


RUECORN & WIDNES

Source - Mrs Wilson, Girl Guide leader at Bourne End, Bucks.
 Origin - learnt as a teenage girl, aged 17-19. Said after WWII and was continued to at least 1949. She and her husband called the above places "villages". Saw a girls side on 21.5.69 when 10 of the 16 were present at a guide meeting. They had been practicing for 5 weeks for the Bourne End Carnival on 14.6.69. They broke up that summer as guide troupes grew too large and had to be subdivided. They wanted proper Carnival Waivers but used home made ones.

Basic Step - typical Carnival Morris step from observation of competitions in Lancs.

- Rhythm -  1. There is no crossing of legs or feet.
 2. On the spring onto the other foot the knee of the free leg is raised rather high.
 3. The spring is off the first step and there is no hop at the end. Step light & springy.
 4. Land on the ball of the foot, followed by touching down of toe of the other foot, while supporting foot raises body but does not lift off of ground. Weight stays on right foot in above example during the "1".
 5. There is no sway of the body in the step or movement side to side ie it is not a pas de basque or a balance step.

All danced on the same foot but did not record the starting foot. Assume left foot start.



Arms - (a) the normal sequence was: 1. hands together in front of upper chest at shoulder level; 2. both arms out horizontally at sides; 3. together again; 4. both arms forward horizontally at shoulder level. One move per bar - 4 bars for the complete sequence. Could not remember if sequence should have been more complex.

(b) in travelling figures outside arm only, sloped up at 45 degs.

(c) in turns and some other figures, inside arms sloped up at 45 degs, crossed with partner or corner, but not holding. Outside arm then down at side.

Music - records of marches, "Blaze Away" etc.

THE DANCE

1. Once to Self - face up in column
2. Face up & Step-
3. Outsides - led by tops, tops take 8 bars down & 8 bars up middle 8 bars
4. Face up & Step (4 bars) turn in and face partner and step (4 bars) 16 bars
5. In 4's, second corners turn once round by right hand while the first corners step on the spot facing in 8 bars
6. In 4's, first corners turn once round by right hand while seconds step on spot facing in. 8 bars
- (7. In 2's, partners cross over passing right shoulders, turn right to face back and return to place. 16 bars)
8. In 4's, right hands across (star) once round to place 8 bars
9. "Double Lead Through" form of back-to-back, pairs of odds going through pairs of evens. One way only.  8 bars
10. Top pair cast down outside to bottom and then thread (weave) up the dancers on their own side to place while rest of set step on spot facing in  16 bars
11. Outsides - round half way, cast out from top and rest follow till set reversed 8 bars
12. Face partner and step on spot 8 bars
13. Whole set dance half rounds clockwise to return to starting place, undoing the reversing of Outsides but now on wrong side. 16 bars
14. Insides, led by top pair going down the middle with inside arms up and crossed and then up outside of set to place, 8 bar each way 16 bars
15. In 4's, first corners turn etc as 6. 8 bars
16. In 4's, second corners turn etc as 5. 8 bars
17. Step on spot facing up and end. 8 bars

This was considered not the proper end had been arranged to fit the record. The following was suggested.

11. Insides - as 14 but coming up outside in a wide sweep to form a circle 16 bars
12. Rounds - either once round clockwise, or both ways 8 bars each 16 bars
13. Progressive circular hey starting from top - still in circle
14. When top pair meet at bottom, they lead set up middle in column & finish.

Yorkshire Chandelier: arms "in" - at end of shoulders. Drop 10, but 9 both ways. Polka step throughout. Danced with 12. When one arm up, other on hip.

Knots of May: let sticks fall forward for 2nd part of arming. Diagonals cross for 7.