

THE
HEMLOCK
COCK & BULL BAND



ALL BUTTONED UP

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PAUL MARTIN plays Acoustic Bass,
Dulcimer and Mandola.

JOHN MAXWELL leads on 'Needle-Cases',
and plays percussion
and washboard.

JEAN-PIERRE
RASLE leads on 'Berger,
Bergère', and
and plays Bagpipes,
Crumhorn,
Rauschpfeife, recorders
and Harmonica.

DAVE
WHETSTONE plays Melodeons,
Anglo-concertina,
Acoustic and Electric
Guitars.

1 POLKAS:
Donkey Riding, Buffalo Girls

2 HORNPIPES:
Portabello, Briggham

3 SONG/WALTZ:
Berger, Bergère,
Bourrée Berrichonne

4 JIGS:
Tit for Tat, Princess Amelia's
Birthday

5 SCHOTTISCHES:
Mon Rêve, William Irwin's
Quickstep

6 POLKAS:
The Cockade, Corn Riggs, The Twin
Sisters

7 SCHOTTISCHES:
Latrigg Side, The Dorsetshire
Hornpipe

8 SONG:
Needle-Cases

9 JIGS:
A Trip to Shorts, Lewis Castle

10 THE END
Huzza, Cock and Bull

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'The Cock' and 'The Bull' are two pubs in Stony Stratford, Bucks. Only two archways separate them, yet it is said that a story told in one would be altered beyond recognition by the time it was told in the other!

Dance to it or not, this record should be played LOUD.

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All titles traditional, arranged Cock & Bull Band.
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Recorded October-November 1980 and January 1981
at Gateway Studio, London
Engineered by John Gill
Produced by Steve Heap and Cock & Bull Band
Dance Instructions by Eddie Upton
Back sleeve photograph by Gillian Morgan
Back sleeve design by Jean-Pierre Rasle
Front sleeve photograph by Steve Heap

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The Tunes

DONKEY RIDING and BUFFALO GIRLS were among the first polkas we played; both are still favourites. The latter, like THE TWIN SISTERS, THE DORSETSHIRE HORNPIPE and a host of other good tunes, can be found in Peter Kennedy's 'Fiddler's Tune Book'.

The PORTABELLO and BRIGGHAM HORNPIPES come from a manuscript dated 1838, found in Carlisle, with the mention: 'William Irwin's book' on the title page. It is also our source for the QUICKSTEP (in fact a beautiful schottische) and LATRIGG SIDE.

Jean-Pierre found MON RÊVE in his family's music manuscripts. His grandmother, Mme Roger Rasle, remembered dancing the freestyle couple 'scottish' to it. She also gave him the song BERGER, BERGÈRE.

THE SHEPHERD AND THE SHEPHERDESS

There's nothing quite as lovely
As the shepherdess in the fields.
When it pours with rain
She asks for better weather,
Oh! How happy's the life
Of the Shepherdess in the fields!

My happy shepherd, my sweet shepherd,
Tire-lire, lon-laïre,
Lon-la, Tire-lire, la
Tire-lire, lon-laïre,
Lon-la, lon-la, tire-lire-la

The shepherdess hearing
Her lover's voice,
Puts on her green dress
Her brown bodice,
And goes to open the door
To her jolly shepherd

'Shepherd, my sweet shepherd,
What's for our supper?
- Lark's pate,
- My God, what a good cake!
- And wine from the stall
I have under my coat'

Shepherd, my sweet shepherd.
Can you hear footsteps?
I think it's my father
Coming to fetch us!
Let's hide in the shade
And let him go past!

The BOURREE BERICHONNE that follows, comes from a recording kindly loaned by the French

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folk-dance group 'Notre Berry', from Bourges; it was originally a solo hurdy-gurdy tune with footbells accompaniment for a dance in 3/8 time peculiar to Central France.

TIT FOR TAT and PRINCESS AMELIA'S BIRTHDAY are a pair of stomping Caledonian country dance tunes. HUZZA sounds Turkish but isn't, COCK AND BULL was just irresistible.

THE COCKADE is our variation of a well-known polka and CORN RIGGS is a cracking good tune – who needs excuses?

The song NEEDLE CASES is from the singing of Arthur Smith of Swinbrook, Oxon, followed by the jigs TRIP TO SHORTS and LEWIS CASTLE which we have adapted to suit Eddie's dance 'Strip the Willow Square'.

THE INSTRUMENTS

Joseph Ruols, one of the last traditional French pipe-makers made the cabrette. This bagpipe, played in Auvergne, is bellows-blown and has a unique treble drone feeding from the chanter.

The Northumberland Half Long Bagpipes were made by John Addison, used on BRIGGAM HORNPIPE and are a version of the Scottish lowland bagpipe.

Barry Ford made the acoustic bass and the mandola.

THE DANCES

DONKEY RIDING/BUFFALO GIRLS

Introduction: 16 bars (start dancing when the drone stops)

Try either of these dances:

Dorset Ring Dance (formation: couples form a large circle)

A 1 Bars 1 – 8	Circle left
A 2 Bars 9 – 16	Circle right
B 1 Bars 17 – 24	Couples arm round partner's waist and promenade anti-clockwise round the room

B 2 Bars 25 – 32	Polka with partner in same direction
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Cornish Six-Hand Reel (formation: 3 couples standing side by side with backs to the music)

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A 1 Bars 1 – 8 Dance down the room for 4 bars, balance 3 times, turn and face music

A 2 Bars 9 – 16 Dance up room for 4 bars and balance 4 times

B 1)
Bars 17 – 32 Face partner and dance a reel of six, ie., passing right then left shoulders (turn right at each end) until you get back to place

B 2)
A 3 Bars 33 – 36 Right hand turn with partner
Bars 37 – 40 Left hand turn with partner
A 4 Bars 41 – 44 Back to back with partner
Bars 45 – 48 Two-handed turn with partner
B 3 Bars 49 – 56 Stand side by side with partner, with music to your left, and cast to left. Leading couple make arch at bottom, the others go through it

B 4 Bars 57 – 64 Swing partners
(I first saw Dave Hunt of the Old Swan Band call this dance)

PORTABELLO HORNPIPE/BRIGGHAM HORNPIPE
Introduction: 2 bars, then try this dance:

Clopton Bridge (formation: four men facing four women in lines. Dance a hopstep throughout)

A 1 Bars 1 – 8 Top man right then left arm swing with bottom woman

A 2 Bars 9 – 16 Top woman does same with bottom man

B 1 Bars 17 – 24 Middle four people join right hands and dance a right hand star, then back with the left

B 2 Bars 25 – 32 First couple step to bottom of set, then all join hands with partner and swing

(I first saw this dance called by Taffy Thomas at the 1980 Sidmouth Folk Festival)

TIT FOR TAT/PRINCESS AMELIA'S BIRTHDAY
Introduction: 4 bars

Chanctonbury Ring (formation: couples form large circle)

A 1 Bars 1 – 8 Circle left and right

A 2 Bars 9 – 16 Dance four steps into middle and back and repeat

B 1 Bars 17 – 20 All balance twice and women move one place to their right

Bars 21 – 24 Repeat

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B 2 Bars 25 – 32 Chassee with new partner towards centre of room and back, then swing

(A variation of a dance devised by Dick Playll of Portlade in Sussex)

MON RÊVE/WILLIAM IRWIN'S QUICKSTEP

Introduction: 2 bars, then try this simple French schottische which is danced in couples

Man holds woman's waist, and woman holds man's shoulders

Dance three side steps to man's left, then hop

Repeat to woman's left

Dance round with four low hop steps

THE COCKADE/CORN RIGGS/THE TWIN SISTERS

Introduction: 4 bars, then try either of these dances:

Three Hand Star (formation: lines of three: woman/man/woman, facing each other round the room)

A 1 Bars 1 – 8 Join hands in circles of six and dance to left and right

A 2 Bars 9 – 16 Men dance a right hand star with the two women on their right, then cross over and

B 1 Bars 17 – 20

Bars 21 – 24

B 2 Bars 25 – 32

dance a left hand star with the other two women

Man swings right hand partner

Repeat with left hand partner

Join hands in lines of three, dance forward to meet other line, then back, then pass on to meet another line

(I got this dance from David Williams of Eastleigh in Hampshire)

The Knots of May (formation: Sicilian circle, ie. couple facing couple round the room)

A 1 Bars 1 – 4 Back to back with your neighbour

Bars 5 – 8 Circle left, all way round, in fours

A 2 Bars 9 – 12 Back to back with your partner

Bars 13 – 16 Circle right

B 1 Bars 17 – 18 Men cross

Bars 19 – 20 Women cross

Bars 21 – 22 Men cross back

Bars 23 – 24 Women cross back

B 2 Bars 25 – 28 Hold partner's hand and dip and dive past two couples

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(those facing clockwise go underneath first couple's hands and over next)

Bars 29 – 32 Right hand star with the new couple

(Another dance devised by Dick Playll. It was intended to be danced to jigs, but try it with this music doing a rant step, except for the dip and dive, which should be walked)

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LATRIGG SIDE/DORSETSHIRE HORNPIPE

Introduction: 2 bars

The Ideal Scottische (a couple dance, men with backs to the inside of the room)

Bar 1 Holding both hands with your partner, dance three side steps anti-clockwise round the room.

On fourth step, let go with leading hands forward, so that you have your back to your partner, and rejoin hands

Bar 2 Still going anti-clockwise, dance three more side steps and hop on fourth step

Bar 3 Dance three side steps clockwise, let go with trailing hands and stand to face partner

Bar 4 Still moving clockwise, dance three more side steps and hop on fourth step

Bars 5-6 Doing a hop step, dance two steps towards centre of

room and two steps out
In a ballroom hold, dance round with four hop steps

Bars 7-8
(A superb dance which I got from Dave Hunt, who got it from Roger Watson, who got it from...)

TRIP TO SHORTS/LEWIS CASTLE
(The tunes follow the song, Needle-Cases)
Introduction: 4 bars

Strip the willow square (formation: four couples in square sets)

A 1 Bars 1 – 8 First couples gallop across set and back

A 2 Bars 9 – 16 Side couples the same
B1) First met strip the willow:

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Bars 17 – 32	arm right with other man left with woman on right, right with other man, left with opposite woman, etc. finishing with left to partner*
B2)	
A 3 Bars 33 – 40	All circle left and right
B 3 Bars 41 – 44	Balance with partner
Bars 45 – 48	Swing

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*second time through dance, side men strip the
willow, first women do it third time, and side women
on the last time through

*(There are many fine 48 bar jig dances, but this, from
David Sykes of Lewes in Sussex, is one of my favourites)*

Good dancing, Eddie Upton

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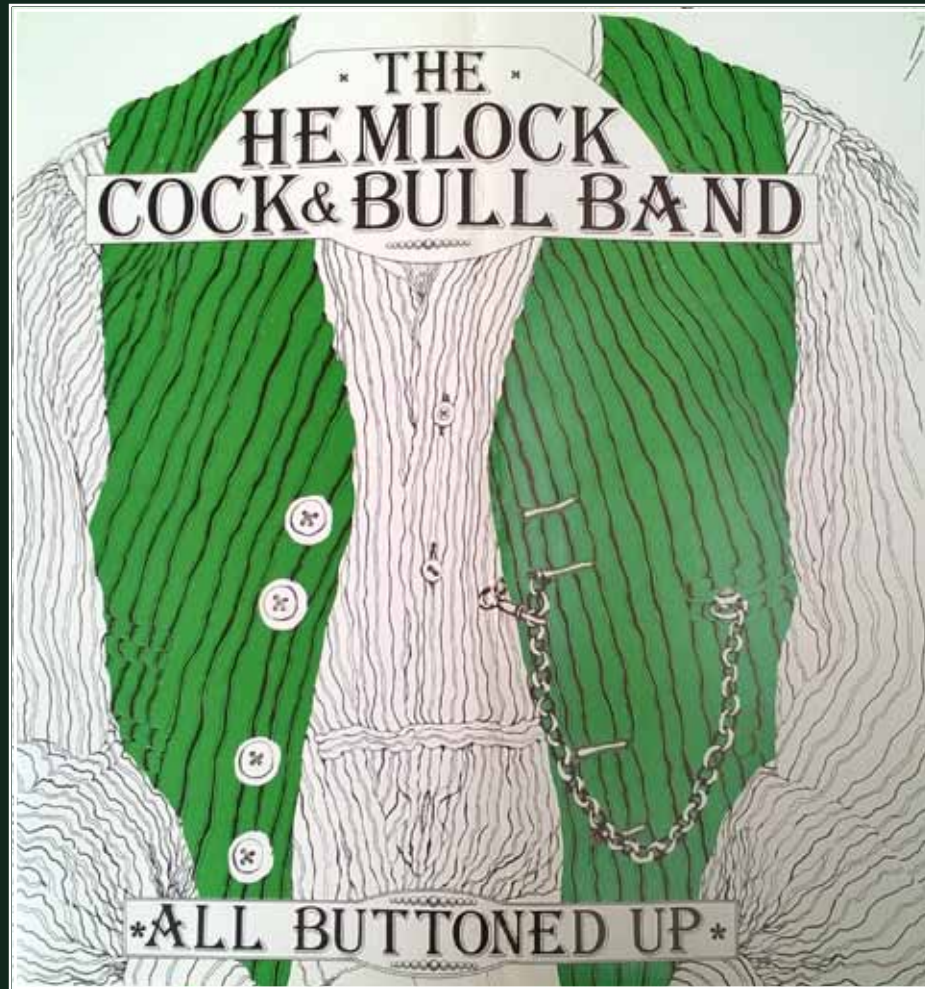
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original sleeve design

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