

COLLECTING THE MORRIS (BUCKNELL) - A CASE HISTORY

From the collection of Percy Manning, the Oxford Antiquarian, in the Bodleian Library, Oxford. MS.Top.Oxon.d.200

T.J.Carter was a geologist's assistant of 11, New St. St Clements Charles Shepherd of Wheatley told Carter in Sept. 1894 that "Old Tom Hall of Islip" played for the Wheatley morris about 1860.

Carter told Manning in Aug. 1894 "Joseph Woods is now an old very deaf and feeble old man. He played for the morris from 16 years of age - a native of Deddington. Began learning at 10 and has played to all the villages for 25 miles round. He also played Whittle and Dub in London 60 years ago when he and his wife went up for hay-making. He was born in 1812." Carter bought a tabor from Woods, made about 1850, which appears in an illustration in Manning's article in Folk Lore. The tabor was lost with the other Manning relics when Cecil Sharp House was bombed in WW II.

Carter wrote to Manning on 7.6.01,

" Dear Sir,

Mr. Joseph Powell of Bucknell learned to play the pipe and tabor from old Tom Hall of Islip and another man, most likely Old Woods of Deddington as he was a tall old man (so was Woods). Powell and his men visited all the villages round, and only once did he play at Oxford where he got a lot of money. His men danced in top-hats. He tells me he learned to play over 40 years ago. None of his people could play. but some of them were dancers. They mostly confined themselves to the Bicester side of the country of course. His side was about as good as any and as a rule about as sober and although they returned home very tired they were up with the lark in the morning ready for another day's dancing. They started clean and bright each day as their sweethearts were very particular they should appear to advantage. Sometimes they returned home very wet both inside and out. Powell tells me he never attempted to play the pipe and tabor for years until I called on him. Sir, he wished me to thank you and if wanted at any future time and you would let him know early, he would try and oblige you,

From your obedient servant, "

"Airs played by Powell on pipe and tabor,

Saturday Night, Princess Royal, Shepherd's Hey, Blue Eyed Stranger, Maid of the Mill, Willow Tree, Down in the Meadows."

From the Butterworth MSS - "Diary of Morris Dance Hunting" - in the Library of Cecil Sharp House - unindexed.

Saturday 13.4.12

Bicester - seems a good place to start a hunt from! Came here because trains served better than on the Banbury line: another chance lost by the GWR. Arrived at 5 after halting journey from Portishead, and put up at the King's Arms.

Data - traces of morris to be expected at Bucknell, Kirtlington, King's Sutton and Deddington. Also Lennard at Lower Heyford is making enquiries for me. Sharp heard that W. Rolfe, ex-leader at Bucknell, is alive and I do not know yet whether he has been there (I soon found out he had not) After substantial tea decided to start out on bicycle at random, leaving Bucknell till after hearing from Sharp. Went into the Fox & Hounds at Launton and got into conversation with William Cartwright, aged about 70. He told me the following.

There used to be a first-rate side at Launton. Launton & Bucknell were the best sides of the district, and there was great competition between them, which sometimes ended in blows if the rival sides happened to foregather at the same place. Morris at Launton stopped about 50 years back & all the dancers are dead. Cartwright when a boy often accompanied the dancers as one of the fells, of whom there were 2 or 3. They dressed like the dancers & carried tambourines which they beat with cow's tails, to put the company in good humour. The fiddler was a man called Bannister, now dead. Cartwright could not remember any

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of the tunes, or even the names of the dances, but he spoke of the morr with the greatest enthusiasm; it was dropped, he said, owing to the lack of interest shown by the younger men. He never heard of morris except at Launton & Bucknell.

Cartwright is a splendid type of the old English peasant and is full of life. Apart from the decline of dance and song he does not seem to regret modern changes very much. He told me he was nearly starved to death during the Crimean War & that scores of children were: bread was then a 1s. a loaf. He also spoke of the barbarity of the old times. His grandfather won his bride by fighting for her on the green at Islip & this was quite a common custom.

After Cartwright left the pub, I got into conversation with a half drunken man who volunteered the following information Butcerworth dismisses it as nonser e.

Returned to Bicester, and went into one of the smaller pubs where there were 2 men, of whom the elder knew all about the Bucknell morris. Says it stopped about 20 years ago. Mentioned the following dancers still alive - Will Rolfs & other Rolfs, Henry (John?) Coles now at Bicester, Charles Coles now at Middleton. The musician was Joe Pole (Powell) now living at Hawkswell Farm (1 1/2 miles from Bicester) who played the pipe and tabor. This sounds exciting. My informant whistled a bit of Shepherd's Hey and tried to show me the handclapping which seemed to be similar to that in None So Pretty.

Retired to bed "3 parts gone", on the whole pleased with the first day's work (only 5 hours) but more than ever astonished at the state of mind of our "cultured" folk of 40 years ago.

Sunday 14.4.12

Bicycled over to Lower Heyford & lunched with the Lennards. They very kindly pressed me to stay with them then & there but I thought it better to stick to Bicester for the present, as being nearer Bucknell.

Interviewed Mr. Cato(?) who said he used to dance in the Kirtlington side. They danced Princess Royal as a handclapping jig. He tried to whistle the tune but it turned out to be Shepherd's Hey so I dont fancy him much as an authority. He was very vague in all his information. Said there were plenty of young morris dancers in Kirtlington, but they wanted an older man to lead. Seemed to think he was the oldest surviving dancer. On one occasion he danced with the Bucknell men! I gathered that I should find plenty of morris at Kirtlington but in a decayed form. Cato gave me the following references,

"Buttery" & Caroline Pearman of Kirtlington,
Tom Hall (pipe and tabor) of Noke (dead)

He told me also that the dancers were preceded by a "Lord" & "Lady", the former carrying the "Forest Feather", a framework of sticks decked with ribbons which were detachable and afterwards used by the girls in a "set dance".

Lennard & self next interviewed Mr. Dew, the Registrar, who talked a lot & referred me to Tom Wakenall, Bucknell (dead) & Tom Green of Bletchington. He also gave me permission to use his name as an introduction to Mr. Parks, master of Bicester Workhouse. I left Lennard & returned to Bicester, on the way calling on Mr. Charles Coles, at Middleton Stoney (aged 72). Said he was a member of the Bucknell side for 12 years, led them for 2 years. Seemed willing enough to help, but his wife was an impediment. She thought married men had no right to concern themselves with such things: possessed a pair of her husband's bells, but was keeping them for the grandchildren, presumably a case of "young people, a warning take by ne." Under the circumstances I lay low, especially as it was Sunday, determining to catch him alone some day. He referred me to Joe Pole, the pipe-player, who played for the side many years, and danced as well.

So after tea at Bicester, I rode out to see the latter at Hawkswell Farm. He showed me his pipe and drum of which he was very proud, having recently refused a sovereign for them. Said he could not play very well now, but tried one or two tunes including Maid of the Mill & Shepherd's Hey. Unfortunately the notes were so uncertain that I could not write anything down, but he promised to practice for me. Showed me the handclapping in Shepherd's Hey which he did as follows to second part of tune

cl - x x | cl - x x | cl cl cl cl | cl cl cl

i.e. Clap, then right hand touches left instep 2 times
Clap, then left hand touches right instep 2 times
then as None So Pretty.

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He said the dance (a jig) was danced without anything in the hands
He referred me to the Rolfes at Bucknell, especially Eli Rolfe, & John
Coles at Bicester.

Rode back to Bicester & called at John Coles' house, saw his son &
arranged to call in the morning. Next found out Joe Cartwright the
fiddler. Said he used to play dances of all kinds, including waltzes &
norris dances for the Bucknell men. Had not played anything for 20 years.
Said the clubs had killed dancing in the pubs. Did not think he could
remember any tunes now. Prospects not so good today. Apparently getting
tunes will be the great difficulty. Pipe & tabor very interesting &
picturesque, but requires good playing to be intelligible.

Monday 15.4.12

Spent the day trying to get the tunes to the Bucknell morris. As
usual the unexpected turned up trumps (this did not turn out correct).
I had been very suspicious of Joe Pole, the pipe-player, because the
Rolfes said he only knew a few tunes & when up a tree always drifted
into "Maid of the Mill". After a rather blank day, I visited him in the
evening & found it was quite true he could only play a few tunes.
Moreover he played these so badly that they were impossible to note.
But he remembered many tunes which he had never attempted to play, which
he had picked up from Nelson, who used to play for the Bucknell men.
He has a good memory (not reliable enough) & hummed me several tunes
(with some difficulty). In time I hope to recover several tunes from
him in this way and the Rolfes ought to be able to supply the steps
between them.

GENERAL INFORMATION

Bucknell Morris. The oldest survivor is Charles Rolfe (75) now living
at Chesterton. He was in the side when quite a boy for a year or two, but
the dancing almost immediately lapsed. He never danced again, and I don't
think he remembers much about it. About 9 years later the dances were
revived, presumably without any appreciable break in tradition. This
revival lasted a good many years, & consistent efforts have been made
since to keep the dances alive, the last being actually in 1911, at the
time of the coronation of George V. Both Eli & Will Rolfe danced in the
revival (frequently as leaders) & it is from them that I hope to recover
the steps. They left off about 25 years ago. Others who danced with them
are Charles Coles - now at Middleton, John Coles now at Bicester & other
younger men. They all seem very shaky about the tunes & I fancy Joe Pole
is the only hope there. The original musician was one Nelson, of Steeple
Aston, whom all agree to have been a magnificent player of the pipe
(other equally famous players were Jim Timms of Bicester & his brother
Ned of Kirtlington. Ned Timms was buried with his "drum & fife" beside
him: Jim's instrument now belongs to Pole. There was also one Hall of
Noke. All are dead). Nelson had one failing: he was sometimes so drunk,
that he could not play at all. It was in consequence of these short-
comings that Pole undertook to learn the pipe. As before mentioned he
succeeded only partially, but remembers many tunes that he could never
play.

Stoke - once a famous morris place. Nelson played for them also.

NOTE. Eli Rolfe has a photograph of the Bucknell side about 30 years ago.

Tuesday 16.4.12

Visited the workhouse: nearly all the inmates are admitted under the
head of "senile decay", so there's not much to be got there. One old man
mentioned having often seen the Stoke morris: he also said Bucknell
was a deadly place for it. Rode over to Stoke and interviewed Jaycock
(no good) and Len James (too old). There remain James James & Tom White,
I met the latter on the road, hedging & he hummed me a tune or two &
promised to have an evening with me at Stoke.

In the evening visited Joe Pole & Eli & Will Rolfe. Pole is no good
for the tunes I am afraid. He is too uncertain with nearly all of them,
even when humming. I shall have to trust to getting a few from the
Rolfes. I also expect to find out a good deal from them about the dances.
Will Rolfe was at one time foreman & explains the figures fairly
clearly. He is now not very good at stepping but Eli is still quite

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active, though older. So I hope to get Will to explain the dances & E1
to illustrate them. Made a start on these lines tonight - slow work.
(The wife of Len James at Stoke Lyne, told me the Stoke men started
practicing on May 1st & continued right up to the second week in July,
when the village feast & dancing took place. Len said sometimes Ned
Timms of Kirtlington, sometimes Nelson played for them. He showed me the
tree where they used to tie Nelson up when he was too drunk to stand.)
Note Stoke & Bucknell sometimes interchanged dancers when there was a
deficiency - they also had a common musician (Nelson) so it is
probable the dances are very similar.

Wednesday & Thursday 17 & 18.4.12

I'm afraid after all the Bucknell morris is no go. It was obviously
at one time a fine tradition, but the dancers have clearly got into the
way of merely demonstrating steps. Some of the steps are quite clear,
others are unintelligible & the joins are bad. So I'm afraid its not
good enough for publication, although I've a pretty clear idea of what
the dances were like. The best chance is with the jigs & I shall have
another try with one or two of them. Will Rolfe is all right for tunes
though his versions are not especially good, with one or two exceptions.

On Wednesday Joe Pole came over with his pipe & drum & we had a
grand gathering at the cross-roads. It was the most pathetic sight to
see the 2 old men going round trying to get volunteers to make up a
side: they succeeded at last but the result, of course, was chaos. Their
enthusiasm & patience all along has been splendid - even now they
would gladly take on the job of initiating recruits, if there were any
forthcoming. My blessing on them both, but I'm afraid in any case they
would not be equal to the task.

(Costume of the Bucknell morris - bells like ours, broad sash round
waist, red braces, trousers, pleated shirts, top hat bound round with
coloured ribbons, handkerchieves. Squire & Ragnan.)

Visited Tom White of Stoke again. He knows some tunes, but I don't
think he can dance much. Am going to him again. (J. James no good)

Further Information

Edward Heydon at Hethe (Stoke) - (no good)

John Timms, fiddler - Steeple Aston

Two Eldridges, East Leach nr. Lechlade.

Tom Green, Somerton morris (no good)

Friday 19.4.12

Decided not to do anything further at Bucknell until after seeing
Sharp. After deciding to abandon Bucknell for the present I took train
to Towcester, via Banbury, having heard rumours of morris there within
recent years. A futile expedition: found nothing. Slept at the Panfret
Arms.

Saturday 20.4.12

Rode back westwards to Deddington, sending bag onto Lower Heyford.
Lovely day in fact perfect weather all the week. Went through Wappenham,
Helidon, Farthinghoe, Charlton & Aynho. At Farthinghoe heard of morris
done there 30 or 40 years back by dancers from Hinton nr. Brackley.
Beautiful country, especially round Charlton & Aynho - Wappenham & other
places rather remote. On arrival Deddington put up at Crown & Tubs. Rode
out to North Aston. Morris used to be done there & at uns Tew, but all
dead - piper was Woods of Deddington.

Sunday 21.4.12

Rode through Somerton, Sheldon(?) & Hethe to Bicester. Put up at Kings
Arms. Worked various clues without finding anything important.

Monday - Wednesday 22-24.4.12

Stayed with the Lennards at Lower Heyford. Worked all the places
round. Amusing expedition to Kirtlington. Lively old lady aged 83,
Caroline Pearman & Dickens-like tailor, Hawks, aged 85, both full of
information about the old morris & Lambs Ale.

Wednesday 24.4.12

Returned to London after lunching with Tiddy at Oxford.

Review of Information

Launton - no good
 Bucknell - Eli & Will Rolfe the best
 Stoke Lyne - 6 or 7 men living, only Tom White of any use & he seems to know very little
 Towcester - rumours of morris near within last 20 years -
 Kislingbury near Northampton.
 Hinton-in-the-Hedges - used to be a morris ? same as Brackley
 Deddington - no traces now - but did not explore much
 North Aston & Duns Tew - stopped 50 years ago - all dead
 Barton & Glympton- last survivor said to be Ferris now at Oxford did not go to Glympton
 Tackley - no survivors
 Kirtlington - no survivors of the old lot - Will Pearman, Lambourn Jack Synonds know a bit, but not enough
 For inf.re old customs etc. Mrs Caroline Pearman, Mr. Hawks (Tailor) also P. Manning Esq. and Willdrige Esq, the Nutteries, Kirtlington.
 Stonesfield - morris said to be still going.
 Chadlington - try.

John Timms (73) Steple Aston, native of Launton, dim memories of morris at Launton, plays fiddle, no morris tunes, a few country dances some out of books. (Apparently in this district morris was never danced to the fiddle)

Kirtlington Club - Trinity Monday
 Bletchington - Whit Monday.

"Memories of the Morris in North Oxfordshire" by Reginald Lennard
 A newspaper cutting from Oxford Times c.1963

George Butterworth is now chiefly remembered as a composer of lovely music; but he himself attached almost more importance to the work he did for the revival of English folk dancing, and over 50 years ago I accompanied him on some expeditions he made in North Oxfordshire to record the steps and tunes of Morris Dances before the memory to them quite died out. He was only just in time.

At Tackley we were told that Morris dancing had long ceased: one old man of over 80 remembered seeing some when he was a boy. It was much the same at Stoke Lyne and at Barton, which had once joined with Glympton to form a "side". But we had better luck at Kirtlington and Bucknell.

Even at Kirtlington the regular dancing at the Lamb Ale which used to last for a week, had been discontinued for half a century according to the octogenarian widow of the last of the old dancers - a Mrs. Caroline Pearman, who was herself the daughter of a former piper named Timms. Yet when the Morris no longer played a part in the celebrations of the Lamb Ale an effort had been made to keep a side together; & we found a few middle-aged men who could dance a little. One of them - a son of Caroline Pearman - danced with vigour and enthusiasm, but "runkles" and "Jockey to the Fair" seemed to be the only dances he knew. The memory of the old days was, however, still cherished in 1912; when we started Pearman dancing in the Dashwood Arms, the talk about the past became quite lively. We were treated to recollections of a dancer who jumped so high he never came down on the proper beat! A tailor who used to make clothes for the dancers described the dress they wore - white shirts and trousers, with bells on the trousers and red bands crossed at the back and front of the shirts with rosettes at the crossings. High hats were part of the uniform. And some of the old tunes were still familiar in Kirtlington. Quite by chance I heard a young girl humming one of them.

The best discoveries were made at Bucknell. Two of the old dancers were living there - Eli & Will Rolfe, who were brothers, the one over, the other just under 70. From them Butterworth learnt that the repertoire of the Bucknell dancers had once consisted of some 20 different dances, that in Whit-week they used to go on a week's tour - going as far as Buckingham - & that at the end of the week each man was often able to pocket 9s. for each day of the tour. In 1912 that sounded a fine sum, for the farm labourer's standard wage before the 1914-18 war was only 12s a week in Oxfordshire.

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But the brothers had more than recollections to contribute. George got them to dance for him - first individually, each in his own cottage and afterwards both together in the village street, with a piper named Powell from a neighbouring village. Powell was a younger man and Eli Rolfe had a poor opinion of his powers, as he knew only a few tunes and was much inferior to their old piper, whose only fault was that he sometimes got so drunk that he had to be tied to a tree in order to keep him upright enough to play!

Yet, whatever the defects of the new piper, that dancing in the village street was a remarkable thing to watch, and I can best describe the impression it made upon me by quoting what I wrote about it in a memoir of Butterworth which was compiled soon after he was killed in the war:

(the following is the full extract from the book)

"George Butterworth" 1885-1916. Printed privately 1918.

....."but it was during the years immediately preceeding the war that we saw most of each other and became great friends. Composition and the collection of morris dances had become his settled purposes and kept him hard at work without making him "busy" in the fretful, urban way, which was always distasteful to him. I accompanied him several times on expeditions in search of morris dancers. It was a fascinating quest and his skill in discovering the real thing was amazing. He had a genius for avoiding a false scent.

I well remember the first time I met him at Bucknell, near Bicester, which was an important "hunting ground". I found him already at work in a picturesque and ancient cottage with a stone floor and white-washed walls and wheelbacked chairs. An incredibly old man was dancing about the floor, and though sometimes he hobbled and stumbled and paused for sheer lack of breath, he seemed on the whole to have vanquished his years for a space and one felt a ghostly presence of revels that had had their being half a century before. George Butterworth sat by the wall smoking his pipe, mostly in silence and busily noting the dancers steps in a book. Now and then he would put a question or suddenly demand the repetition of a particular figure. But the dancer paid little attention to us and passed from one dance to another as the fragrance of youthful memories inspired him. And George let him have his way for he knew that he had found a first class exponent of the art. Later we called on the old man's brother, who also danced for us regardless of exhaustion and the obvious anxiety of his middle aged daughter. But the most amazing performance occurred a few days later, a piper, who used sometimes to pipe for the dancers in the old days, had been fetched from a neighbouring village and the two old brothers had come out into the street to dance. They were already at it when I arrived"

(the newspaper cutting starts here)

It was a summer evening; George Butterworth was standing in the middle of the village street, pencil and notebook in hand. He was intent only upon the dancing and entirely oblivious of the crowd of bewildered villagers, who had collected to see the unwonted spectacle. On the road beside him was a heap of notebooks; on the other side also in the road an immense jug of beer the reservoir from which the dancers drew fresh stores of energy. A little way off, the piper, a man of some 50 or 60 years, was blowing his pipe and beating the little "tabor" or drum which hung round his neck, and producing by these means a most naive and alluring frolic of sound. In the midst the aged dancers were dancing as they had not danced for a generation or more. They carried handkerchiefs which they waved and made great play of, according to the elaborate ritual of the morris. They advanced and retired, they bowed and they capered, they executed intricate figures with the comrades who were present to their minds, though in fact they had lain many years in the neighbouring churchyard.

The old men were obviously elated at finding one who could admire & appreciate their art as it had been admired and appreciated when they were young. They were proudly scornful of the ignorant and astonished crowd of villagers. It was a strange scene and amusing in many ways, but the crowd was much too astonished to laugh, and there was something about it all that was strangely enthralling, for every now and then,

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even in this curiously mutilated exhibition, one caught glimpses of an art-form which, for all its rusticity and naivete, had a mysterious beauty like that of some of Shakespeare's songs.

George Butterworth went through his papers, discarding all the rough work and inferior compositions etc and made his will before he left for the front. His folk dance papers came to R. Vaughan Williams who in turn presented them to the library of the FDSS at Cecil Sharp House c.1937.

LONDON LAVENDER -- by E.V. Lucas, pub. Methuen, London, 1912.

Chapter 28. pp 220-224.

The Director (Cecil Sharp) in his search for primitive English music had tidings of two old morris dancers in an Oxfordshire village, survivals from the past when the whole of that county fostered the art, and he took me to see them. Never have I spent a more curious evening. We left the train at Bicester late on a golden afternoon and were driven to a little hamlet a few miles distant where the old fellows lived. They were brothers: one was a widower of 70, still lissom, and the other a bachelor of 67, bent and stiff; and with them when we arrived was another elderly man, a little their junior, blowing and beating away at his pipe and tabor as though dear life depended upon it. Unfamiliar music these ancient instruments give forth, and I defy any one hearing it to keep his feet still. They are not the drum and fife by any means, although those are the nearest things to them today, nor are they like the old magic drum and pipes of the "Punch and Judy" man (never to be heard again, alas, with a beating heart); but something between the two, with a suggestion of rollick or even madness added. I heard the sounds while we were still approaching the cottage and had no notion what they were; and the strangeness of their melody was increased by the player's total disregard of our entry, although it was a tune that might have ended anywhere. The pipe and tabor have now passed into the limbo of musical archaisms, but it was absurd to allow them to do so. There are certain effects on the stage that no other instruments could so well achieve, and their invitation to the dance is in a simpler way not less commanding than Weber's. The old fellow played both instruments simultaneously; his left hand at once fingering the three holes of the pipe and supporting the string to which the tabor was suspended, while his right held the little stick with which he unceasingly beat it. For the twain are never separated.

Upon his stopping at last - and I for one could have heard him, uninterfering, for hours - we had a little talk as to his repertory and so forth, until, having changed their boots, the venerable capering brethren were ready. The elder one, Eli, was bright of eye and still very light on his feet; but the younger, Jack, creaked a little. Eli had a gentle smile ever on his curved lips, and as he danced his eyes looked into the past; Jack kept a fixed unseeing gaze on the musician. Together or alone, they went through several of the old favourites - "Shepherd's Hey", "Maid of the Mill", "Old Mother Oxford", "Stepback", "Lumps of Plum Pudding", "Green Garters", and it was strange to sit in that little, flagged Oxfordshire kitchen, with its low ceiling and smoky walls, and watch these simple movements and hear those old tunes. More than strange; for as they continued and the pipe and tabor continued, I became conscious of a new feeling. For the morris dance is like nothing else. It is as different from the old English dance as that is different from the steps of the corps de ballet. It is the simplest thing there is, the most naive. Or, if you are in that mood, it is the most stupid; jigging rather than dancing, and very monotonous. But after a little while it begins to cast its spell, in which monotony plays no small part, and one comes in time to hope that nothing will ever happen to interrupt it and force one back into real life again. The feeling became positively uncanny when old Jack, the bent one, jigging alone, still with his eyes fixed on the musician, but seeing nothing nearer than 1870, began to touch his body here and there in the course of the movements of the dance, every touch having a profound mystical meaning, of which he knew nothing, that probably dated from remotest times, when these very steps were part of a religious or ecstatic celebration of fecundity. Odd sight for a party of twentieth century dilettanti in an Oxfordshire kitchen.

The occasion was not only curious but pathetic too; one saw after a while not these dancers so old and past the joy of life, but the dancers as once they were when 40 years ago they would set out in a team every Whitsuntide, six in all, to dance the morris in other villages, and sleep in a barn all so jolly, and drink the good ale provided by the farmers, and each strove to be the most agile and untiring for the sake of a pair of pretty Oxfordshire eyes. Forty years ago! Asked if there were any others who still remembered the steps, they said no. "We be the last, us be," said Eli, in his soft, melancholy voice, "All the others be dead." The brothers described, each fortifying the other and helped by the promptings and leading questions of the Director, the ritual of the morris as they remembered it. A lamb would be led about by a shepherd and behind this lamb they danced. At night the lamb was killed and the joints distributed. Most was eaten, but portions were buried in fields. Why, the old men had no notion; they had never heard. But the Director knew, although he did not explain. For upwards of an hour these energetic enthusiasts continued to dance, sometimes without a hitch, and then again with hesitations and arguments as to their next step or movement. What thoughts were theirs? I wondered. Since he had last danced Eli had married, had had children, has seen his children grow up and his wife die. Yet I am certain that as he skipped and capered on those flagstones in the cottage where he was born his personality was that rather of a young man than an old. And then the music stopped and he ceased to wave his handkerchief and spring from foot to foot and he sank into a chair and the light left his face and wistful old age settled over it again.

I congratulated him on his sprightliness and again asked his age, to make sure. "Seventy," he said, "I shall be seventy-one in July if I live. If I live," he added, after a while, "Of course you'll live," I said, "You're good for many years yet and many more dances." He shook his head. That he thinks of his end a good deal, I am sure; but never morbidly, or with any affectation of sadness, but with the peasant's quiet acceptance of the fact. All his life he has been a tiller of the soil: the same soil, year after year, turning it afresh, sowing it afresh, gathering the harvest afresh, and then beginning all over again - the best school for patience and acceptivity.

And so, after some ale had been bought, we said good-night and drove away, for Oxford and London again, or in other words, for the Twentieth Century.

SHARP FIELD NOTE BOOK 1912.II.

Bonny Green every morning. Bonny Green round shepherd in white smock with lamb on string.

B 1/- Lord and Lady. Plate of cake & quart of ale. Must leave bells on. Kirtlington Lamb Ale week after Whitsun ale.

They only "make one". May know hands-across & hey & that, but they cant dance.

High hats with 3 ribbons round hat, with cockade and ribbons hanging down on left sides left shoulder, evens on right shoulder. Pleated shirts red braces, white cord trousers, bells, sash red white and blue hanging down each side. Didn't each wear same colour. 3 ribbons on arm, round wrist, round elbow, around top of arm, with streamers hanging below.

THE MORRIS BOOK PART V by CECIL SHARP & GEORGE BUTTERWORTH 1913. p.77. The Bucknell Tradition.

Bucknell is a small village in Oxfordshire, about 2 miles from Bicester. It is fully 20 years since the annual Morris Festival in Whitsun week was discontinued, and our knowledge of the dances has been derived from Mr. Eli Rolfs, aged 72, and his brother Will, who is two years his junior.

The Bucknell men usually attended the Kirtlington Morris Festival, or Lamb Ale, which took place in the week following Whitsun week, when they often danced with the Kirtlington men, the dances of the two villages being more or less alike. The Kirtlington men were always accompanied by a shepherd dressed in a clean white smock, leading a lamb decorated with ribbons, round whom it was their custom to dance "Bonny Green" every morning during the festival before they went on their rounds. The lamb was killed on the Wednesday, and eaten at the annual feast, which was held on the last day of the festival and attended with much jollification. There was a barn for refreshment at

Kirtlington, over which a Lord and a Lady presided. Any man wearing Morris bells was admitted on payment of 1s., in return for which he received a plate of cake and a quart of ale.

Mr. Eli Rolfe, himself a first-rate dancer, lamented the fact, as we have often heard other Morris men do, that they never had a team of 6 good dancers. They had always, he said, to include two or three inferior performers - "just good enough to make one who might know hands-across, the hey, and, perhaps, back-to-back, but who couldn't dance!"

The Bucknell men had their own pipe-and-taborer, but he died many years ago. Mr. Jim Pole (Powell), who learned his instrument from the older player, was kind enough, however, to play his pipe and tabor for our 2 dancers, when we were noting down their steps.

The Bucknell Morris men used to wear high hats, with 3 ribbons round the band, and a single cockade with streamers, worn by the odd numbers on the left side and by the even numbers on the right; pleated linen shirts with 3 ribbons tied, respectively, round the wrist, below the elbow, and round the upper arm; red braces, and a sash, hanging down over either hip, usually red, white, or blue, but varying in colour according to the taste of the wearer; and white cord trousers with the usual bell-pads. They used handkerchiefs only - the tradition comprises no stick-dances.

SHARP FIELD NOTE BOOK 1921.

Bucknell

Coles in Middleton Stoney, about 80, used to dance with Bucknell men. Only 3 now living, Eli, & Alfred Rolfe (W. is dead) and Joseph Pole the pipe & tabourist.

Eli Rolfe said they used to dance at Stoke Lync but apparently they danced with Bucknell men & the same dances.

Eli is now 80. Pole is 75.

Photo Wardle of Abingdon.

Mr. Joseph Pole's whit & dub.

Hangs down over thumb.

Length = 11 3/16th in. Brass ring 1/2 in. deep at end.

TRAVELLING MORRICE

C.M.M. 10th. Anniversary Programme, April 1934.

"The Willow Tree", learnt from Joe Powell by R.K. Schofield.

(It was intended that the EFDSS would publish this - they never did. There was no mention of any collecting at Bucknell in Schofield's papers but it is thought that one of Schofield's notebooks had been lent some time before his death)

C.M.M. 25th. Anniversary Booklet, April 1949.

5th. Tour. June 1927. Cotswolds (Adderbury)
Foreman and Logmaster, CONWAY WADDINGTON; Musician, B.M. (Captain Maynard)

18th. Tour. Aug-Sept 1936. West Buckinghamshire
Foreman ROBERT SAUNDERS; Bagman, FRANCIS BOWMAN; Musicians, CLIFFORD SMITH, FRANCIS FRYER; Logmaster, RUSSELL WORTLEY.

JOE POWELL. Musician (pipe & tabor) of the Bucknell Morris. The last traditional English taborer. He also made tabors almost up to the time of his death, at the age of 91, early in 1937. Last seen by the Travelling Morrice in 1936 when he played for one of their dances.

ELI ROLFE. He and his brother WILL were members of the Bucknell side. All three were seen by the Travelling Morrice in June 1927.

There does not appear to have been a written log for the 5th. tour, certainly none is now extant. In order for the C.M.M. to complete their set of early logs it is believed that Dr. Peck was asked to write a brief account based on his diary. Rolf Gardiner has a collection of morris photos from early tours, which may themselves originally derive from Dr. Peck. These include a photograph of Powell playing, taken in 1927. His tabor is hung by a string from his little finger, the strings being more or less tangential to the rim, so that the tabor faces are vertical. He is holding a short stick in the middle. It is believed that Eli joined in a dance. Tunes were obtained.

Bucknell 10.

E.F.D.S. NEWS. NO. 6. NOVEMBER 1923 p.130

TABORS. Arrangements have now been made with Mr. Pole, the Bucknell pipe and taborer, for the supply of tabors to the Society. The price will be about 30s. Orders should be sent to Miss Joan Sharp.....

Letter D.N. Kennedy to RLD dated 10.2.61

Joseph Powell made tabors for the "Library" (Joan Sharp was librarian) in the 1920's. My wife gave him one of the pipes manufactured by Louis & Co., instrument makers of Chelsea. She had supplied them with a sample - a very old pipe given to her by Billy Wells (Bampton) the mouthpiece of which she had repaired by Arnold Dolmetsch, before Louis used it as a model. The original is at least 200 years old, still in our possession. Joe Powell played the tabor differently from anyone else I saw. He held the very short stick in the middle and used both ends on the surface with a fast alternating rolling tap.

Letter D.N. Kennedy to RLD dated 2.4.62

I think Powell's pipe must have gone to Cecil Sharp himself. My wife only got her old one some time later from Billy Wells. Sharp was with us when we (wife & self) heard Powell playing the pipe & tabor. I think Sharp must have 'ordered' the tabors from Powell.

Letter Miss Joan Sharp to RLD dated 18.2.61

I never met old Mr. Powell of Bucknell who used at one time to make Tabors for the Society, so I can not tell you anything about his method of playing.

(Miss Sharp was an excellent player of the pipe & tabor - she was recorded playing some morris tunes - she learnt from Cecil Sharp - a photo of her is on the front of EFDS News Nov. 1925 holding the tabor but not the stick, as Powell did.)

Letter Russell Wortley to RLD dated 7.12.60

....It is possible that Tom Hall of Islip played for Bucknell before Joe P. Taborers were much in demand & travelled quite a bit in those days, & this, if true, would remove any discrepancy between Sharp's statement in Morris Book 5 & the information in Manning's MSS. The first (modern) maypole in Bucknell was brought from Islip! I met Joe Powell once shortly before he died. According to Carter, the Willow Tree was one of his tunes.

It was the Travelling Morris which camped at Bucknell. We have done so on more than one occasion & Major Fryer joined us there in 1936 (end of August). Joe Powell was then nearly 91.....

English Dance & Song 1, p.58 (March 1937)

We regret to report the death of Joseph Powell last survivor of the Bucknell Morris dancers. Mr. Powell was at one time the pipe & tabor player for the Bucknell Morris Men & was probably the last traditional taborer in this country. He has in recent years made many tabors for the EFDS.

Journal EFDS 3, p.152 (1937) "Pipe Tunings" by Francis Fryer.

The tuning of the three holed pipes made & sold in England today is usually if not always based on the major scale. Thus a pipe which plays for example C with thumbhole & 2 fingerholes closed, will play DEF as these 3 holes are successively opened. Another scale, in which F natural in the example above is replaced by F sharp is however far more usual in the south of France & in Spain. This is the only scale mentioned in the "Ecole du Tambourin" a French booklet, now out of print, written for an organised association of pipe & tabor players (tambourinaires) which existed in Provence in the late part of the 19th. century. It is also the scale to which the late Mr. J. Pole (meaning Powell) of Bucknell was accustomed & Mr. Pole consequently never got on well with a major scale "Louis" pipe which was presented to him in later years. Was his own pipe of English origin? It was possible at any rate up to 60 years ago to buy tabor-pipes "galoubets" imported from France, at Thibouville Lamy's shop in Charterhouse St. Holborn.

Bucknell 11.
Lionel Bacon met Powell in 1936. Powell played on his new pipe for Bacon but Lionel did not make any notes of tunes etc. He could not get on with it - "that damned woman from London!"

Fryer told RLD in 1960 about the incident. Fryer borrowed the pipe to try and change the tuning for Powell as Fryer had a great practical fund of experience with pipes.

Letter Russell Wortley to Francis Fryer 25.10.1936

Just a note to ask you to let me know how things go with old Joe Pole of Bucknell. I wonder if you have been able to alter that pipe for him yet. Arthur Peck has searched Cecil Sharp's notes in Clare Library & finds that there are no Bucknell tunes there at all, so presumably if Pole's tunes have been recorded they must be in Butterworth's manuscript, & we don't know whether that is still in existence.

So I think it is extremely important to get Joe Pole to play again if we possibly can. I enclose "Maid of the Mill" & "Shepherd's Hey", as taken down by Arthur Peck in 1927, but he says he cannot vouch for the accuracy of these tunes. I thought they might serve as a useful guide however & save a little time. Other tunes that Powell knows are:- Trunkles, Blue-Eyed Stranger, Cuckoo's Nest, Old Black Joe etc. (Arthur has the complete list of tunes he has mentioned.

(Butterworth MSS has the tunes and was in Vaughan Williams possession at the time)

THE BUCKNELL PHOTOGRAPH

Cecil Sharp house has an original copy torn out of someone's photograph album & several prints of what is probably another copy of the original belonging to Robert Rolfe of Bucknell which have come to the EFDSS via Russell Wortley.

According to Russell Wortley - photo most likely taken before 1880. The team was

Eli Rolfe (leader)	Joe Bandy	Alfred Rolfe
Joe Powell (p&t)	Joe Coles	Charles Coles
Jim Wakelin & Tom Wakelin (collector)		

Robert is son of Alfred.
Grandfather Samuel Rolfe had 5 sons - Eli, Alfred, Tom, Charles & Will - all dancers.
Norman son of Eli - lived at Bucknell (1951) also Bessie Rolfe a grand-daughter of Samuel.

NOTES by George E. Felton during and subsequent to the tour 1951
Bucknell - 1 July 1951 & 2 July 1951.

- (a) Mr. Robert (Bob) Rolfe (69) son of Eli Rolfe - No. 5 Bucknell.
 - (b) Mr. Norman Rolfe son of Alfred Rolfe - Nos 3&4 Bucknell
 - (c) ?
 - (d) Miss Bessie Rolfe (over 80) - daughter of Mr. Alf Rolfe.
- (c) said "they got a few of us young 'uns mixed up with 'em".
(a) said the B. men last danced on the occasion of the coronation of Edward VII (in 1902). He learnt "Shepherd's Hey" Jig in rectory barn.
Queen Victoria Jubilee - 1897 (?) in Pound - 1887 ??
(c) said they had a set dance 'Johnny at the Fair' & he remembered 'Shepherd's Hey' Jig & 'Bonnets So Blue' Jig
(d) says they used to get old Bob Peerman from Kirtlington to play sometimes (fiddler?)

Sh. Hey (a) 1 can dance (or sing?)		inside ankles		opp. hands i.e.
2 ,, play		,, knees		slap left ankle
3 ,, dance the Sh. Hey		,, hips		with right hand
		shoulders		(no 'show')
		head - same hands		(out to side)

(Then clap same as Adderbury)

Frank Powell, pub-keeper (Trigger Pond) remembers dancers - no relative of Joe Powell.

Bucknell 12.

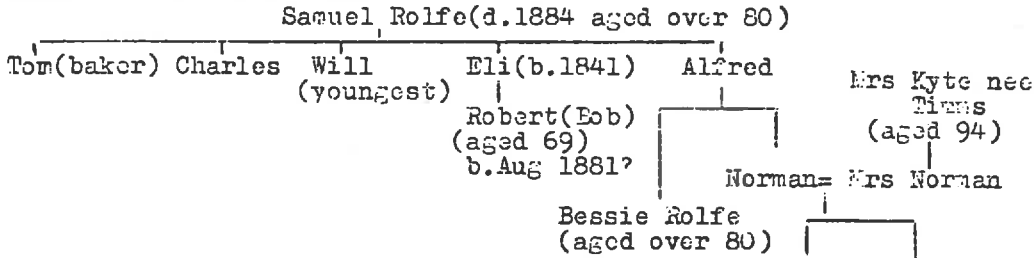
Photo by Warland Andrew, Abingdon, ca. 1870-80.

Eli over 6 ft.

Other dancers: Tom Rolfe (baker), Charles, Wills & Eli & Alf; my uncles: All brothers all over 6 ft. All sons of Samuel Rolfe (d. 1834). Lived in same cottage for over 200 yrs - now destr. ed.

Frank P le, Joe's son, just died aged over 80. The pipe and Tabor were borrowed by a BFC man last year & not returned.

Bucknell - 8th July 1951



Mrs Kyte aged 94, living at Soulden, saw the Leaffield & Bampton Morris Men. Leaffield mostly in Whitsuntide week - saw Bampton mostly. Bampton "very smart with pleated shirts etc.". She was nee Titus, mother nee Pratley, mother's sister married a Sam Ferriman. Used to live at Brize Norton.

Uncle Robert Pratley. Her house down fr. the lane facing the forest - forest was then much bigger (on main street - looking down turning to the forest - RW?)

"The two Coales" from "Middleton" used to dance at Bucknell. Bucknell men used to set out on Tue. in Whit-wk for a week's tour, spending one day in each village, returning (all clean) on Sat.

(d) says old Joe Powell used to use cheese-boxes to make tabors. Mrs Kyte said the Kirtlington men used to roast a lamb and carry it through the village - anyone who contributed could have a slice of it or a piece of cake, whichever they wished.

(d) says:- when the TM came before (1936?) & danced at cross-roads in front of an ancient person he shouted to the men to get further apart & less bunched up or they wouldn't have enough room for the "hey-up" which apparently was the "all-in".

(a) said the men used to wear red braces.

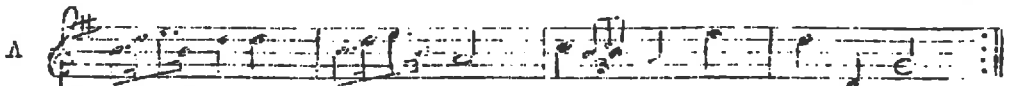
Mrs Kyte said the Bucknell men used to go off for a week's tour starting on the Tue. in Whit. week & stopping for a day at each place (she mentioned Stratton Audley & Gawcott); they used to make a collection & sometimes brought some of it back for their wives - "but not if they were careless".

(a) says there were no stick dances (agreeing with CJS) but knew nothing of a linked handkf. dance.

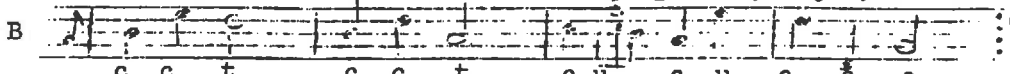
Joe Powell was sometimes so drunk they had to tie him to a tree to hold him upright!

Letter from Bob Tatman to Laurie Wilson ca. 1958.

I regret to say I can give you no authentic information on either Bucknell or Wheatley S.H's. The latter I have never heard of. The nearest I have ever got to learning the former was one occasion 3 years ago (Feb. 12th 1955, to be precise) when old Frank Powell had either had too much Bucknell cider or else not enough. On this occasion he danced a little once to himself which went roughly as follows:-



Normal Bucknell hands & feet (2 4/3, hop back, ft. ju.)



c=clap; t=touch foot, leg etc; u=clap under leg.

Bucknell 13.

The trouble was, he would only dance when he thought nobody was watching. When we asked him questions he would only say he had forgotten. He sang us the tune to the words:-

"One can whistle, two can play,
Three can dance the Shepherd's Hey."

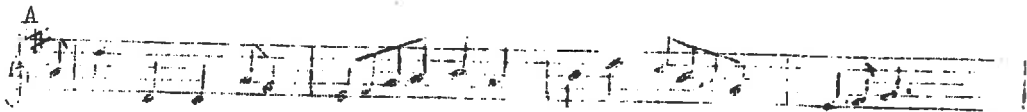
He said it was danced as a set dance, or as a solo (for the Cap & Feathers contest!) or as a 3 man dance. We'd never heard of Litchfield at that time, so we didn't really believe him.

Trivia that I have been told but not written down.

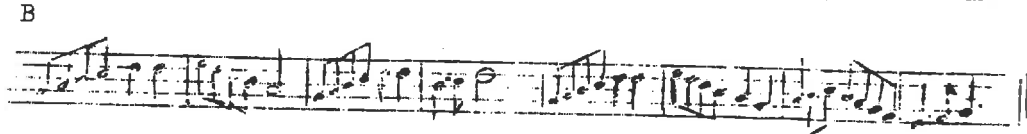
1. In 1951 I visit Russell Wortley danced Bonnets So Blue & an old man sang the tune - pretty well as Sharp had it.
2. Joe Powell's wife was a little strange - also would not let husband's tattered old tabor out of sight.
3. Robert Rolfe's wife not a Bucknell woman - should not have let photo leave village even for a while.
4. John Coles, Townsend Cottages, Bicoster, a Bucknell dancer was visited by Mary Neal, 1912.
5. Butterworth's friend R.V. Lennard still alive at Paines Close, Lower Heyford. Tel. Steeple Aston 461.

BLUE EYED STRANGER - Sharp T.2784 May.1912

A

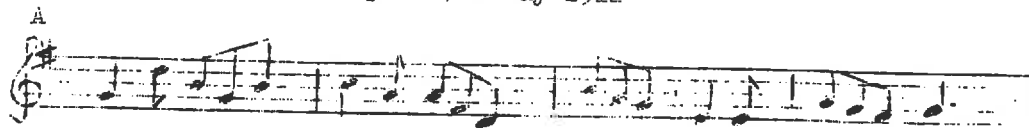


B

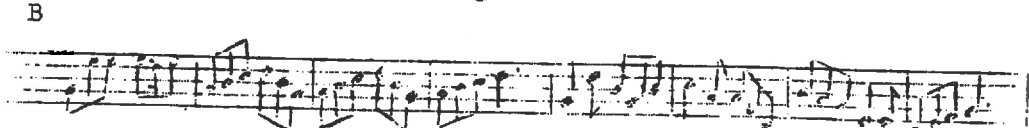


CONSTANT BILLY - Sharp T.2781 May 1912


A



B

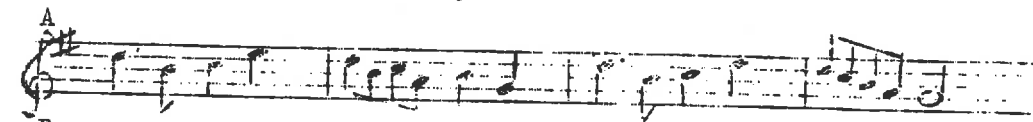


Last Time




TRUNKLES - Butterworth MSS.

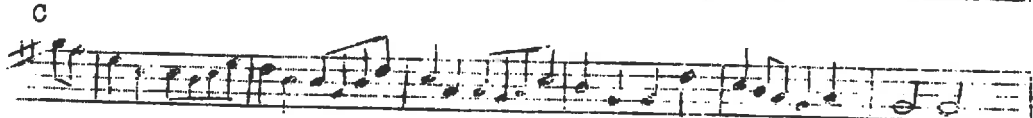
A



B in D



C



SOME NOTES ON THE BUCKNELL DANCES - FROM MSS.

Order of Figures - the usual order for dances which included half heys was Foot-Up, Hands-Across, Back-to-Back. Schofield proposed the inclusion of Whole-Rounds which was used traditionally only in Bonny Green Garters. The surviving Bucknell men were uncertain of the normal order for corner dances. Perhaps the most likely was Foot-Up, Whole-Hey or Foot-Up, Hands-Across, Back-to-Back, and Whole-Heys ad lib to fill out the dance. Sharp proposed that every alternate figure should be Whole-Hey so that it was always the figure when the men are on the wrong side.

Starting Foot - usual rule was for each movement to be started with a step on to the left foot. Sidesteps were done left foot forward first.

Back-Step - "the back step is like Bampton, but feet touching: heel of front touching toe of hinderfoot, both well turned out. Sometimes a hop on back foot, but not always."

Handmovements - "s.b. & s.f. thus in s.b. - hold wrists over shoulders, forearm to side, elbows bent as much as possible, then straighten arms with a jerk and then arms down, not forward and down".

Double-Capers - "in double-capers, caper on right, then hop on right and while hopping bend left leg sharply back at the knee."
"hands- bend back & up forearm on each step & hop, keep in upper arm to sides."
"jerk - bend back and up very forcibly the forearms wrists over shoulders."

Fore-capers = half capers = ordinary morris step with a spring instead of the hop.

Foot-up - face-up as usual, turning out in 4th bar after the jump.

Back-to-Back - on passing by right, partners stand side by side ie all in one line, then all return on their tracks to places.

Whole-Hey - "country dance"

"hey anticipated by turning in last bar of sidestep"

"in hey either sidestep with r.b. throughout or go down sideways facing other file. Country dance Hey."

"half hey, first half"

1 & 3 pass right, 1 & 5 pass left, 5 & 3 pass right, second half,

1 & 3 pass left, 1 & 5 pass right, 3 & 5 pass left."

Whole-Rounds - "with jump in middle, each turn counterclockwise before facing front. Same at end."

"4/3 step with face front and jump at middle, each man turning counterclockwise before facing front. Then continue in second half precisely the same, turning c.c.l. before facing front"

"then whole rounds with turns (evens clockwise, counter-odds, clockwise)"

I think stepping is,

l. r. l. hl./r. l. r. hr./ l. r. l. /R. Ju. //

ie. 2 bars double step, a half caper, caper and feet together. Most references say turn outwards both times, certainly face front in column at half way.

Ending - occurs on 2nd 1/2 hey of last chorus movement, 2nd 1/2 of Whole-Hey or at end of 3rd crossing of last chorus of a corner dance. It is a Kick-In done thus:-

- 1) music at half speed for last 2 bars - do 4 double capers facing successively "up, out, down, and in". On the last one moving into a small ring in centre.
- 2) as 1 but at normal speed and doing a 1/2 caper + 2 plain capers.

1 = Constant Billy, Bonny Green Garters, Saturday Night.
2 = Blue Eyed Stranger, Maid of the Mill, Queens Delight.

"In uprights, place hands out, with arms bent at elbows and twist at waist level - hands about 2ft from sides. This is used in capers. It is a sort of wave which eventually merges sometimes with the jerk."

BUCKNELL

Order of Figures: for dances which included 1/2 heys, Foot-up, Hands-Across Back-to-back. Schofield proposed the inclusion of Whole-rounds. The Bucknell men were uncertain of the normal order for corner dances. The most likely was Foot-up, Whole-hey or Foot-up again Hands-across, Back-to-back & Whole-heys ad lib to fill out the dance (like Headington Quarry). Sharp's solution of every alternate figure being Whole-hey so that it is always this figure when men are on the wrong side is also satisfactory.

General: Usual rule was for each movement to be started with the left foot. Back-to-back was done into line. The hey was done country dance fashion turning inwards to start & tops passing between middles. The ending on the 2nd 1/2hey of the last chorus, whole-hey or at end of 3rd corners of last chorus was a kick-in thus:

- i) music at 1/2 speed for last 2 bars & 4 double capers done turning up out, down & into a small ring in center. This occurred in Constant Billy, Green Garters & Saturday Night at least.
- ii) as i. but music at normal speed & stepping a 1/2caper & 2 plain capers. This is Blue Eyed Stranger, Maid of the Mill, Queens Delight.

The Dances:

Circle Dance: Bonny Green Garters

Whole-rounds done with turn outwards 1/2 way & at end, probably with a 1/2caper, caper & feet together. Whole-hey. Whole-rounds with double capers & kick-in.

Sidestep dances: Blue Eyed Stranger, Constant Billy, Cuckoo's Nest, Maid of the Mill, Molly Oxford & Willow Tree.

Chorus - sidestep to right double step, sidestep to left, double step turning to anticipate the hey, then 1/2hey & repeat to places.

Sidestep & Clap - Old Black Joe

Chorus - sidestep dance as above but the extra beats clapped
b.-.r+r.-/b.-.l+l.-/ or wave left hand instead of l+l.

Linked handkerchief:

Handks joined only in heys. Presumably usual figures & whole-heys as chorus. Cambridge Morris Men use Maid of Mill turn & a long sidestep movement for chorus similar to jigs.

Clap or Sticks: Room for the Cuckolds

- i) clapping - the following done 2x then 1/2hey & repeat to places. Both hands on lower stomach, both hands on upper stomach, clap both hands together then clap both with partner r+l, l+r; singing coarsely.
- ii) sticks - hit ground, pause, hit butts left to right then tips right to left. Do this 2x then 1/2hey & repeat to places.

Progressive: Saturday Night

Basic sequence - Foot-up 2x, sidestep to right & left & 4 plain capers sidestep

- to right & left & 4 double capers to slow part of tune. 4 variants of dance:
- i) Top couple face up & dance sequence turning on double capers to face middles. Then both couples dance facing & progress past on double capers; this continues with neutral couples dancing facing outwards when neutral until top couple has returned to & danced at the top. Then Whole-rounds ending with kick-in with double capers.
 - ii) as i. but after top couple have danced at the top they fall out & walk very slowly round set clockwise, while 2nd couple dances facing the music. When 2nd couple have finished, they fall out & the 3rd couple dances alone. When the 3rd couple have finished the set dances Whole-rounds. Back in place they dance the sequence facing partner kicking in on the double capers.
 - iii) Top couple dance 1st 1/2 of Foot-up facing up then 2nd 1/2 & the sequence facing 2nd couple. When they finish they fall out and move very slowly clockwise round set while 2nd couple repeats. The 3rd couple dance while the 2nd couple fall out. When the 3rd couple finish the set does Whole-rounds etc as in ii.
 - iv) as iii.) but men starting off in one line & each dances in turn before casting off.

Corner Dances:

Old Woman Tossed Up - short version of Queens Delight possibly.

- 1st chorus - sidestep to right & left 2 double steps a double step, 2 1/2capers & 2 plain capers.
- 2nd chorus - 1/2capers instead of double steps.
- 3rd chorus - plain capers instead of 1st 2 double steps, slow music.
- 4th chorus - upright capers instead of 1st 2 double steps to slow music. Dance ends with all joining in on a kick-in on quick music at end of last corner movement.

Queens Delight - corner movements may or may not be repeated at will back to place after an intervening figure.

- 1st chorus - sidestep to right & left, 4 double steps 1/2caper & 2 plain capers.
- 2nd chorus - sidesteps then 5 1/2capers & 2 plain capers.
- 3rd chorus - sidesteps then 12 plain capers.
- 4th chorus - sidesteps then 4 double capers to slow music 2 double steps a 1/2caper & 2 plain capers.
- 5th chorus - sidesteps to right & left, 2 upright capers to slow music, 2 double steps a 1/2caper & 2 plain capers. End dance all join in on quick music at end of 3rd corners with kick-in.

Trunkles - possibly ?

- Salute - corners meet & retire with 2 sidesteps or double steps, 2 hop-back-steps feet together jump & kick feet as at Quarry.
- 1st chorus - 2 sidesteps bow 2x, 1/2caper & 2 plain capers.
 - 2nd chorus - double steps instead of bows & possibly instead of sidesteps also.
 - 3rd chorus - 1/2capers instead of double steps.
 - 4th chorus - plain capers instead of 1/2capers.
 - 5th chorus - double capers instead of plain capers with music at speed.
 - 6th chorus - upright capers instead of double capers.