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# THE COUNTRY DANCER

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## THE COUNTRY DANCER

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### ANY RESEMBLANCE IS PURELY COINCIDENTAL

A small item in the newspapers caught our eye the other day. It was an account of the latest type of square dancing being done around Kansas City these days... square dancing on horseback! It resembles regular square dancing except that the 'dancers' are mounted and a large field replaces the usual floor. The caller uses new verses adapted to equestrian style and, needless to say, must either be leather-lunged or must resort to a sound truck. Wonder how they manage thread the needle or the dip-and-dive for that matter?

### THE ICE OF TEXAS . . .

One thing leads to another -- our attention has been brought to the fact that in Dallas they square dance on iceskates. The Ice Skating Square Dance Club has recently opened at Fair Park. What next? On skis?

### PINEWOODS TIME IS HERE AGAIN

As we go to press it's a full house at Pinewoods, 120 strong. Country Dancers from the South, West, mid-West and East will be meeting once again in C Sharp for gay evening dance parties after a full day of classes in English country, morris, sword and square dancing. Old friendships will be renewed, new ones made as the spell of Pinewoods falls again and leaves its mark for another year on all participants.

## THE COUNTRY DANCE MUSIC (2)

by

Edward Tatnall Canby

(Ed. Note: This is the second and concluding article on our Country Dance music by Ed Canby. We welcome, and we are sure Mr. Canby does too, an exchange of ideas on any of the thoughts this and the preceding article may bring up among readers of THE COUNTRY DANCER).

Perhaps, to a musician, the most interesting aspect of the English tunes we dance to is the reflection in them of the development of European musical styles, especially of the gradual appearance of conventional major-minor harmony. It seems that most of the tunes we know were either composed or were "fixed" -- taken down and crystallized -- at a time when the new harmonizing process was right in the middle of its most intense struggle with the natural modal sense of unaccompanied melody. The struggle in music occurred largely at the end of the 16th century and on to the end of the 17th. Being an artistic struggle it produced not destruction but the opposite -- a wonderful store of technical "compromises" between modal and major-minor harmony that is one of the richest aspects of music of the time. Henry Purcell, for example, was a great master of a kind of modal harmony that later became so unfashionable as to seem crude and uncultivated to the ears of the 18th century and even the 19th.

Now that we, in turn, have broken far away again from strict major-minor tonalities -- into dissonant scales and harmonies -- the music of the 17th century suddenly has become meaningful to us. Pioneers like Cecil Sharp and R. Vaughan Williams in England reflected this -- instead of "forcing" old melodies into major or minor keys and adding sharps or flats to "kill" the modal flavor -- they cherished it instead and found modern ways to harmonize the old tunes in the modal spirit that they were felt in, back in the 17th century.

Thus most of our dances, both composed tunes and traditional ones, reflect varying degrees of compromise, technically, in the splendid 17th century fight between harmony and modality. Almost all, you will note -- and this is their glory -- sound complete *without* harmony. Clearly most were intended to be self-sufficient. Only a few sound thin and unsupported without the accompanying chords, and those, no doubt, were the citified, dancing-master tunes, composed with accompaniment in mind, not the older tunes of the real folk. (Note that few American tunes of any sort are sung *without* harmony -- America was settled mostly after the age of harmony was upon us. The still uncrystallized state of our folk melody has allowed it to adapt itself freely to harmonic accompaniments).

Some English tunes, as we have them, are clearly in 16th century form. Such tunes as *Sellenger's Round* are extraordinary examples of the new and vivid harmonic battle that was then, so to speak, frozen in the act. *Sellenger's* is neither in the key



of C or of G but balanced somewhere between; today we would naturally harmonize the "B" music in G (with its F#) all the way through but as it was heard in the 16th century -- and as CDS dancers hear it played -- the F# holds off until the very end. There is even an F major chord just before the D major chord that has the F# in it -- thus showing clearly enough that the melody then still was heard as a "mixolydian" mode tune (G to G, white notes only), that the idea of modulating to the dominant key was not as rigidly fixed as it later came to be. No doubt the F# was a "modern" alteration of the time. *The Maid Peeped Out At the Window* is another such -- written usually with the G signature, yet sporting a colorful F natural all the way through. The instrumental music of that time is full of such effects and of tunes like this -- in fact *Sellenger's Round* is well known in a set of keyboard variations with the same harmonies that we hear in the dance version.

Others of our tunes apparently "date from" -- that is, their present fixed versions were crystallized in -- a slightly later period. 17th century music rapidly combined harmony and notably the idea of changing keys, with the sense of the modal scales. Again, though it was a constantly changing "compromise", the musical results were tremendously valuable. When we hear an elaborate dotted rhythm, a strong harmonic cadence or better, several, at different levels; when we find sequences (harmonic patterns repeated at different levels and in different 'keys'); when we find notes that anticipate a harmony a beat or half beat ahead of time -- we smell the middle and late 17th century. *Mr. Beveridge's Maggot* is a (probably) late example of such a tune, undoubtedly a composed one. It is purely harmonic, full of sequences, of places for instrumental trills, dotted figures, with the typical 17th century cadence figure at the end of the "B" music. An earlier (and less purely harmonic) one is *Confess* -- the raised notes (D#) in the tune show that harmony was necessary to it -- but the sudden change to D-natural in the "B" music is typical of this in-between, part-harmonic, part-modal period. Another one, more of a tune in itself but full of both the characteristic syncopated "Scotch snap" of 17th century music and the feeling for change of key, is *Step Stately*. It starts in the minor and goes (in the "B" music) to the familiar relative major -- but still, it isn't a "modern" tune by any means, what with its modal sounding lowered seventh (F in the key of G minor). Still another is *Childgrove*, with very modal tendencies yet with what seems a typical 17th century cadence, a la Purcell, at the end of the "A" music.

Of course we must understand that these harmonic or modal effects can't "prove" an anonymous tune to be of a particular period without fail -- far from it. Some tunes, like some people, just are more easily adaptable; some of them seem stubborn and unable to bend lithely towards the newer pulls of harmony. Some of them got most picturesquely tangled up in the attempt to adapt to instrumental accompaniment and the results (again paradoxically) were often most beautiful. Such tunes as the *Merry Conceit*

and *Dull Sir John* are wonderful examples of this -- try to harmonize them yourself on the piano and you'll find out quickly what I mean! Numerous older tunes, however, were somehow temperamentally suited to harmony from their beginning (the beginning perhaps being pre-history) and are very easily harmonized in a straightforward major-key manner. *Oranges and Lemons*, *Fandango* and *The Old Mole* are such easy-going, easily harmonized tunes, that seem to be ageless, of no one particular period.

Finally, there are those tunes from the late 17th century or even the 18th century or later, which seem to have been almost entirely assimilated into the new major-minor harmony, with scarcely a trace of the old modal feeling left (there is so much of it in the 17th century harmonies). *Hunsden House* might mark the beginning of this period, a certain awkwardness in the chords of the "B" music shows that the tune came first -- not the harmony, and the 'Scotch snap' as in *Step Stately* is late 17th century style. Though the music clearly moves from the 'tonic' to the 'dominant' (if we should use those terms at all) you'll note that there are no sharps or flats in the tune itself -- all that comes in the accompaniment. More straightforwardly instrumental are such tunes as *The Comical Fellow*, with its perfectly harmonic "B" music sequence, moving from one key to another. *Orleans Baffled* is even more instrumental and harmonic, with, not only the rather elaborate instrumental melody but even a repeat of the "theme" in the dominant key, verbatim! Plus a fine harmonic sequence much like that in *The Comical Fellow*. And note, both melodies, unlike *Hunsden House*, are full of accidentals (sharps and flats), indicating perfectly clearly the harmony and the key-change.

Perhaps I'm a bit unwise in writing the above -- for instead of protecting myself by a session of heavy research into the actual history, as known, of these songs, I'm taking a long guess purely from the sound of the music. No doubt some ingenious CDS member, versed in C.D. history, will point out boners! But I warn again, in advance, that (1) tunes tend to show not their origin, but the state of music at the time the version we have was crystallized; and (2) many tunes that would seem to have been actually composed at a given period are, in truth, newly "composed" versions of older, often far older, tunes; if not that, they may be unconscious reminiscences of an old tradition. Composers were human then as now and not at all averse to borrowing sound coin. As a final defence, let me remind that not a few current advertising jingles, no doubt copyright by the composer, are "borrowed" from well known ancient English tunes. "Pepsi-Cola hits the spot" is obviously (though maybe the "composer" didn't realize it) none other than "Do You ken John Peel"; "Reuben, Reuben" has been used in at least two New York area jingles.

Maybe some of us should start "composing" some new dances -- after a good, long session with the old ones. Might produce some interesting modern wrinkles!



## THE COUNTRY DANCE SOCIETY OF AMERICA

This year has been one of real growth for the Country Dance Society, for out of the World War as well as more local upheaval, it has emerged stronger and more closely knit than ever before. This has been well demonstrated by the response of the membership to the revised constitution over which a special committee and the Executive Board have struggled for two years or more. It was not alone the almost unanimous vote in favor of it that was gratifying, but the fact that many of the members were so interested in studying it that they sent in valuable criticism and suggestions. These latter are being given careful consideration and will be acted upon in the near future.

The main aim in this revision is to provide a method for greater expansion of the work of the society. To do this on a long range basis it has been necessary to arbitrarily divide the country into regions with subdivisions into districts and centers. Some of the members felt that in doing this the society was burdening itself with a lot of unnecessary machinery now and that it would be wiser to wait until the demand came for it. But it is not as burdensome as it seems.

When the Director was on tour, two years ago, she was asked often by dance groups how they could affiliate with the C.D.S. To say to a group of dancers in California or Colorado "Oh, just pay your dues and join the society" was a rather nebulous affiliation, with headquarters some 3,000 miles away in New York.

As it is planned now, the country will be divided into 12 regions which will be subdivided into as many districts as are necessary to keep them workable. Any group wanting to affiliate will become a center in the particular district in which it is located. Each center may send a representative to district meetings and the districts will send representatives to the regional meetings. The final tie-up will then be between regional directors and the National Council. No center need lose its identity by this affiliation. They will all have equal representation in their district and through their district, and region, will receive the benefit of the help and support of the C.D.S.

With such a foundation to build upon, the Country Dance Society of America can and will become an indestructible institution.

—Dr. M. Stanley-Brown

## THE MOUNTAIN FOLK FESTIVAL FOR ADULTS

The first Mountain Folk Festival for Adults is being planned under the sponsorship of the Recreation Committee of the Council of Southern Mountain Workers and the Country Dance Society of America. The Festival is tentatively scheduled to open with a folk-dance party on Friday night, November 11, 1949. It will continue on Saturday, November 12, with morning and afternoon sessions featuring group dancing, singing and recorder playing and will end with a folk-dance party on Saturday night. The Festival will be held at a central location, at Lincoln Memorial University, Harrogate, Tennessee.

### *Purpose:*

The Festival has been planned to help meet the great need for creative recreation among adults in the Southern Mountains. Folk dancing and singing of the proper kind not only help individuals to grow but also build community spirit. The Mountain Folk Festival, which has been held annually for fourteen years, has succeeded in creating wide interest by suggesting specific dances and songs to be learned and by giving a climax to the entire year for the two or three hundred people who come from all parts of the Southern Mountains to dance and sing together. But that festival is primarily for high school and college students. Its success, as well as the equally successful efforts of the English Folk Dance and Song Society in promoting adult festivals in England, suggested that a festival for adults might well stimulate in an older group an interest in our rich mountain heritage of dance and song and give this now neglected group the fun of non-commercial, non-competitive recreation.

### *Leadership:*

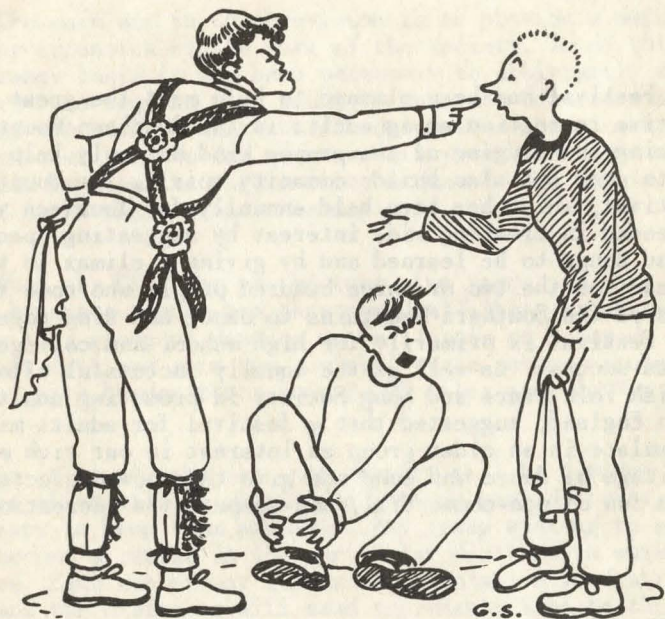
The dances and songs which will be selected for this festival will be simple, and ample time will be given for everybody to learn them. Anyone who has attended the Christmas Dance School at Berea or the Short Course at John C. Campbell Folk School will be quite able to instruct a group of beginning adults in the festival material. This will give people who haven't previously led groups an opportunity to do so. If you need help, write any member of the committee listed below, and perhaps someone near you can be found to guide and advise you.



All persons 21 years old and older are invited to participate. Leaders are urged to bring equal numbers of men and women if possible. Although this festival is primarily for people living in the Southern Mountains, others interested are welcome.

*What Dances, Songs, and Recorder-Music Will be Used?:*

For a long time recreational leaders in the Council have emphasized dances and songs from three traditions: American, Danish and English. The Adult Festival will also emphasize these traditions.



MORRIS MOMENTS : "TRUNKLES"

(Mayhem seems to be the dominant theme this season. Our artist, Genevieve Shimer must be running into some pretty violent characters but, for security reasons, she would reveal no names!)

BEREA COLLEGE

The Mountain Folk Festival held at Berea in April was an unusually happy occasion. So many people said "This is the free-est Festival." It just seemed that way. The singing was fun, the dancing exhilarating. The crowd of around two-hundred dancers, somewhat smaller than in 1948, was able to fill the Seabury Gymnasium floor without overcrowding. The striking thing was that the more advanced dances like *Fandango* and *The Bishop* found practically everybody joining in and doing right well. One point of particular interest was the Winlaton Sword Dance ...and it was a lovely sight to see so many girls doing a nice job with *Bacca Pipes*.

The group leaders at the annual business meeting voted to cooperate fully with The Country Dance Society in the new plan of organization as may relate to the Southern Highlands.

—Frank H. Smith

BOSTON CENTRE

The last of our monthly parties took place on the grounds of Wellesley College on June 18. After a picnic supper under the trees we found the turf of the playing field excellent for English favorites such as *Queen's Jig* and *Rufty Tufty*, and only darkness sent us into the gymnasium. The announcement that our devoted friend and pianist Mrs. Brown, had been made a life member of the Centre was received with surprise by her and enthusiasm by the dancers. It was pleasant to have with us May Gadd and Betty Sheinwold from New York and Doris Aldridge from Washington. Miss Gadd introduced us to an amusing ninepin dance, and Miss Aldridge sang for "Brownie."

The week end of June 24-27 at Pinewoods Camp saw a capacity crowd. It was fun to welcome dancers from New York and New Haven. The camp opened with supper Friday followed by a party at C Sharp for all dancers. Saturday morning the classes started: three in Morris, followed by four in English country. After swimming, luncheon and a rest period, there were more classes, rapper and long swords, Kentucky running set and American squares. All classes were gratifyingly attended. Dinner over, Miss Gadd spoke of the plans of the National Society and Norman Singer made a plea for national members. There was time for singing led by the inimitable Doris Aldridge before the crowd streamed to S Sharp for another gay party. A volunteer orchestra under the direction of Elise Nichols played for several dances. Sunday followed a similar program. The camp broke up Monday morning.



The success of this camp was not achieved without hard work. John Lof headed the committee in charge who, with other volunteers, got the camp in order. The well-thought-out program was under the direction of Louise Chapin, assisted by May Gadd, Duncan Hay, Bob Hider and Genevieve Shimer. Mrs. Brown, Elise Nichols, Constance Wilkes and Melville Smith provided inspiring music. Mrs. Conant's thoughtfulness and skill were constantly manifest in the smooth arrangements and delicious food.

So ended our 1948-49 season. But committees are already at work laying plans for next year.

—Marjorie Hurd

#### COUNCIL OF SOUTHERN MOUNTAIN WORKERS

Miss Edna Ritchie, our Itinerant Recreation Leader, is working this summer with the 4-H Club Camps in North Carolina. Her schedule for next fall is almost filled. She will have as her assistant Miss Mary Clare Milligan, holder of the Smith College Workshop for 1949-50.

Because of the growing interest of communities, our first Festival for Adults will be held in connection with our Recreation Conference November 11, 12, 1949 at Lincoln Memorial University, Harrogate, Tennessee. Folk dance parties will be held Friday evening and all day Saturday.

The four Regional Festivals will be held as usual in the Fall. More and more groups gather for a day at a central point and dance together.

A group from various parts of the Southern Highlands danced at the Craftsman's Fair of the Southern Highlands during the last week of July, at Gatlinburg, Tennessee. Three times each day of the Fair visitors had an opportunity to see some of the authentic dances of this area and were invited to participate.

—Florence Goodell

#### LEXINGTON CENTER

Not much news from the Lexington Center during the summer as we adjourned the last week of May, and the members are widely scattered. However, those of us still here have been dancing informally with the summer folk dance classes at the University. Some of our members attended the session at Brasstown, some are at Long Pond and three of us will be at Paul Kermiet's camp near Golden, Colorado. We are all full of enthusiasm and plans for a great Center this coming season.

—Imogene Cravens

#### NEW HAVEN CENTER

I hope that everyone in our group has got an exceptional amount of this year's dancing. It started off with a bang in the fall, with a plea for more dancing than ever, advanced as well as regular. Late in June we were still having one more meeting and all doing what we at least call "advanced" dances. We have particularly enjoyed ones like *Amarillis* and *My Lady Cullen*.

In addition to the English dances, which we have all taken turns teaching, we have done some Scotch ones, taught by Donald McKay, who is over here for a couple of years to study Chemistry; some running set figures taught by Rufus Bellamy from Maine and some squares called by Roy Peak of Denver.

Sixteen of us went to the festival in New York; and for the first time another New Haven team appeared there too: a dozen girls from the Gateway School. The school is very active in folk dancing, as well as letting the New Haven Center rent its gym. We hope to welcome it shortly as an organization member.

—Roberta Yerkes

#### CLEVELAND COMMENTS

SCENE: A board meeting of the Cecil Sharp Club of Cleveland.

TIME: July 19, 1949; 5:30 P.M.

PLACE: Room 500, the headquarters of Adult Education, Cleveland College, Western Reserve University.

MEMBERS PRESENT: Betty Biehl, Ruth Levitt, Hildegard Pekar, Lillian Pekar, Nettie Resnick, Olive Whitworth.

\* \* \*

RUTH (Chairman): Now we come to new business. I have a note from the editor of *The Country Dancer* asking for news for the summer issue. What shall we do about it?

OLIVE: Our regular pattern of club activities is rather dull, classes, meetings and parties.

BETTY: But, that's what we do. We haven't done anything unusual this year.



LILLIAN: Really, Betty, we did have something new and highly stimulating in our chairman's report on her attendance at the New York Spring Festival on May 7th, the very night that our own final party was held.

HILDEGARDE: Yes, you recall how at the annual dinner meeting on June 7th we all sat on the edge of our chairs and plied Ruth with questions. We all felt that, at last, we, too, were part of this large group of joyful dancers so many miles away.

RUTH: Would that interest these people whose leaders were all present at the festival?

LILLIAN: That's all right. They were there enjoying themselves, but surely, they would like to know how much it meant to you coming as a stranger into their group.

RUTH: Help me out, then. Recall what there was in my report that made such an impression upon you.

NETTIE: Remember, you told us that you waited for your friend in the hall of Barnard College. Your spirits soared in anticipation of a delightful evening as you watched the gaily dressed men and women eagerly arrive on the scene.

BETTY: From what you told us your first impression must have been more than justified during the evening. You told of your dancing, singing and chatting with friendly strangers.

HILDEGARDE: Don't forget the expert demonstration by the festival dancers, the wonderful music and the interesting introductions of national leaders and callers from other parts of the country.

LILLIAN: How about the Cake Bearer and the splendid exhibits and the raffle?

NETTIE: I'll remind you of May Gadd's clever and informal "emceeing." And always you were saying "It was such fun."

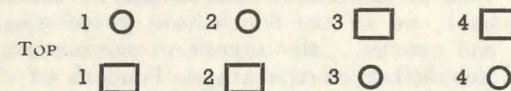
RUTH: Yes, you bring it all back. It was not an exhibition. It was participation from start to finish--even in the response to May Gadd's call for help in taking down the attractive decorations. It was my dream of an evening of dancing for all. I wish each one of you could have had this experience.

—Ruth Levitt

## DERRY DOWN DERRY (A Cumberland Reel)

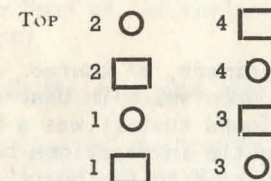
The following dance was collected by Miss Kathleen Munford while in New Zealand from Mr. Ryan who had formerly lived in Cumberland. It has appeared in "English Dance and Song" and with their kind permission we are reprinting for the readers of The Country Dancer.

For four couples of which the first two are improper.



Any good reel tune may be used. *Mrs. MacLeod of Rasaay* and *The White Cockade* will be found suitable. Polka steps unless otherwise indicated. Numbers indicate an eight bar phrase.

1. Hands eight to left and back (slipping).
2. Each file the straight hey.
3. Single cast led by 1st man and 1st woman returning up center in pairs (arms linked behind).
4. 1st couple cast to their left; 2nd to their right; 3rd to their left; 4th to their right returning up center in lines of four, giving:



5. Each group of four the square hey, partners facing.
6. Partners pivot (4 bars). Opposites pivot (4 bars). Waltz hold.
7. Thread the needle, arch by 1st couple, 3rd man leads.
8. Thread the needle, arch by 3rd couple, 1st woman leads.
9. Thread the needle, arch by 4th couple, 2nd man leads.
10. Thread the needle, arch by 2nd couple, 4th woman leads.
11. As in 5.
12. As in 6 finishing by all facing down.
13. 4th couple followed by 2nd couple cast to their left while 3rd couple followed by 1st couple cast to their right, returning down center in couples in the order 4th, 3rd, 2nd and 1st.
14. Single cast led by 4th man and 4th woman.
15. Each file the straight hey.
16. Hands eight to left and back (slipping).



## RECENT EVENTS IN THE SOUTHERN HIGHLANDS

We at Berea College have held our first Recreation Workshop, combining not only music with dancing, but also puppetry, story-telling, pottery and informal dramatics.

It is true that at the Short Course and at the Christmas Country Dance School, we in the South have given a minor place to drama, puppetry and crafts...the important business of dancing has always held the center of the stage. Readers of "The Country Dancer" will comment, "Well, that is good." As a hopelessly enthusiastic folk dancer myself, I will agree that for the Christmas School, the dance and song program should prevail...and, of course, that goes for Long Pond.

An experiment was undertaken at the Recreation Workshop: does a combination of dance and song with imaginative arts like spontaneous dramatics, story-telling and puppetry, plus crafts such as pottery, weaving, or wood-carving, really have any significance? Or is it simply a matter of grouping together a few things that people may like to do in leisure hours? That was something we wanted to explore without setting up what May Gadd warned us to avoid, namely, the inauguration of "just another recreation workshop."

The results of the experiment, of course, are tentative. One needs a long experience upon which to base conclusions. So let's put it like this: we found that it was a happy and spirit-releasing experience. The subtle interactions between work with the hands in molding clay "nearer to the heart's desire" and singing and dancing are significant. The art of telling a story may be described as shaping words, somewhat in the manner of a ball of clay, into an artistic design. A release of spirit, as all dancers know, comes from the free expression of the body in the dance; a similar bodily freedom is, or may be, called forth in spontaneous dramatics. Puppetry flits like a bird in and out of the realms of drama and story-telling on the one hand, and crafts on the other. And so the verdict of this writer would be that if students and staff alike have a sort of childlike attitude, so that they are able to let themselves go in all the areas of a Workshop, the experiment some day may turn out to be something out of this world.

—Frank H. Smith

## RECORDS

Shackleton's Music Store, Lexington, Kentucky now has the following HMV records in stock. Others are on order.

### English Country Dance Tunes

- B. 9279: Galopede & We Won't Go Home Till Morning Folk Dance Band
- B. 9480: Ruffy Tufty; The Maid Peeped Out; If All The World Were Paper; The Black Nag Folk Dance Band
- B. 9481: Scotch Cap; The Boatman; Oaken Leaves Folk Dance Orchestra
- B. 9482: Queen's Jig & The Comical Fellow Folk Dance Band
- B. 9483: Jenny Pluck Pears; Shepherd's Holiday; Parson's Farewell Folk Dance Band
- B. 9484: Mage on a Cree; Hey, Boys, Up Go We; The Merry, Merry Milkmaids Folk Dance Band
- B. 8687: Newcastle & The Old Mole Folk Dance Band
- \* C. 1264: Christchurch Bells & Flowers of Edinburgh Folk Dance Band
- \* C. 1265: Sage Leaf & Childgrove Folk Dance Band
- B. 8685: Flowers of Edinburgh & Hunt the Squirrel Folk Dance Band
- B. 9519: Double Lead Through; Over the Hills to Glory Billy Kimber (Concertina)
- B. 9540: The Huntsman's Chorus; Kendal Ghyll; Meeting Six George Tremain (Melodeon)
- B. 9568: Turn Off Six (Tune: Soldier's Joy) & Brass Nuts George Tremain (Melodeon)
- B. 9569: Belfast Hornpipe & Rickett's Hornpipe Square Dance Band of the English Folk Dance and Song Society

### English Morris and Sword Dance Tunes

- B. 9520: Rodney; Rigs of Marlow; Beansetting; 29th of May Billy Kimber (Concertina)
- B. 9539: North Skelton & Boosbeck Long Sword Dances George Tremain (Melodeon)
- B. 9672: Bacca's Pipes & Headington

### Scandinavian Dance Tunes

- B. 2710: Napoleon & Tantoli Folk Dance Band
- B. 2711: French Reel & Swedish Masquerade Folk Dance Band
- B. 8839: Little Man in a Fix; Sextur; Gallopink Folk Dance Orchestra
- B. 8840: Feder Mikkell; Varsovienn; Mallebrok; Lot is Dead Folk Dance Orchestra

\* 12" records \$2.00 each. Other records are 10" at \$1.45 each.

Shackleton's also carries all American Square Dance Albums and single records. Address inquiries to Miss Barbara Kilpatrick.