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GODLEY HILL

There are four descriptions extant. As is usual with collecting work honestly done, the conflicts are very minor & each is valuable in that different points were noticed. The sources are,

- (1) Graham - pre WWI - based on observation of team.
 - (2) Carey - 1912 - based on teaching of Brookes at Esperance Club.
 - (3) Karpeles
 - (4) Crompton - based on getting men together who had danced in 1931.
- The sources will be referred to by these numbers.

The dance was called LONG MORRIS. It had the usual repeated movements called in this case "March" and "Step-it" and four figures, the dance ending with a typical Cross-Morris called "Caper O'er". In extenso the dance was built up thus;

March, Step It, March, Step It, March, Figure, March Figure.

In curtailing the dance the first to go were the second March, Step It, and the second to go was the repeat of March, Figure. At its irreducible it is; March, Step It, March, Figure

Alternative names for movements are given after what appears to be the traditional title.

"MARCH" - "Step-back" (1), (2), (3), (4).

Step:- a graceful walk. Start outside foot. Face up.

hands: r	l	r	l	r	l	r	up
feet : r	l	/r	l to it	/r	l	/r	l //
move :	backwards			forwards			

Hands: swing, quiet, rhythmically, inwards gracefully towards the body at waist level across body with circular arc movement, right counter-clock, left clockwise.

"Up" : swing down & out then in & up to just above head with elbows bent forward.



Repeat the above & finish facing partner.

"STEP-IT" - "Stepping" - sticks & turn (2), (3), (4)

Start: face partner. Odds start left foot, evens with right.

cross	apart	cross	apart	lift up...falling slightly..	throw up
"set with cross tap"		"lift heels on, turn"			
l. r. l. Ω /r. l. r. Ω	/xh.	R.	/L.	Ju.	
open ss up.....	open ss down.....	rb			
face front		complete circle up			
		(odds to left, evens to right)			

Free leg kicked up behind in caperc.

In 2nd half, reverse feet & make complete turn down (odds to right, evens to left) (2) & (3) have turns in opposite directions.

"cross" = hands brought together with circular arc & crossed at wrists at waist level

"apart" = the reverse - to just out past sides - emphasis on the "cross" Face up at end of 8 bars.

(2) all figs & Caper O'er start with right foot.

"BACK-TO-BACK" (1),(4) "siding with backs to partner & turns"

Step :- probably skipping.

Bars 1-2 : turn upwards to be backs to partner, ie. face out.

3-4 : going backwards, pass partner by right shoulder, to partner's place, going obliquely to avoid collision.

5-6 : return to place without turning round.

7-8 : turn once round in place.

9-10 : as 3-4 passing left shoulders this time.

11-12 : back to place.

13-14 : turn round to face partner.

15-16 : step facing.

"RUN-IT" - "Running", "Cross Corners" (1),(2),(3),(4)

Step :- (2) hopstep (3) skipping (4) liltng walk or slow run (1) walk.

Part One - "Cross Morris" :- (cross over movement)

Partners dance round each other, right shoulders to centre, to opposite's place, make half turn to right & come back on same track passing left shoulders to centre. (8 bars) The turn takes 2 bars.

Part Two - "Cross Corners" :- (rights & lefts or diagonals cross)

2nd. corner (2&3) cross; met at end of 2 bars & pass right shoulders. As they meet the other corners (1&4) start to cross.

1st. corners pass left shoulders. As 1&4 meet 2&3 start to return passing right shoulders again. etc. so as to form a continuous movement. Apparently the return is done backwards on same track.

This figure could be divided into two - each half being doubled - the repeats being started by passing the other shoulder first.

Sticks up - hands waved alternately in natural manner.

"REEL-IT" - "Reel", "Circle", (1),(2),(3),(4).

Step :- (1)(2) double step (3) walking (4) skipping.

Round with right hands across & back with left hands across.

Inside hands into centre, but not quite touching, so that sticks make a cluster in centre. Outside arm extended at shoulder level

Arms: slightly crooked - sticks more or less vertical.

"CHAIN-IT" - "Ladies Chain". (3),(4).

Step :- (3) skipping (4) as Run-It.

Bars 1-2 : 2nd corner (2&3) arm right in middle $\frac{1}{2}$ way.

3-4 : Partners (2&1, 3&4) arm left $\frac{3}{4}$ round

5-6 : 2nd corner arm right, about $\frac{1}{4}$ turn to pass.

7-8 : Partners arm left dropping into places.

Free arm held extended & swept round in circular arc movement.

At the end of each figure, face up, jump & throw arms up. In fact each new phrase is introduced by a throw-up at end of preceding one.

"CAPER O'ER"

A partners cross over & back as in Run-It Pt.1. Skipping step.

Arms, cross & apart.

B Mark Time - swing both arms up set (1 bar) down set (1 bar) and again (4 bars in all)

C 1-4 : Complete turn up, towards music, holding outside hand above head & other arm bent across body at shoulder level. Walking step starting with outside foot. (i.e. evens turn clockwise, right hand up & starting with right foot.) 8 steps.

5-8 : Complete turn downwards reversing hands & feet. Finish facing up & making a downward movement of both arms or (4) jump to be back-to-back with partner with sticks up.



see also tunes section

GODLEY HILL

Tunes collected by Graham the Gully at Godley Hill and neighbourhood

LONG MORRIS

THE BOATMEN'S SONGS - Graham

THE BOATMAN - Karpeles

95 also from WIGAN

Alternate B from CHURCH (Southport)

BRIGHTON CAMP

GARRY OWEN

WITH A HOD APERS also from WIGAN and CHURCH (Southport)

THE TIGHT LITTLE ISLAND

RICHMOND HILL - from HYDE

CAPER O'ER - final figure

The page contains 18 staves of handwritten musical notation in treble clef with a key signature of one sharp (F#). The tunes are: Long Morris, The Boatmen's Songs, The Boatman, Brighton Camp, Garry Owen, The Tight Little Island, Richmond Hill, and Capar O'er. Some tunes have alternative versions or are noted as being from other locations like Wigan or Hyde. The notation includes various rhythmic values, accidentals, and dynamic markings.