

LAST POST

notes and news

HERE'S TO OUR READERS

E. D. and S. must have some of the liveliest and most helpful readers in the world. Our Letters section is regularly bombarded with material—to such an extent that try as we will, we can only print a small proportion of the letters received each time. As soon as we started Songs under the Microscope, our readers responded with ample queries and comments on songs to ensure that it became a regular feature in the magazine. Articles, dances and songs also come in regularly. Our latest feature, Customs Club has almost been forced upon us by the items that have been sent in recently on local customs. We already have sufficient in hand for the next issue, and no doubt other contributions will start arriving now that the series has been launched in this issue. Here's to our readers—God bless 'em. May our postbag continue to reflect the interest which so many readers obviously take in the contents of the magazine.

WATCH THIS SPACE

These are some of the articles and features lined up for future issues of E.D. and S. **THE MODERN DANCING MASTER, Part 2.** Frank Rhodes. **JEAN CARIGNAN—TRADITIONAL FIDDLER.** John Evans. **WITH BULLET AND HOOK AND BOW.** John Paddy Browne. **WHERE HAVE ALL THE (LIVERPOOL) BUSKERS GONE?** Glyn Hughes. **AN IRISH COLLECTION.** Liam de Noraidh. **THE BALLADRY OF NORTHUMBRIA.** Laurie Charlton. **THE WELCOME SAILOR.** Michael Yates. **ROSY FAIR?** Michael Grosvenor Myer. **FOLK MUSIC AND THE COMPOSER.** Michael Dawney. **FOLK MUSIC IN NEW ZEALAND.** Des Rainey. All of these will appear in time, but obviously with a quarterly magazine, each issue of which has to reflect several aspects of the folk scene (song, dance, music, etc.), it will take a long time to publish them all. Special issues planned include **WEST COUNTRY FOLK MUSIC** (probably January, 1971) and **THE PUBLIC FACE OF FOLK.** Don't go away! And perhaps one day we will have a 100 page monthly magazine.

THE WORLD GROWING GREEN

Dave Calderhead is running a concert at "The House" in April (see advertisement on page 44) entitled "The World Growing Green." Timed for the period before most of the big festivals, it will provide the folk song world with an opportunity to see and hear some of the slightly less well known singers such as Robin and Barry Dransfield (although they have had lots of good press lately), The Songwriters and Folk Process. Is it possible to run a successful concert at Cecil Sharp House and make a profit? Dave believes that with a budget of about £200, it can be done—providing he has a full house. It promises to be one of the best concerts this Spring, so tell your friends!

TOO MUCH "GLOOM"

A reader has sent us a cutting from a newspaper reporting that a South London publican has given notice to the folk club which used his pub every Saturday night, as his other regulars complained that the songs were—wait for it—too gloomy! He commented "people coming out of my Pub with mournful expressions could not be allowed to affect my business."

DANCES OF THE MEDICIS

The Summer School for Historical Dances (1300-1600) under the direction of Nathalie Dolmetsch and Marie-Louise Carley will be held at St. Paul's College, Cheltenham, from Aug. 8th-15th. The special study this year will be the Dances of the Medicis in the second half of the 16th century. These dances give a fascinating picture of peasant dances which, becoming fashionable, fused with Court dances, to be incorporated in dance suites. Particulars from Miss M. L. Carley, 35 Lower Street, Haslemere, Surrey.

FOLK RECIPE—EGG FLIP

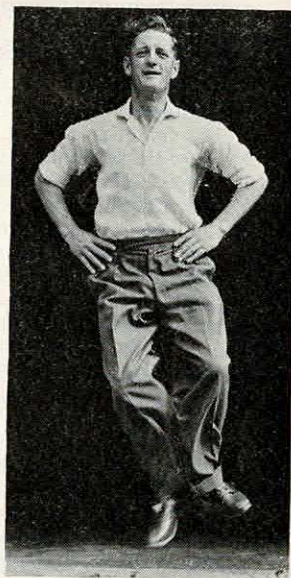
1 quart of ale. 1 quart of porter (or stout). Mix and place over the fire until it creams only. Add ½ pint of gin, plus two wine glasses of good rum. Add 5 eggs well beaten with sugar to taste. Mix the ale with the eggs and spirit pouring it backwards and forth. Return to the fire but do not boil. Use a little nutmeg or cinnamon. (From The Bush Music Club Newsletter, Sep., 1969. Those Australians!).

MYSTERY PICTURE

Several readers wrote about the instruments in the old photograph on page 123 of E.D. and S., Winter/Christmas, 1969, issue. As space is short this time, we will print their comments in the next issue.

NORMAN ROBINSON

Norman Robinson, who died on January 1st, was a descendant of the family of dancing-masters of that name who practised in Westmorland and North Lancashire for the best part of a century. Norman's great-grandfather was Joseph ('Old Jos') Robinson, of Lakeside, who ran dancing classes from about 1860 until about 1905. 'Old Jos' taught the Lakeland style of step-dancing in his classes, and it is entirely to him and his family that we owe the preservation of this style today. 'Old Jos' was followed by his sons, Stainton and Alfred, and in turn Stainton was followed by his son, 'Young Jos.' Norman, who was taught by his uncle 'Young Jos,' was one of the best step-dancers I have seen.



I first met Norman in 1960 at his home in Grange-over-Sands, when I was collecting information about dancing in the Lake District. He had not at that time been dancing regularly, but he had all of his grandfather's and uncle's steps at his toe-tips. He was extremely keen to pass these on, and over many visits he gave me the greatest assistance in learning the steps that he knew. Subsequently, he began to dance again and to teach locally, and I can remember what a thrill it was to come into the square at Flookburgh one frosty night and to hear the rattle of clogs coming from the village hall.

His dancing became more widely known from his exhibitions at dance festivals all over the country, from Aberdeen to the Royal Albert Hall, and his death will cause a sad gap in future festivals. Those who knew him more intimately will miss him, not only for his dancing, but also for his wide knowledge of the Lakeland and its people, and above all for his enthusiasm and kindness.

T. M. FLETT.

Folk? Lor!

HOW TO TALK TO MORRIS MEN. Second instalment. Heard during a Festival on the Isle of Wight: First elderly lady to second ditto, as Morris Dancers approached from different directions: "Here are some of those Morris Dancers. They're quite mad you know."

(From F. Tanner, London).

PERHAPS EVEN A DRAWBACK?

"Girl guitarist required. No previous experience necessary." (Advertisement in provincial newspaper).

WELL, AT LEAST THEY SPELT SHARP RIGHT!

"... and her companions in the folk trio have been invited by the Cecil Sharp Folk Song and Dance Society to take part in their New Year Ceilidh—one of the highest honours in the folk world." (From a report in a Middlesex newspaper).

THROUGH A GLASS DARKLY

"We represent the English Dark Fong and Soak Society..." (Heard on a Eurotrip by J. B. Blomfield).

ALL IN A DAY'S MORRIS

"The result is one of the most dynamic dance routines ever filmed. But as film technicians and extras burst into spontaneous applause when shooting ended, Van Dyke and the twenty male dancers who performed the routine simply breathed a hefty sigh of relief—and counted their injuries. For the dance performed with flailing seven foot bamboo sticks filled with quarter-inch brass rods for extra weight was also one of the most hazardous ever filmed. During two weeks' rehearsals and four days' shooting, the casualty list recorded four sprained ankles, one broken nose, a pulled spleen, eighteen sets of well-rapped knuckles and a score of bruised and battered shin bones..."

(The Manchester Evening News of March 21, 1968, commenting on the making of Dick Van Dyke's film "Chitty Chitty Bang Bang" which includes a dance inspired by English Morris).