

Cleveland 16.

One roll & Low Basket(8 bars)One Clash & Open Ring(8 bars)
One Lead Over by 1(16 bars)Open Ring(8 bars)One Lead Over by
4(16 bars)Open Ring(8 bars)Hey(8 bars)Arches(24 bars - only 2nd
couple go round)Open Ring(8 bars)Low Basket(8 bars)One Clash
& Back Lock(8 bars)Rose(8 bars)Draw(16 bars) or Lead Off with
the Rose.

LINGDALE

FIGURE A

High Clash(8 bars)Shoulders(16 bars)Open Ring(8 bars)Over
Own Sword(24 to 36 bars)Open Ring() Double Under Twice(16 bars)
Double Over Twice(16 bars)Open Ring()Right & Left Lock(8 bars)
Rose(8 bars) Draw(16 bars).

Over Own Sword - keep facing way circling, lower own sword(2 bars)
Hopping, step over it from outside to inside(2 bars) turn
anticlockwise under neighbour's sword (2 bars). It is difficult
to be sure of the phrasing. When lowering sword, the man at the
other end bends to keep it horizontal.
Double Under & Over, 4&5 sword up or down 1st, then 1&2.

FIGURE B

High Clash(8 bars)Shoulders(16 bars)Open Ring(8 bars)Over
Sword(8) open Ring & form column(8 bars)Mark time 1(8 bars)
Hey(8 bars)Mark Time 2(8 bars)Poussette(16 bars) Roll(24 bars)
Open Ring(8 bars)Right & Left Lock(8 bars)Rose(8 bars)Draw.

Over Own Sword - ½ turn clockwise to face backwards under neighbours
sword(2 bars)Hopping, step over sword, right foot over 1st,
neighbour's sword still over head(2 bars) get straight(2 bars)
Mark Time 1 - bottom couple face up, rest facedown swords sloped.
Mark Time 2 - face partner, swords sloped, then at end link both
swords and anticipate poussette slightly.

FIGURE C

High Basket anticlockwise(8 bars)High Basket Clockwise(8 bars)
Arches(sheet 9)Open Ring(8 bars)One Lead Over(16 bars)Open Ring
(8 bars) One Lead Over & Open Ring a few more times, then Lock
etc.

General - at end sometimes the men all take a ½ turn anticlock
to face out and bow to the audience

SKELTON

The dance at Skelton was for 8 men and the following is from
Sharp.

FIGURE ONE

Clash
Walk round with sword on inside shoulder, right.
Walk round with sword on outside, left.
Double Under, Captain goes through first with man on his right.
Double Over
Once round hilt and point, 8 bars
Over your own sword, Captain beginning
Open Ring
Clash
Back Lock, Captain exhibits & you walk round or if fool is there
lock placed over shoulders.
Walk round and draw as at Sleights.
Each man places left hand on partner's shoulder in Rose.

FIGURE TWO

Clash at bottom
Hilt and point
Sword over shoulder, face in 2 lines 1234 v 5678
Files pass through 8 steps, turn round and return, 8 bars
Whole Hey, back to places, 8 bars
Ring Round, 8 bars.
Each man turns round counterclockwise then jumps over his sword
moving round each man doing it in turn.
Sleights Roll, twisting at bottom then round 8 bars.

Front lock, swinging lock as follows,
 All met in centre and back again,
 Again locking as at Kirkby
 Exhibit in ring 8 bars hold up
 Exhibit in ring horizontal & draw.

The above is very fragmentary but can be read as showing that the eight man dance follows the 6 man dance closely. Therefore one can guess reliably what the 8 man figures must have been.

It will be assumed that each figure follows the general pattern of structure established before. Over a sword takes 4 bars per man and will take 32 rather than 24 bars.

Double Under - no significant change as this is done by 8 dancers in 8 bars in other sword dances.

Double Over - one could put 2 bars of stepping between each couple crossing the sword so that movement takes 16 bars or much more likely the 4th couple holding the sword down do not cross the sword, as in some other dances, so that it still takes 8 bars.

Poussette - Hey - the only question is whether the couples start all together or come in progressively.

Roll - as Sleights, progressive, couples roll as they change, but do not roll between changes.

Arches - Windows - could be done as for 6 just taking longer but more probably done as "Change and Clash" at Sleights that is working in two groups of two couples rather than one big set.

One Lead Over - as Lingdale odd man does not cross but 3rd couple crosses as odd man does at Loftus.

Advance & Retire - lines of 4 & three men jump.

Between the 4 dances discussed and remembering the general principles it is possible to construct one's own dance for 6 or 8 within this tradition.

FURTHER WORK

There is more to Boosbeck & Lingdale than I have seen.

The phrasing at Lingdale needs clarifying.

There are films of North Skelton to compare with the Kennedy notation & surviving dancers may know more figures.

There is a Sharp MSS notation of part of North Skelton which differs slightly from Douglas Kennedy's.

FURTHER NOTES ON LOFTUS BASED ON EFDSS FILE

1. Double Over - sword is moving forward as couples cross, even when couple holding sword down are crossing. They travel sufficiently on the hops to get out to the ring formation.
2. Lock - when tied, men hold their crossed hilt/point in their right hand till leader raises the lock in the rose. Nos 2 & 6 tend to hold on as long as possible to steady the lock.
3. Draw - the crossing by each man has the hilt in front of the point, going round clockwise, ie hilt on left when facing centre. In going round hold crossing with right hand, palm uppermost, fingers round hilt, thumb across the crossing.
4. Clockwise Turn Lock - swords lifted from outside elbows straight up to form lock, without men turning to face centre. Men pass the point along to neighbour to form lock. (fig 6.)
5. One at a Time Lock of fig 4 - like clockwise turn lock but men do not turn only lift swords over head to rest outside elbows.
6. Windows, 1st and 2nd cus back 16 steps.
7. Top couple in Windows, Arches, Hey is 1 & 6
8. In circular hey, No. 1 goes clockwise round set, ie starts by facing no. 2.
9. In the locks in notes 4 & 5 above the men turn successively in clockwise order.
10. Over own sword fig 3 - men do not bend, but men behind lower point almost to ground so that it is easy to swing the legs over.
11. Not sure that all locks are hilt over point.