Because of my interest in trad English music played on melodeon, I collected a substantial number of tunes that were never used for contra dancing, and likely couldn't/shouldn't be. English Ceilidh tunes are intended for \_stepped\_ dancing; the dancers are doing a trad English step (eg a rant step, traveling polka, skip-change, step-hop, or traveling schottische/hornpipe 1-2-3-hop) step while doing their country dance. As such, these tunes are played well below contra-speed, and with a speed and syncopation that supports/suggests the step intended. Some tunes of this type (eg Miss Thompson's, Jackie Tar, Roxburgh Castle, Enrico, Waterloo Dance, Navvy on the Line) can be smoothed out and sped up to contra speed, and be extraordinary contra tunes. You'll find these in the main folder **abctunes**. In this subfolder are those which just won't stand for being played at contra speed, without losing their essential character.

The same goes for tunes played for English Morris display dancing. Such dancers go much higher in the air than even the highest English Ceilidh steps used for country dancing. The higher the step, the slower and bouncier the tempo; the extra time taken by the dancer repeatedly lifting off and coming down again.

Just a few times, there were occasions to play for an English Ceilidh dance (e.g. during John Kirkpatrick's or Pete Coe's visit to Seattle) or a Folklife dance set. On those occasions I assembled a band of anglophile musicians, under a couple of band names (one being Woodland Flowers) and we got to play these tunes for dancers.

My son Greg (a whistle & flute player) and I also played Folklife stage sets of English trad tunes, as Greg and Phil Katz and Friends, most often w/ Scotsbroome's Shaun Hubbard on fiddle; a couple times also w/ Mike Richardson. Once, along w/ Shaun, we had Victoria's Dan Page on fiddle and mandolin, along with his fiance' Yvonne Thompson and a couple of her Victoria Morris-dancing friends, doing demonstration stepping onstage.