number of times through each selection. A new record, by this band, THE CHEVIOT HILLS, has been released and we should have copies of it shortly.

* * * * *

We also carry the following LPs intended for listening, which primarily contain dance music. The most adaptable as a dance record is CANTERBURY COUNTRY DANCE ORCHESTRA (FW 3) \$5.00. Lots of good contra dance music is included, along with a few 18th Century English tunes. The tempos are generally a little faster than the group would play for dancing. The second record by this group, the CANTERBURY ORCHESTRA MEETS THE F&W STRING BAND, \$5.00 from CDSS, will probably disappoint many who expect more of the same. Most of the massed band cuts (involving sixty musicians) are an interesting but musically unsatisfying experiment. The cuts featuring a smaller group of Canterbury musicians fare better, but the recording balance is generally not good on these.

Historic recordings of interviews and dances played by WILLIAM KIMBER are available on EFDSS LP 1001, (currently \$6.00). This record provides an important background on the revival of Morris dancing in England through the eyes of Cecil Sharp's first and

most influential informant. MORRIS ON, The Albion Band, \$5.00, stereo, is a historically unimportant recording of Morris tunes and Morris songs that should be highly popular with Morris enthusiasts with a sense of humor (one has already bought ten copies). The instrumentation is mostly rock, but with fine fiddle, concertina, button accordion and pipe and tabor playing. And the stick tapping is out of sight. If you are still wondering about the "UnVictorian lyrics" mentioned in Marshall Barron's article, get a copy of this record.

We also still carry THE NELSON MUSIC COLLECTION, featuring Newton Tolman on flute, (\$6.00), and ALLAN BLOCK AND RALPH LEE SMITH, (\$4.50). Both records contain lots of excellently played dance music, none of it long enough to be used for dancing.

45s

ED 101 SWING PARTNERS The Allemanders

Bridge of Athlone, Belfast Duck, Barley Reel, Red River Valley.

Unusual instrumentation (accordion, tenor banjo, bass) doesn't detract from this record; it is one of the more danceable in the series.

ED 102 MORRIS & SWORD DANCES OF ENGLAND

Bean Setting, Rigs O' Marlow, Shepherds Hey Jig, (all Headington), Bromsberrow Heath, Flamborough Sword Dance.

A very fine record for young or beginning Morris dancers. The Headington dances are played by the traditional Headington Quarry team's musician, John Graham, on accordion.

ED 103 DANCING FOLK McBain's Band
Royal Albert, Queen Victory Country Dance, Kate's Hornpipe, The Quaker's Wife.

Four highly enjoyable dances, well played, make this one of the best dance records in the ED series.

ED 104 PLAYFORD PARTY The Journeymen

Newcastle, Childgrove, Chelsea Reach, Jack's Maggot.

Apparently the instrumentation on this record (accordion, fiddle, piano and drums) doesn't suit some Playford enthusiasts, as we've had a few of these records returned because people felt they were "inappropriate." Actually this record is far better to dance to than many of the older 45s in which the oboe, recorder, etc. never really get together.

ED 105 ORANGE AND BLUE The Orange and Blue Band

Yorkshire Square, Butterfly Hornpipe, Bonny Breast Knot, Hull's Victory.

Well played except that "Hull's Victory" is much too fast. Still one of the best records in the series.

ED 106 THE WOOLLYBACKS (That is the name of the band)

The Ploughboy, Three Sea Captains, The Tempest, Reels.

Not quite on a par with the previous recordings in this series, this is still a satisfactory dance record.

ED 107 THE RANCHERS FANCY The Ranchers' Band

Devil's Dream, Fairfield Fancy, Running Set.

This record is the low point to date of the ED series of records. It is entertaining to hear an English view of traditional American music--the record employs lots of stylisms of the Big Band era. Definitely not recommended for dancing, however.

ED 108 REDWINGS The Redwings Band

Sheeps Hill, Roxburgh Castle, Bucksaw Reel, Johnny Fetch
Sheeps Hill, Roxburgh Castle, Bucksaw Reel, Johnny Fetch
Your Wife Back

Fairly well played and danceable, except for the Bucksaw Reel cut. I, at least, am tired of the English version of "Up Jumped the Devil," and the rhythm on this cut is uncertain at times.

ED 109 THE GREENSLEEVES

Double Quadrille, Princess Royal, Arkansas Traveller.

A fairly good recording, but not up to this band's subsequent records. The tempos tend to be rushed, particularly in "Arkansas Traveller," and there are occasional dead stops at the end of a musical phrase.

ED 110 JIGS AND REELS The Greensleeves Country Dance Band

Jigs on side 1; reels on side 2.

A very good all purpose record. There is a list of suggested dances on the jacket, but one need not stick to these. The performance and recording are both good.

ED 111 DANCES FOR SWINGING CHILDREN The Greensleeves Band

Yorkshire Long Eight, Circassian Circle, The Flying Scotsman, Elsdon Circle.

Another good record, this one has the instructions for the dances on the jacket. Any of the tunes could be used for other dances as well.

ED 112 MORRIS DANCES OF ENGLAND Brian Heaton, Button Accordion

Shepherds Hey, Beaux of London City, Lads a Bunchum
(All Adderbury), and Fools Jig, (Bampton).

This recording fills a much needed gap. The sound is good, as is Brian Heaton's playing of the tunes.

ED 113

Washington Quickstep, Hunt the Squirrel, Portland Fancy, Speed the Plough.

This record is out now, but we haven't heard it yet. It should be in stock in a month or two.

REVIEWS

LET'S DANCE--COUNTRY STYLE

Ronald Smedley and John Tether

"Let's Dance--Country Style" by Ronald Smedley and John Tether is a valuable little book for anyone who acts as M.C. at dance evenings. The approach is from the point of view of a beginner teacher dealing with inexperienced dancers; however, even a truly experienced dance leader can benefit from some of the authors' suggestions; for instance, suggestions regarding the absolute basics, the way to handle a group, and the presentation of material are all excellent. Any teacher reading "Let's Dance" should find him/herself wondering, "Am I doing my job in the best possible way?" Perhaps as a result the book may prick some little bubble of self-satisfaction and stimulate the soul-searching that must go on continually if one is to be a good and vital dance leader.

If one has had some experience with country dancing then one can skim through the first three chapters. The comments on style, however, are worth noting, although not everyone may agree with the authors' description of how to achieve a good dance walk--an extremely difficult concept to put into words. The other suggestions are excellent, and, once again, are intended for the teacher with little experience about to handle a group of beginners.

Chapter 4, "The dances: and how to put them over" is full of sound advice. Note the "Golden Rules"--e.g. page 27, "Never count to the dancers. It turns them into a room full of plodders who never listen to the music, and whose brows become permanently furrowed by counting up to eight;" or, "never, NEVER get cross." After a description of most of the dances there is a heading, "Snags,"--a helpful analysis for the inexperienced teacher. For example, after introducing grand chain, the "snag" reads, "It only needs one bewildered dancer going the wrong way in the chain to throw everybody he meets into chaos....So, keep your eye open for what is known in the trade as the "riderless horse"-- the man or woman who, if they can go wrong, will."

The selection of traditional English country dances described in Chapter 4 is a good one. By our standards in this country today the four American Squares included seem rather old-fashioned, but that perhaps is because singing calls are

not used as much now as they were during the early days of the Square Dance "revival" here. (Our preference is for the prompting call that anticipates the dancers' movements and permits greater flexibility.)

There are other useful suggestions in this book--the handling of musicians ("treat them well!"), the use of P.A. equipment, planning and organizing an evening, publicity, etc.

This is a cheerful and encouraging book. It is to be hoped it may induce more people to take the plunge into dance leadership, with their eyes open to the snags and pitfalls awaiting them but with an appreciation of the rewards and satisfactions and a firm intention of doing a really fine job.

Genevieve Shimer

SONGS OF THE SAILOR AND LUMBERMAN

William M. Doerflinger

This is the revised edition of Mr. Doerflinger's book, first published in 1951 under the title Shantymen and Shantyboys. It is one of the most important collections of its kind and is of exceptional quality in many ways.

It is a large book--about 350 pages and contains some 150 songs. Many of the songs are familiar and were first published here, among them "The Alabama," "The Leaving of Liverpool," "Flying Cloud," "Hanging Johnny." And there are many more, equally fine but less known. Many of the songs have, of course, been collected in numerous other versions, and extensive cross references are given for each song to other collections and to background material in the works of other authors. One virtue of the new edition is that the notes and bibliography have been revised to include the material published since the first edition. With this meticulous scholarship and also the wealth of historical and cultural background material, the book is well suited to be a reference work for the scholar. But unlike many such works, the book is obviously put together with the idea that the reader will be interested in singing the songs in it. It is in this regard that the book stands apart from any other collection with which this reviewer is familiar.

To quote from Mr. Doerflinger's excellent introduction:

"In the more widely circulated collections...(of) sea songs, a very common, though not universal, practise has been to edit the words of songs; to regularize tunes and lines; to give tunes from the editor's memory rather than by accurate transcriptions of individual singers' actual performances. ...It results in a refraction of the actual art of the folk singer through the fallible memory and, perhaps, the conventional musical training of the sophisticated editor, who cannot, after all, be expected to share just the same feelings and attitudes, or the same folk habits in singing, as the ordinary man before the mast.

Careful transcription and the willingness to be an honest listener...are essential in order to preserve in print, if only imperfectly, those individual embellishments and vocal flourishes so often used by folk singers, especially shantymen, with such telling effect. Such embellishments--variations, grace-notes, unexpected stresses and holds, high breaks or "hitches"--...added remarkable life, color, and vigor to the art of shantying. Certain of these devices, indeed, are more or less commonly used in nearly all types of folk singing. It has been our aim to preserve them, in the transcriptions here presented, as fully as possible."

This aim has been accomplished in this volume very well indeed. The transcriber of the songs in this volume from Mr. Doerflinger's field recordings was Hally Wood. She obviously went about her task with remarkable depth of understanding and great love. As anyone who has tried to transcribe accurately the singing of a traditional singer, and who has been faced with the problem of what can and what cannot be notated, will tell you, the task is a formidable one indeed. In many collections it cannot be taken for granted that even the basic notes of the tune are accurately transcribed. Here too, Mr. Doerflinger's collection is outstanding.

The book is limited to songs of the sea and of lumbering because, as Mr. Doerflinger says in the introduction, these are the core of the folk music of the north-eastern quarter of North America. In these areas, however, it is one of the

finest collections available. For anyone interested in this music, either as a scholar or as a performer, this book is essential.

Jerry Epstein

QUICK TUNES & GOOD TIMES

Newton F. Tolman

This account of musicians, callers, and the music they use is based on Newton F. Tolman's fifty years of playing for square dances. It will be of particular interest to anyone involved in the current contra dance rejuvenation in southern New Hampshire, and anyone interested in the music of New England in general.

There is no doubt that everyone can find something in this book with which to violently disagree. Mr. Tolman certainly lives up to his promise in the Author's Note that "musicians, of whatever kind, are apt to be opinionated," and almost every reader will find one or more of his favorite dance tunes included in the list of poor tunes that would be better forgotten. Devotees of British music or dancing will be surprised, to say the least, to hear that "for the past two hundred years at least, reels and hornpipes have been interchangeable." Of course, this is true in most of New England. Although many of the musical opinions reflect a very narrow viewpoint, no one will question Mr. Tolman's authority on the proper playing of brakedrums.

In fact, the many anecdotes throughout this book are delightful. The writing style is almost on a par with the author's marvelous flute playing (hear him on "The Nelson Music Collection" available from C.D.S.S.). And the book, as a view of the musical world from the vantage point of Nelson, New Hampshire, is a pleasure to read and own.

Jim Morrison

CDSS CENTERS and REPRESENTATIVES

Folklanders Club
Tuscon, Arizona
Rep. Agnes Garner

The Carol Dancers
Altadena, Calif.
Rep. Mary Judson

San Francisco Center
San Francisco, Calif.
Rep. Thomas Kruskal

Sherwood Folk Dance Club
Denver, Colorado
Rep. Donald McCuskey

Dunham Center
St. Charles, Ill.
Rep. Mrs. P.S. Dickinson

Univ. of Chicago Country Dancers
Chicago, Ill.
Rep. Patricia Talbot

Berea College Country Dancers
Berea, Ky.
Rep. Miss Ethel Capps

Berea Adult Center
Berea, Ky.
Rep. James A. Grossman

Capers Club
Peterstown, W. Va.
Rep. Mr. and Mrs. Tully Larew

Hindman Settlement School
Hindman, Ky.
Rep. Douglas Duff

Western Ky. Univ. Center
Bowling Green, Ky.
Rep. M. G. Karsner

Baltimore-Washington Center
Silver Spring, Md.
Rep. Bill Warren

Boston CDS Centre
Boston, Mass.
Rep. John Conway

Minneapolis Country Dancers
Minneapolis, Minnesota
Rep. Mason Myers

Stephens College Dance Dept.
Columbia, Missouri
Rep. Mrs. P.S. Dickinson

Ridgewood CDS Center
Ridgewood, N. J.
Rep. Mary Fassler

Waldorf Country Dancers
Garden City, N.Y.
Rep. Joan Carr

John C. Campbell Folk School
Brasstown, N. C.
Rep. Lynn Gault

Kenilworth Kapers
Asheville, N. C.
Rep. Jerry Israel

CDS Center of Pittsburgh
Pittsburgh, Pa.
Rep. Jacob Wolhendler

Germantown Country Dancers
Philadelphia, Pa.
Rep. Hanny Budnick

Media Country Dance Center
Media, Pa.
Rep. Mary Montgomery

Pinewoods Morris Men
Rep. Karl Rodgers

Knoxville Country Dancers
Knoxville, Tenn.
Rep. Jonathan Sundell

Middlebury College CDS Center
Middlebury, Vt.
Rep. Paul Skrobela