

# SQUARE DANCES WITH CALLS

FOLKWAYS RECORDS FW 8825 VOLUME 1

M  
1450  
C639  
S773  
1960

MUSIC LP





Life on the Ocean  
Circle Three and Under the Arch  
Divide the Ring and Allemand Right  
Star in the Center and Chain for Four  
Right Hand Gent with the Right Hand Round  
Lady and Gent Go Seek and Promenade  
Swing Your Own and Promenade the Corner  
Bobby Shaftoe  
Right Hand Up and Left Hand Under  
Round the Outside  
Dosido and Star  
Dip and Dive  
Birdie in the Cage

Square Dances called by  
N. Roy Clifton, with  
Fiddle, Accordion,  
Piano and Percussion

Recorded by Edith Fowke

DESCRIPTIVE NOTES ARE INSIDE POCKET

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# SQUARE DANCES WITH CALLS

SQUARE DANCES CALLED BY N. ROY CLIFTON, WITH FIDDLE, ACCORDION,

PIANO AND PERCUSSION

RECORDED BY EDITH FOWKE

Life on the Ocean Wave  
Circle Three and Under the Arch  
Divide the Ring and Allemand Right  
Star in the Centre and Chain for Four  
Right Hand Gent with the Right Hand Round  
Lady and Gent Go Seek, and Promenade

Swing Your Own and Promenade the Corner

Bobby Shaftoe

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Round the Outside, Dosido, and Star

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## HONOUR YOUR PARTNER

### INTRODUCTION

by Edith Fowke

The lively music of the square dance is perhaps even more popular in Canada than in the United States. In some parts of the country square dancing has continued uninterrupted since pioneer days; in other regions it was revived during the depression when money for other forms of entertainment was lacking; and in still other parts it has shown a sharp upswing since World War II. I myself first learned to square dance when I was teaching in a country school in Saskatchewan in the 'thirties, and since the war my husband and I have gone to various square-dance groups in and around Toronto.

I have heard quite a few callers, and I think that Roy Clifton is the best I've come across. Certainly we always enjoy ourselves at any dance where he is calling, and I hope that through this record many others will be able to share our enjoyment.

Roy has lived in Canada all his life, except for four years in England as a child, during World War I, and three years in New Zealand, where he studied at Auckland University College. He first began calling when he was in Timmins, a mining town in northern Ontario, some twenty years ago. For four years he served as Educational Secretary of the Consumers Cooperative Society there, and during that time he attended the National Cooperative Recreation School in the United States, then under the direction of Neva L. Boyd.

Since the war, Roy has been teaching school, and calling for square dances in his spare time. The Coleman Square Dance Group, whose members come largely from the suburbs of north-eastern Toronto, has been meeting regularly every winter for the last ten years. Some of the musicians heard on this record usually accompany Roy at these dances, and he has tried to develop callers from among the group itself. For one breakdown each evening, three members of the group do the calling.

The numbers were recorded in the Cliftons' home in Richmond Hill, a town some twenty miles north of Toronto where Roy is now teaching. The performance reproduces as closely as possible the way he would call at a dance. One difficulty he found was in timing because at a dance he automatically adjusts his calls to the speed of the dancers: if they get behind he slows up or throws in an extra swing to allow the laggards to get back to their places.

The dances have been arranged so that the six numbers on each side make up two break-downs. The tunes are all familiar square-dance melodies except for the one heard

on Side II--Band 4: "Verner's Jig", which was composed by the accordianist Verner Mikkelsen. It seems to be fairly common for good square-dance musicians to make up their own tunes: in the Peterborough area of Ontario I found that one of the most popular tunes is "Sullivan's Reel", composed by old-time fiddler Tom Sullivan of Lakefield.

Roy has been interested in collecting dances from old-time callers and has tried to incorporate as much indigenous material as he can in his repertoire. As he explains in his notes, some of the changes are ones he has worked out himself: that is, he has developed the particular pattern by combining the traditional movements in slightly different ways. And of course, like most good callers, he has developed his own pattern--the little rhyming couplets that incorporate the directions. Traditional callers naturally develop their own changes and pattern, and Roy has chosen to follow their example rather than depend upon the many books of standard calls. Nor does he call a change exactly the same way each time: which explains why you will find slight discrepancies between the words of the calls as printed and as recorded. He also has a habit of varying the directions for the break just enough to keep the dancers on their toes.

While the basic square-dance steps are much the same all over North America, there are many local variations in both dances and calls. Roy feels that in recent times there has been too much of a tendency to identify square dancing with the west and use western calls even in eastern communities. For example, many callers in eastern Canada and New England will call the dance known as "The Texas Star"--overlooking the fact that the same dance pattern was known on eastern farms when buffalo herds were still roaming in Texas: its name then was "Star Promenade with the Right Hand Lady". In an attempt to preserve the eastern tradition, Roy prefers to use only the type of dances and calls which are indigenous to Ontario and New England.

These calls are intended for dancing: they should present no difficulty to any reasonably experienced group. Even beginners should be able to follow them if they first study the directions for each dance. I would suggest that before trying the breakdowns, the group should read through the whole booklet: most terms are explained in the notes as they come up. Any movements that are unfamiliar should be practiced before starting the dance.



## NOTES ON THE DANCE

by N. Roy Clifton

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- The contents of these notes are copyright, 1958 by N. Roy Clifton.
  - The tune, VERNER'S JIG, heard on Side II, is an original tune and is copyright 1958 by Verner Mikkelsen.
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### STYLE

The calls on this record are in the Eastern Manner, that is, the style of calling found in Ontario and in the New England States. As compared with Western square dancing, certain movements are not found in it (such as the Western Dosido), certain terms are not used (such as allemand thar), some classes of dance are more commonly found (such as opposite couple dances), and the music is played more slowly (the range of tempo is from M.108 to M120--roughly the range of Scottish Country Dancing; while Western music may go as fast as M.144).

### CALLS

All three types of call are to be found on the record:

1. PROMPT calls, in which the words tell the dancer what movements to do, and nothing more (such as ROUND THE OUTSIDE, DOSIDO, and STAR).
2. PATTER calls, in which the instructions words are embedded in a matrix of riming verses, like raisins in a cookie (such as BIRDIE IN THE CAGE).
3. SINGING calls, in which the instructions words are embedded in riming verses that run continuously throughout the change (such as BOBBY SHAFTOE).

### CLASSES

In my notebook, I arrange the changes I call into nine logical classes (all but one of which I break down further into sub-classes).

In square dancing, the number of movements a person or couple can do without others is fairly small, so a person or couple must leave their home place to do a movement somewhere else with another person or couple. The natural name for this is a visit. If the visit is made by a lady or gent alone, I call it a ONE VISITOR change (Class I: example, CIRCLE THREE & UNDER THE ARCH).

If the visit is made by a couple, the change is a VISITING COUPLE one (Class II: examples, ROUND THE OUTSIDE, DOSIDO, & STAR; and BIRDIE IN THE CAGE).

The next four classes are variations on the visiting theme, in each of which the notion of a visit grows less and less clear. One couple visits two other couples at the same time, and all move across the set and back on the same path (Class III: example, DIP AND DIVE).

A CUMULATIVE VISIT (Class IV: example, BOBBY SHAFTOE) also involves visiting more than one couple, adding a couple at a time, so that the same movement is done first by two couples, and then by three, and lastly, by all four.

In DIVIDE THE RING changes (Class V: example, DIVIDE THE RING AND ALLEMAND RIGHT) the movement that is done on the visit is always the same--the visiting couple go between the dancers visited, which takes them outside the set entirely, from where they each go back home in opposite directions.

In OPPOSITE COUPLE changes (Class IV: example, LIFE ON THE OCEAN WAVE), two opposite couples make a visit at the same time. Since neither would therefore be at home when the other arrived, the movement is done in the centre of the set en route.

In the last three classes, hardly any trace is left of a visit. The square is transformed into a LINE (Class VII: example, RIGHT HAND UP, LEFT HAND UNDER), into one line or two, which vary in length from three to eight

dancers; or into a LONGWAYS formation, as for the Virginia Reel, (Class VIII); or into ROUND forms (Class IX: example, STAR IN THE CENTRE AND CHAIN FOR FOUR), like stars or circles. These last three give the impression of coming from a different source than the first six.

### ORIGIN

A caller is often asked, "Is that one of your own changes?" Now, the scope for originality in square dance calling is limited. Any dance made up must fit into one of the nine traditional classes listed above; and the movements that make it up are given: so there is no scope for invention here. All the caller may do then, is to re-combine some of the given movements into a new sequence, with what ingenuity he can bring to it. In making up words, he may fill in the spaces around his prompts with a jelly of patter, in one of two possible metres, and using the limited number of words that rhyme with three, four, chain, right, and so on. If he is ambitious, he may write, to some tune he likes, a set of verses, in which to set his instructions.

Within these modest limits, I may claim Circle Three and Under the Arch, Round the Outside, Dosido, and Star, Bobby Shaftoe, Lady and Gent go Seek and Promenade, and Star in the Centre and Chain for four, as original changes. It must be remembered of course that with many callers in the field, and the common material we all work with, that the fancies of other callers may, unknown to me, have been reaching out in the same directions.

After calling for a number of years, it is hard in some cases to remember to what extent a variation of a common pattern is original. Cut off Six and Allemand Right is one of these. I know I added the elbow turn. Beyond this I would not go. And so in Swing your Own and Promenade the Corner, I know that the patter (like that in Cut off Six and Allemand Right) is mine. I am sure the movement cannot be, for the pattern is a very simple and obvious one.

Life on the Ocean Wave is a traditional singing call, to which I have restored for the promenade the original music of the tune, for which other music is commonly substituted, and added a jingle to go with it.

The remaining four are strictly traditional or Old-time calls, in the form in which they are most commonly heard, but in each case with some patter of my own, or openings less commonly heard with them.

### THE BREAKDOWN

With us, the breakdown is a group of three changes, all danced with the same partners, without break except for a brief pause. Convention requires certain kinds of change to be called for a first, second, or third. The Canadian Old-Time Square Dance Callers Association distinguishes them by the number of dancers who are active. A change with one active would do for a first; an opposite couple or visiting couple dance would do for a second; while a dance in which all were active would be proper for a third. This gives a climax of activity to the breakdown. One old-time caller however told me that his only distinction was that he always called to music in 6/8 time for the first and second change, and to 4/4 for the third change. This also has a climactic effect, since 6/8 is a leisurely tempo, and 4/4 much more vigorous.

I have taken the freedom to combine both these criteria in the present four breakdowns. In all, I have used a 6/8 music for the first, and 4/4 for the third changes. I have used Opposite Couple and Single Visitor changes only in second and first changes, but I have used a Cumulative Visit in a second, and Visiting Couple as a third change. In general, however, I have tried to place lengthier or more complicated dances, or those with the more vigorous tempi in the third changes. By this time, the dancers have gained confidence on simple dances and are ready for something harder; and if the dance is long and exhausting, it is the last, and after it is over, they may rest.



# Side I, Band 1.

## LIFE ON THE OCEAN WAVE

### change

The two head ladies cross  
And by the gent you stand

The side two ladies cross  
And give the gent your hand

Now honour on the corner  
And honour your lady true

Swing your corner once or twice  
And promenade her too

(During the promenade) Now walk your lady home  
Save her from the foam

Carry her back to shore  
As the spray and the tempest roar

REPEAT three times more

### break

Allemand left your corner  
The right you give your own

Right and left and meet your lady  
Promenade her home

(During the promenade) Row your lady home  
Splash across the foam

The rain will pour, the tempest roar  
The surf will dash upon the shore

### change

The head two gents across  
And by the lady stand

The side two gents across  
And kiss the lady's hand

Allemand left your corner  
And allemand right your own

Swing your corner once or twice  
And promenade her home

(During the promenade) Now walk your lady home  
Save her from the foam

Carry her back to shore  
As the spray and the tempest roar

break: as before

### description

The two head ladies change places, keeping to the left as they pass. Then two side ladies do the same. Each gent bows to his corner lady, and then to his partner, he swings his corner lady not more than twice, and then promenades that corner lady around the set back to his home place, as his new partner.

In the second half of the change, the two head gents change places keeping to the left, and then the two side gents the same. Each gent does an allemand left with his corner lady, and then an allemand right with his partner. He then returns to his corner lady, swings her not more than twice, and promenades her once around the set, back to the position from which he began the promenade, that is to say, the head or first gent, having crossed to the third place, will promenade once around, and end in the third place from which he began it.

The break is of course an allemand left with the corner, and a grand chain to the right (counterclockwise for the gent).

# Side I, Band 2.

## CIRCLE THREE AND UNDER THE ARCH

### opening

Honour your ladies  
Corners address

All join hands  
And away to the west (1)

Swing when you're home

### change

Head gent  
Lead to the right

Circle three

Under the arch  
Across the set (2)

Circle three  
And under again (3)

Take your lady  
On to the opposite

Circle four  
And under again (4)

Lady go right  
And the gent go left

Circle three  
Go under and swing (5)

Six go round  
And round the ring (6)

### break 1

Dosido  
Your corners all

Dosido  
Your partners all

Allemand left  
Your corners all

Right to your lady  
Grand chain

## ONE VISITOR

Tune: The Gentle  
Shepherd

REPEAT from / to //

for 2nd, 3rd, and 4th  
gents leading out

ending each time with  
a different break

### break 2

Dosido  
Your corners all

Dosido  
Your partners all

Left grand  
Chain

### break 3

Dosido  
Your corners all

Right to your lady  
Grand chain

Meet your girl  
With an elbow twirl

Grand chain  
With an elbow twirl

### break 4

Dosido  
Your corners all

Swing your partner  
Dont let go

Swing her till she  
Tells you whoa

### description

- (1) All eight join hands with their neighbours, and circle left once around.
- (2) The head gent goes right, and joins hands with the second couple, and circles three with them until he is on the outside facing in, at which point he goes under the arch formed by the other two, breaking hands with them, and goes into the centre and across the set to the fourth couple. The second gent turns his lady under his arm and on to his right side, as the two turn to face the centre again.
- (3) The head gent does the same movement with the fourth couple.
- (4) The head gent now takes his own lady by the hand, and the two of them join hands with the third couple, circle four, until the heading couple are facing the centre. They go under the arch of the third couple into the centre, breaking hands with the third couple.
- (5) The lady goes right to the fourth couple, and the gent goes left to the second couple. Each circles three as before, and goes under the arch into the circle.
- (6) The head couple swings in the centre while the other six dancers join hands, and circle once to the left until home, when all take their places for the break.

(continued next page)



# break

These are based on the common movements of dosido, allemand, and grand chain. Less common are the Left Grand Chain, which is done as the common or Right Grand Chain, with the exception that it is begun by each gent's joining left hands with his corner lady, instead of right hands with his own, and the gent moves clockwise around instead of counterclockwise (and the lady correspondingly). Grand Chain with an Elbow Turn is done as the Grand Chain, except that instead of merely joining hands with each lady, and passing her by, each gent hooks elbows with her (right and left alternately), and makes one full turn with her before disengaging, and joining the opposite elbow with the next lady's.

Side 1, Band 3.

## DIVIDE THE RING AND ALLEMAND RIGHT DIVIDE THE RING

opening Tunes: Cotton-Eyed  
Honour your ladies Joe & Big  
Corners address John McNeil

Four ladies  
Star by the right

Gents go right  
On the outside ring (1)

Swing when you're home

change  
Head couple  
Cut away six

Lady go gee  
And the gent go haw (2)

Allemand right  
Your partners all

Allemand left  
On the corners all

Back to your lady  
With an elbow twirl (3)

And promenade all  
With the corner girl(4)

I Brand new passenger  
Same old shay

Down the centre  
In the same old way(5)

REPEAT from // to ///

II Brand new passenger  
Same old track

Down the centre  
And the same way back

REPEAT from // to ///

III Brand new passenger  
Same old ride

Down the centre  
And back outside

REPEAT from // to ///

### break 1

Swing on the corner  
Like swinging on a gate

Swing your partner  
Don't be late

REPEAT from / to ///  
for 2nd, 3rd, & 4th  
couples leading down  
the centre

### break 2

Swing with the opposite  
Round like an O

Swing your partner  
Don't be slow

### break 3

Swing on the right  
But not too long

Now your partner  
That's all wrong

### break 4

Swing your partner  
High and low

Swing her till  
she tells you whoa

## description

- (1) All four ladies take a step into the centre, join right hands each with the opposite lady, and they make two full circuits, which brings them home. At the same time, the four gents move right (counter clockwise) in single file around the outside of the ladies' star.
- (2) Head couple goes down the centre, through the third couple (who separates to allow this) outside the square. The lady goes right and the gent left, around the square, to their home place.
- (3) When the head couple are again home, all four gents turn to face their ladies, and do an allemand right with their partners. Then all gents move towards their corner ladies, join left hands with them, and do an allemand left with the corners. Then all gents return again to their partners, hook right elbows with their partners' right elbow, and make a half turn, which leaves each gent facing his corner lady.
- (4) Each gent takes his corner lady in promenade position, and promenades her once around the set back to his home place.
- (5) The head gent now goes down the centre and cuts off six, with his former corner lady now as his partner, and does as before.

Side I, Band 4

## STAR IN THE CENTRE AND CHAIN FOR FOUR

## ROUND

opening  
Honour your ladies  
Corners address

Tune: Little  
Burnt  
Potato

Head four  
Dosi four (1)

Side four  
Dosi four

change  
Ladies forward  
Form a star (2)

Back by the left  
But not too far (3)

Allemand right  
Your partners all (4)

Now left hand up  
And form a star (5)

Back by the right  
And meet your partner

Allemand left  
Your partners all

And four gents  
Chain (6)

Chain the gentlemen  
Home again

break  
Dosido  
Your corners all (7)

Dosido  
Your own wee doll

Two hands  
To your corners all (8)

Two hands  
Your own wee doll

And left grand  
Chain (9)

Turn her a half  
When you meet your lady(10)

Chain back  
By the way you came

change  
Gents go forward  
Form a star

Back by the left  
But not too far

Allemand right  
Your partners all

Now left hand up  
And form a star

Back by the right  
Meet your partner

Allemand left  
Your partners all

And four ladies  
Chain

Chain the ladies  
Home again

break  
Dosido  
Your corners all

Dosido  
Your own wee doll

Allemand left  
Your corners all

Allemand right  
Your own wee doll

And left grand  
Chain

Meet your lady  
Break and swing (11)

Promenade  
Your lady home (12)

(continued next page)



# description

- (1) Each of the two head gents (first & third) does a dosido in the centre with his opposite lady. In dosido, each walks around the other without changing the way he faces throughout, keeping to the left as they approach, and moving clockwise, and backing into place.
- (2) Ladies all move into the centre, join right hands, each with the opposite lady, and move clockwise in a star.
- (3) All make half turn, join left hands in the same way, and return.
- (4) When home, each lady joins right hands with her partner, does an allemand, and goes back into the centre.
- (5) This time the left hand star is first, and the return is with the right.
- (6) After joining left hands with partner, in the allemand left, the four gents now join right hands across the centre in a star. Four Gents' Chain, however, merely takes them across the set where they join left hands with the opposite lady, make a full turn, and go back into the centre to join hands with the other gents in a right hand star again, and with another half circuit of the set, go back to their partners with their left hands, and walk around their partners till in place.
- (7) Dosido. See (1) above.
- (8) Join both hands with the lady and walk around and back to place as in the Allemand. This is not a traditional movement.
- (9) Left Grand Chain - Done as the Right (the more usual) Grand Chain, except that the gent begins it by facing his corner lady, and joining left hands with her, and continuing in that direction, instead of facing his partner, and joining right hands with her.
- (10) Turn her a half &c When the gent meets his partner, halfway round the Grand Chain, with right hand joined, he does an allemand, which turns him round to finish the Grand Chain in the direction opposite to that in which he started.
- (11) When the gent meets his partner, halfway round the Grand Chain, he stops the Chain movement, and swings her.
- (12) Promenades are done counterclockwise, unless otherwise directed.

Side I, Band 5.

## RIGHT HAND GENT WITH THE RIGHT HAND ROUND ONE VISITOR

### opening

Honour your ladies  
Corners address

Tune: Ragtime  
Annie

All join hands  
And away to the west (1)

East I mean (2)

Swing your lady  
High and low

Swing her till  
She tells you whoa

### change

Head lady out (2nd, 3rd, 4th)  
To the couple on the right

And the right hand gent (3)  
With the right hand round

Partner left hand  
Round

Opposite gent  
With the right hand round

Partner left hand  
Round

Left hand gent  
With right hand round

Partner left hand  
Round

### break 1

Birdie in the centre (4)  
Seven in the ring

Break that ring  
And all eight swing

### break 2

Birdie in the centre (5)  
Seven in the ring

Bird hop out  
And the crow hop in

Break that ring  
And all eight swing

### break 3

Birdie in the centre (6)  
Seven in the ring

Now crow go too  
With a great big swing

Six go round  
And tie 'em with a string

Allemand left  
On the corners all

Right to your lady  
Grand chain

### break 4

Birdie in the centre (7)  
Seven in the ring

Bird hop out  
And the crow hop in

Birdie to the centre  
Swing your crow

The rest join hands  
And away you go

Allemand left  
On the corners all

Allemand right  
Your partners all

And left grand  
Chain

### change

Head two ladies  
Out to the right

REPEAT from / to //

/// Ladies to the centre (8)  
There you swing

Six go round  
In a great big ring

Break that ring  
/// And all eight swing

Side two ladies  
Out to the right

REPEAT from / to //  
and from /// to ////

### description

- (1) Circle left for eight.
- (2) Circle right for eight.
- (3) The visiting lady joins right hands with the second gent, does an allemand with him (that is, she makes a half turn around him, he moving around her at the same time, hands joined, so that she ends up facing back the way she came) and goes back to her partner. She joins left hands with her partner, does an allemand, and goes back into the centre again to visit the opposite gent. And so on.
- (4) The visiting first lady now goes into the centre, while the remaining seven dancers join hands, and circle left around her. She may stand, circle in place in the opposite direction to the circle, or walk around the circle in the opposite direction, just inside the circle seven. When all are home, they swing.
- (5) As in (4), except that for half the time, first lady and first gent change places, the circle hesitating no longer than necessary for the gent to leave it, and the lady to join it in his place.
- (6) As in (4), except that the first gent is called for half the time to leave the circle, to join and swing his lady in the centre, as the other six continue the circle left. Allemand left and grand chain are added.
- (7) This combines the three preceding. First the visiting lady is in the centre, then her partner, then both are there, swinging. Allemand left and right, and Left Grand Chain are explained elsewhere.
- (8) Now both head and foot lady lead out at the same time, and do the movements as done by each lady alone before. When crossing to visit the opposite gent, they should keep to the left in passing.



all join hands and circle



step right back



circle up four



bow or honour



LADY AND GENT GO SEEK AND PROMENADE  
(CIRCLE THREE & THE LADY GO ROUND  
CIRCLE FIVE & THE GENT GO ROUND  
CIRCLE SIX & PROMENADE ROUND)

CUMULATIVE VISIT  
Tunes: My Love is  
But a Lassie  
Yet, and  
Pea Soup Reel

opening

Honour your ladies  
Corners address

Ladies four  
To the centre fall

Four gents  
To the centre fall (1)

Take your partners  
Promenade all

change

First couple out (2nd, 3rd, 4th)  
To the couple on the right

Circle four (2)

Circle three  
And the lady go round (3)

Circle five  
And the gent go round (4)

Circle six  
And promenade round (5)

On the next and  
REPEAT from // to // (6)

On to the last and  
REPEAT from // to // (7)

break 1

Allemand left  
On the corners all

Right to your lady  
Grand chain

break 2  
Allemand left  
On the corners all

Right to your lady  
Grand chain

Meet your lady  
Promenade

break 3  
Allemand left  
On the corners all

Right to your lady  
Grand chain

break 4  
Allemand left  
On the corners all

Right to your lady  
Grand chain

Meet your lady  
Promenade

Promenade everyone  
You know where

Sit her down  
On a rocking chair

description

- (1) All four ladies take three steps into the centre, and close their feet on the fourth beat. Then three back to place. After them, the four gents do the like.
- (2) First and second couples join hands in second couple's place, and circle once around to the left.
- (3) First couple being now again with backs to the fourth couple, the first lady drops out of the circle, which rejoins, and continues left as a circle three, while she moves around outside it to the right (counterclockwise).
- (4) The first lady has gone round the three, and is again standing in the centre (and her partner in the circle three has again reached the centre beside her). She turns, so as to place the second couple on her right, the third couple on her left, and the odd (fourth) couple behind her. She joins hands with the second and third couples to circle five to the left, while her partner drops out to go right (counterclockwise) round outside the circle.
- (5) When the first gent, going round outside, comes to the fourth couple, he stops. As his partner comes round towards him in the circle five, he takes her out, and turns her to his right in promenade position. Fourth couple now takes the first lady's place in the circle (now six) which continues to the left, as the first couple promenades outside it.
- (6) When all are back in their home places, first couple leads up to the third couple, and does as before.
- (7) When all are in home place, first couple leads up to the fourth couple and does as before. A caution seems to be necessary here. In joining the circle five, the lady, after turning round, should have the fourth couple on her right, and the second on her left. This is just as she has always done

before.. She must always have her back to the odd couple, since they take her place in the circle six, and by placing her back to them before the circle five, she thus cannot avoid placing herself in the position they would properly have in the proper order of couples around the square. However, there is a natural temptation, with the empty first place, for the first lady to assume her own proper place in the circle between the fourth and second couples. This she must resist.



SQUARE SET



HONOUR CORNERS



ALLEMAND LEFT



PROMENADE



SWING YOUR PARTNER



GRAND RIGHT



DOSIDO



Side II, band 1.

SWING YOUR OWN AND PROMENADE THE CORNER OPPOSITE COUPLE

opening Tune: Haymakers  
Honour your ladies  
Corner address Head two ladies (5)  
Chain  
Ladies four (1)  
Star by the right Side two ladies  
Chain  
The gents go right  
In single file Chain them back (5)  
On the head  
Ladies twice  
Around the glade Chain them back  
On the side  
When you meet (2)  
You promenade Right and left back (4)  
On the head  
change  
Every girl (3)  
And every boy Right and left back  
On the side  
Swing your partner Every one (3)  
Jump for joy Of every two  
Take your corner Swing your lady  
Promenade How do you do  
Every maid (3)  
And every man Take your corner  
Promenade  
Swing your partner Every one (3)  
High as you can Of every pair  
Take your corner Swing your partner  
Promenade Everywhere  
Right and left through (4)  
On the head Take your corner  
Promenade  
Right and left through Swing her  
On the side When you're home

description

- (1) Four ladies join right hands, each with the opposite lady, to form a star. In this formation, they move complete circuits clockwise, while the gentlemen move counter-clockwise outside the star in single file, one behind the other. All should reach their places about the same time.
- (2) In promenade position (gent's left hand holding the lady's left, his right hand holding her right, his arm passing behind her back) all couples move once around the square to their home places.
- (3) Each gent swings his partner. He then promenades his corner (left-hand) lady once around the square back to his home place, with the corner lady for a new partner.
- (4) In a Right and Left Through, opposite couples change places, moving towards and through one another, the lady of each couple passing between the gent and lady of the other couple. When each couple reaches the opposite couple's place, and before turning, the gent crosses behind his partner to her other side, so that she is now at his left side. If both turn round now to face the centre (lady going right about, and the gent left about), the lady will now be where she should be, on the gent's right. Right and Left Back is done in the same way, and brings couples back to the place from which they started.
- (5) In Two Ladies' Chain, each gent leads his lady forward, taking her left hand in his. The two ladies meeting in the centre, join right hands and pass by. Then they take the left hand of the opposite gent in their left hands. The gent places his right hand on the small of the lady's back, to help turn her around so that both face the centre once more.

Chain them back is done in the same way.

Side II, Band 2.

BOBBY SHAFTOE CUMULATIVE VISIT

opening Tune: Bobby Shaftoe  
Head four  
Dosi four  
Side four (1)  
Dosi four  
Promenade round the floor  
Bonnie Bobby Shaftoe  
(During the promenade) Bobby Shaftoe's bright and fair  
Kaming down his yellow hair  
He's my love for evermair  
Bonnie Bobby Shaftoe  
change  
Couple one lead out to the right  
Circle four with all your might  
Duck for the clam, but save a bite  
For Bonnie Bobby Shaftoe (2)  
Join your hands with an in and out  
Now once more with a gentle shout (3)  
Circle four and think about  
Your Bonnie Bobby Shaftoe  
Add the couple further on  
Six in a circle roll along (4)  
Duck for the clam because you're fond  
Of Bonnie Bobby Shaftoe  
Join your hands with an in and out  
Now once more with a gentle shout  
Circle six and think about  
Your Bonnie Bobby Shaftoe  
Add the couple further on  
Eight in a circle roll along  
Duck for the clam because you're fond  
Of Bonnie Bobby Shaftoe  
Join your hands with an in and out  
Now once more with a gentle shout  
Never shed a tear about  
Your Bonnie Bobby Shaftoe

break

- Now balance partners as you meet them (5)  
A pair of beats on both your feet and  
Promenade your lady sweet - O  
Bonnie Bobby Shaftoe

(During the promenade) as above

description

- (1) The head gent does a dosido with the foot lady, at the same that foot gent does a dosido with the head lady. The side four do likewise.
- (2) After one full circuit of the circle left, which bring the visiting couple inside facing out, the visiting couple takes three steps forward under the arched hands of the second couple, and three steps back, closing the feet together on the fourth beat in each case.
- (3) All four move towards the centre of the four, raising their hands (which have remained joined since the beginning of the circle left) up, as they go in, and lowering their hands as they move back again, four beats forward, and four beats back. This is repeated.
- (4) After one circle four to the left, the head gent breaks hands with the second lady, and admits the third couple into the space between them, thus forming a circle six. When an eight is formed later, the fourth couple is also admitted on the left of head gent, thus keeping all couples in their proper order around the set.
- (5) There are several varieties of the balance step to be found throughout the country. The balance that is done in your part of the country is the one that should be done, twice on each foot alternately. For those who wish to do the Southern Ontario

(continued next page)



balance step, here is a description:

On the count "and", tap the toe of the left foot in front and to the right of the right foot, at the same time raising heel of the right from the floor.

On the count "one", tap the right heel down on the floor, carrying the left foot back to place.

On the count "two", tap the left toe to the floor.

On the count "three", tap the left heel down on the floor, and take the weight of the body on the left foot.

During the count "four", the right foot is carried over in front and to the left of the left foot, ready to tap the left toe on the floor on the next count of "and", as the same is done again, with the feet reversed.

This gives a rhythm

"tat tat--tat--tat" pause "tat tat--tat--tat" pause  
and 1 2 3 4 and 1 2 3 4

The gent leads the lady on his left under the arch of the hand he has joined to the lady on the right. Each lady thus passes from one side to the other of him. As he lets go of each lady, he should give each a slight twirl, his right-hand lady counter-clockwise, and his left-hand lady clockwise, to set them facing the centre, and to help them back into place at either side of the gents who last time were standing alone.

The moment the ladies have moved into line with the new gent, without hesitation, he takes their hands, and sweeps them forward, and repeats the Right hand up movement with them. There should be no standing, but a continuous flow until all are home.

Side II, Band 3.

RIGHT HAND UP, LEFT HAND UNDER LINE OF THREE

opening

Honour your ladies  
Corners address

Tune: Flop-Eared Mule

Four ladies  
Star by the right

Circle four

Back by the left

(1)

Leave that lady  
Home alone

(4)

Promenade all

Forward up two  
Fall back two

change

Head couple  
Out to the right

Forward up six  
Fall back six

Four

Circle four

Right hand up  
And the left hand under

times(5)

Leave that lady

(2)

break  
Allemand left  
On the corners all

Circle three

Take that lady

(3)

Right to your lady  
Grand chain

description

- (1) The four ladies step forward, join hands, each lady with her opposite, take four steps forward (clockwise); and then turning right hand about, take four steps back counterclockwise, each joining left hand with the opposite lady.
- (2) The head couple join hands with the second couple, and make one full circuit, after which the head gent leaves his partner on the left of the second gent to form a line of three in the second couple's place.
- (3) The head gent joins hands with the third couple, and as a circle three, they make one full circuit, after which the head gent takes the third lady on to his right.
- (4) Head gent and third lady join hands with the forth couple, and as a circle fourth, they make one full circuit, after which the head gent returns to his home place.
- (5) Forward up two: starting with the left foot, the two gents take three steps forward to the centre, closing feet on the fourth beat, then the same back, starting with the right foot.  
Forward up six: the two lines of three do the same as the two gents, the gent in the middle of the three, taking the hands of the lady at each side, and leading them forward.  
Right hand up, &c.: Each gent in the threes raises his right hand (joined to that of the lady there) in an arch, as he leads the lady out in front of him. At the same time, he leads the lady on his left out in front of him too, the ladies thus facing one another.

Side II, Band 4.

ROUND THE OUTSIDE, DOSIDO, AND STAR VISITING COUPLE

opening

Honour your ladies  
Corners address

Tune: Verner's Jig

Head four  
Circle four

Star by the right  
And round you go

Side four  
Circle four

(1)

Back by the left  
And don't go slow (5)

change  
Head couple  
Forward and back

Head couple  
Allemand right

Same couple  
Allemand right

Separate  
Go round alone (2)

Separate  
Go round alone (2)

Dosido eight  
When all are home

Dosido  
When you meet your own (3)

break  
Dosido  
Your corners all

Head two ladies  
Dosido

Right to your lady  
Grand chain

Head two gents  
Go dosido (4)

REPEAT for 2nd, 3rd,  
& 4th couples.

description

- (1) The first and third couples step into the centre, join hands, and make one full circuit to the left, and then fall back into place. The second and fourth couples do the same.
- (2) The head couple join right hands, which leaves them facing the proper way to continue round outside the set, gent going left or clockwise, and the lady right.
- (3) Head couple meet behind the third couple, and dosido.
- (4) Third lady and gent each turn in place, which brings first and third couples arranged lady and gent alternately in a circle of four at the foot of the set. The two ladies dosido in the centre of the circle of four, and then the two gents do likewise.
- (5) The two ladies join hands (right), and the two gents also, across the centre of the four, to form a star, which moves about four steps clockwise. Then left hands are joined in the same way, and the star moves counterclockwise.  
After this, the lady and gent of the third couple each turn in place to face the centre again.



DIP AND DIVE VISIT ACROSS THE SET

opening Tune: First Western  
Honour your ladies Change  
Corners address

Four ladies  
Star by the right

change  
Head couple  
Lead to the right

Circle a half (1)

Inside over  
The outside under (2)

Dip and Dive  
On the ocean wave

All the way there  
And all the way back

All the way back  
On the same old track

On to the next  
Circle a half

Inside over  
The outside under (3)

On to the last  
Circle a half

description

- (1) Circle a half places the visiting couple on the outside facing in, and the side couple on the inside facing out.
- (2) The couple facing out breaks hands with the other couple, raises the joined hands between them into an arch. The visiting couple keeping hands joined go under the arch into the centre, and keeps on across the set to meet the fourth couple.  
The visiting couple raises their hands in an arch as they approach the fourth couple who go under the arch and into the centre, and keep on across the set to the second couple.  
This movement goes on until the second and fourth couples are back home, and the visiting couple is in the centre. In all cases the couple approaching from the centre raise their hands in an arch, and the couple entering from the outside go under the arch. When a couple reaches the outside of the set, the gent turns his lady counterclockwise under the arch of their joined arms, and on to his right, facing again into the centre as they do this.
- (3) On visiting the opposite or third couple, the movement is the same, except that when the visiting couple goes under into the centre, there is no couple in head place to do a crossing movement with, so they merely move on to visit the fourth couple, to do the movement, as when they began the visit in (2) with the second couple.

The calling in this change is fairly close. It is suggested that at first dancers leave out the swing at "Now you're home/ Swing your own". When the dance is known better, there will be time for one or two turns before the break. The swing is here to give fast sets something to do till slow sets catch up.

On the other hand, do not worry about being always a few beats behind the call. A call for a movement is normally given a few beats before the movement before it is finished, so that there will be the least amount of pause to break the flow of one movement into the next.

BIRDIE IN THE CAGE

opening  
Honour your ladies  
Corners address

Four ladies  
Circle left

Four gents  
Circle left

All eight  
Circle left

Swing when you're home

change  
Head couple right  
And circle four

Circle four  
Busy as a bee

Birdie in the centre  
Circle three (2)

Bird hop out  
And the crow hop in (3)

If he wont hop in  
Then kick him on the shin

Crow hop out  
And circle four (4)

Right and left through  
And on to the next (last) (5)

REPEAT from / to // with 3rd,  
and then fourth couples

break 1  
Allemand left  
On the corners all

Allemand right  
Your own wee doll

Allemand left  
On the corners again

Right to your lady  
Grand Chain

REPEAT from / to ///  
for 2nd, 3rd, & 4th couples

description

- (1) All four gents step into the centre, join hands, and circle once to the left, and fall back to place. Ladies do the same. When the ladies break hands, gents step forward into the gaps, and all do a circle left for eight.
- (2) After the circle four by first and second couples, lady 1 breaks from the circle into the centre, where she stays, standing still or circling in opposite direction to the circle left, now continued by the three, who have rejoined hands.
- (3) The head gent takes the head lady's place in the centre, as she takes his place in the circle three, which continues with as little break as possible. As to the way this is done, it is not possible to say more here than that it is best done, when lady in the centre and gent in the circle are facing, and by both rotating, one in, the other out, in the same direction.
- (4) The head gent takes his place again in the circle left.
- (5) When the visiting couple is facing towards the next couple to be visited, all four break hands, and

VISITING COUPLE

Tune: High Road to  
Linton

break 2  
Allemand left  
On the corners all

Allemand right  
Your own wee doll

And left grand  
Chain (6)

break 3  
Allemand left  
On the corners all

Right to your lady  
Grand chain

Meet your lady (7)  
Allemand right

Back to your corner  
Allemand left

Right to your lady  
Grand chain

break 4  
Allemand left  
On the corners all

Right to your lady  
Grand chain

Turn her a half (7)  
When you meet your lady

Chain back  
By the way you came

(continued next page)



- each lady goes forward between the gent and lady of the other couple, her gent moving forward too, but outside the other lady. Second couple turns to face the centre.
- (6) Left grand chain is explained in the notes to Circle Three & under.
  - (7) This is done when partners meet halfway round the grand chain.

#### RURAL DANCES IN PIONEER ONTARIO

"Bees were perhaps the most noted occasions of amusement in the rural districts in pioneer days ... Races, gymnastics, wrestling matches, feats of strength such as putting the stone and hurling the hammer, axemanship, and skill in handling recalcitrant oxen or horses provided amusement for many of the younger people at bees. They spent the evening in dancing while the older men and women who did not care to dance concluded the days work by conversation about their common interests--the crops, prices, local politics, and such news as had come from the Old Land.

"The dances or hops which almost invariably closed every bee were frequently held in the barn. Games and forfeits alternated with dancing and were frequently accompanied by much flirtation. Such kissing bees, like all other evils, are stated by some writers to have originated in the United States; although it may be said that in general these amusements were then considered quite innocent, whatever opinion might be held by later generations.

"Of all the amusements of early times, dancing was the most universal and appears to have given the greatest pleasure to the greatest number. The rhythmic beats of the war dance of the savage have been varied through the centuries into other types of sound, until many consider the jazz of today a reversion to type. The music supplied at dances was not, however, the all important matter in pioneer days: where a fiddler or a bag-piper was not obtainable the young people whistled, sang, or made music with a comb. In much of the dancing in the rural districts more exercise than grace was apparent. Waltzing was not generally popular, the square dance most in vogue. In the towns, dancing schools taught various fancy minuets and quadrilles, but the backwoods settlers were quite satisfied with the usual country dances. Scotch and Irish reels, four hand and eight hand reels, jigs, and hornpipes varied in popularity with the nationality of the participants.

"Above the noise of the dancing could be heard the scraping sound of the fiddle and the voice of the caller-off as he shouted "Salute your Partners", "Promenade All", or "Grand Chain". Some rustic dances called for equally rustic directions from the caller-off whose shouts "Balance to the next and all swing out", "Gents hook up, ladies bounce back", "Down the centre and chaw hay", usually exhibited more ingenuity than gentility. Among the popular dance music of pioneer days were prominent 'The Soldiers' Joy', 'Money Musk', 'Old Dan Tucker', and 'Pop Goes the Weasel'. The enthusiasm of the dancers usually increased as the night passed:

"The dancers hop and reel round, toes up and heels down, and turn to the right and left with one foot, and clap their hands and snap their fingers, and whoop, with ever-increasing heartiness. The fiddler gets inspired, plays faster and faster, his foot

keeping time on the big chest, making a loud hollow sound. The boys get around him, and every time he rises from his chair they move it a little nearer the edge of the chest. At last the excitement is at its height; up goes a whoop, and down comes the chair, fiddler and all, landing on Farmer M's head, and the heads of two or three others, bringing them to the floor in a heap. Soon order is restored, the fiddler starts again, and the fun goes fast and furious.

"While the barn was good enough for most rural dances, it became customary in some localities to hold dances in the dining-room--or in the ballroom over the driving shed-- of the country tavern. Guests at inns had frequently to vacate their rooms when a large dance was being held. The young men usually took up a collection among themselves to pay the expenses, while the girls brought the refreshments. An old soldier, a negro, or someone else in the neighbourhood who had a reputation as a fiddler, usually provided the music.

"A man who frequently officiated as fiddler at dances states that almost anyone was allowed to join in the fun, even if he was a stranger in the community. Once while he and his brother were travelling westward from Port Hope along the Kingston Road, they came to an inn where a dance was in progress, and, upon the invitation of the landlord, joined the party. Scarcely had they entered the room, 'when two girls came up and invited us to be their partners. (We did not wait for introductions in those days). The dance was the opera reel, with girls on one side and boys on the other in parallel lines. It was while holding opposite lines that the fancy steps were put in. My brother was one of the best fancy dancers I have ever seen, and after the girls saw how he could step it off we had no lack of partners for the rest of the evening. I sometimes served as fiddler at local dances, and even yet I can see the bright-eyed girls, clad in homespun, as they swing in the arms of the swains of long ago.'

"In the Huron Tract there were in the thirties, when it was in the process of settlement, dances in taverns which were by no means cheap: while the ladies paid nothing, a gentleman's subscription was about \$5, for which sum, however, he was entitled to bring with him a partner and a servant, and to be supplied with wine and other liquors, with tea and supper for himself and them". On producing a ticket anyone was admitted, whether strangers or not, and without any introduction. Before the dance commenced, (a solemn silence reigns, the gentlemen sitting on one side, the ladies on the other'; but once the dancing was under way all formalities were at an end, and the party seldom broke up before daylight."

--From Early Life in Upper Canada:  
By Edwin C. Guillet



## COUNTRY MUSIC ON FOLKWAYS RECORDS

OLD TIME & BLUEGRASS

by John Cohen

This is to serve as an introduction to one segment of the Folkways catalog which represents something of the seeds and sources for a dynamic aspect of American folk music which has found a voice in the cities and colleges in recent years. For the most part, this is mountain music derived from the rural south.

There is now an excitement about this music throughout the colleges and cities, amongst young people who are finding a voice in this music, and who are making it their own voice.

There are a great range of approaches to this music, and a great many styles involved; yet inherent in this movement is a desire to remain close to the traditional ways of playing the music.

The movement, diverse as it is, has taken on a structure which has its heroes, artistic leaders, legendary characters, a sort of language of its own, and several senseless confusions and stereotypes applied to it.

Much of the clamor about this music has come from banjo pickers & guitar singers who have brought the music to everyone's attention by their very enthusiasm. It is their excitement about the music which has communicated first. But there is much more to be heard and understood.

These spirited musicians are often 'put down' for being merely 'ethnic imitators' by the very same people who recognize that traditional folk music is the only aesthetically complete folk music to be heard.

Although it is relatively new in its present situation, this music is part of one of the oldest American traditions. It has its roots in the music of the early settlers, and has received fresh vigor over the years from developments within American culture which have introduced new sounds and new instruments to this tradition, as well as new rhythms and harmonies to accompany the changing social functions the music has performed.

It is part of an active and progressive tradition, yet it has always maintained a terrific sense of respect and preservation for its own past. In this way elements from years ago are still considered as significant to the present day music by those who perform and live with this music.

Within old time string band music, bluegrass and just home performances, are found trances of the old ballad styles of singing, of bagpipe and fiddle sounds from the British Isles, as well as sounds of the sentimental songs from the 19th century, minstrel stage songs, early Negro blues, rhythms from jazz as well as those now found in rock-and-roll.

One significant and important aspect of the current city trend towards this music is that it has presented a way to enjoy and understand the popular music, without sentimentality and without losing the perspective of culture as a whole. It is only in the nature of this perspective that the urban interest differs from the country tradition. This can neither be praised nor lamented, nor can it be overlooked. It must be recognized, for it is the basis upon which an intelligent approach can develop to the many ideas which are being encountered in the current investigation of folk music.

The importance of academic scholarship can not be denied: neither can an excited emotional involvement. It is only when folk music becomes just a form of entertainment, in the more commercial sense of that word, that it is being abused.

That the investigation has become more like an involvement of love or art, is to the credit of the investigators. If city people have found that country music is meaningful to them, then this is a genuine enrichment of their lives.

The more one gets involved in this music, the more one realizes the character of an old tradition at work, and the astonishing directness and simplicity in the approach of the traditional artist. An understanding of the music opens up the possibilities for us all to get the most pleasure and reward from these old songs, and from the people who sing them.

In various college campuses and cities now, folk music societies and festivals are emerging which incorporate active research with song collecting, concert producing, and music playing. At one school, on the event of a New Lost City Rambler concert, the folk music society increased its membership by 100, a panel discussion was held with university faculty and visiting musicians participating, a student string-band was formed, and a local Bluegrass band of country kids was 'discovered' and incorporated into the general university folk song scene. In addition to this, a regular publication was started. At another place, serious discographical research is being done and a record of rare re-issues of early hill music was released. Concerts are being produced employing traditional artists; this is no longer a unique situation. The University of Chicago Folk Festival, the Berkeley Festival, the Friends of Old Time Music, and the Ash Grove in Los Angeles, are all pointing the way towards an intelligent enjoyment of traditional folk music.

Within the Folkways catalog is a group of recording which present the scope and nature of the various facets of this music. Folkways has been consistent in its presentation of this music as it is traditionally and authentically performed. FA2951 (Vol. 1) - Ballads: 27 traditional ballads performed by The Carter Family, Clarence Ashley, Buell Kazee, Carolina Tar Heels, Furry Lewis, Charlie Poole with the North Carolina Ramblers, G. B. Grayson, The Masked Marvel, "Chubby" Parker, many others.

2 12-inch 33-1/3 rpm longplay records

FA2952 (Vol. 2) Social Music: 29 selections performed by Bascom Lunsford, Blind Willie Johnson, Carter Family, Sacred Harp Singers, Bunt Stephens, A Hunt's Ramblers, The Pep-Steppers, Cincinnati Jug Band, others.

2 12-inch 33-1/3 rpm longplay records

FA2953 (Vol. 3) Songs: 28 selections incl. East Virginia, One Morning in May, Sugar Baby, Mountaineer's Courtship, 99 Year Blues, K.C. Moan, Fishing Blues, etc., performed by Uncle Dave Macon, Blind Lemon Jefferson, Clarence Ashley, Cannons Jug Stompers, Carter Family, John Hurt, "Dock" Boggs, Stoneman Family, many more.

2 12-inch 33-1/3 rpm longplay records

The Anthology of American Folk Music FA 2951, FA 2952, FA 2953 This collection is a most comprehensive one, and gives an incisive look into the folk music current from 1927 to 1932 as recorded by the commercial recording companies of that time. Good representation of rural music, with many important artists represented, ed. and annotated by Harry Smith.

Vol. 1 Ballads:

Some Child Ballads, and many other old songs in the ballad tradition, sung as current and popular songs in 1927, etc.

Vol. 2 Social Music:

Dance music and religious music. Both white and Negro traditions. Many instrumental pieces.

Vol. 3 Songs:

Excellent collection of country songs and many blues. Important artists in this collection.

Clarence Ashley  
Buell Kazee  
Dick Justice  
Uncle Eck Dunford  
Burnette & Rutherford  
Conner & Young  
Carolina Tar Heels

Miss. John Hurt  
Furry Lewis  
Jilson Setters  
Eck Robertson  
Uncle David Macon  
Blind Lemon Jefferson  
Dock Boggs

Grayson & Whitter  
The Carter Family  
Kelly Harrell  
Frank Hutchison  
Charlie Poole  
Bascom Lunsford  
Jim Jackson  
Ernest Phipps  
E.V. Stoneman  
Blind Willie Johnson