

Extra Notes on Border Morris:

Letter to Lionel BACON during preparation of the Handbook

As you appear to be including the Border Morris I had better give you some further notes.

BRIMFIELD

I have checked my transcriptions of the Sharp Mss, his Field Note Books and Miss Leather. I have checked the country dances Sharp and Leather were collecting at the same time as well as the general usage of "figure 8" by Sharp and others. I think the evidence is overwhelming that the "figure 8" is done as you have seen



and that I have inserted a word or two of "assistance" that is wrong. It is the "and 4" that should be deleted from the description in my sheet.

Neither Sharp or Leather have the star figure. In addition to Cawte's Journal article, I saw an earlier, quite different version, from which I made extensive notes about what Cawte had collected, and from whom. He referred to Mr. Griffith saying star. Since Cawte's information I confirmed with Mr Griffith that they did Country dance figures "as they could" but of course when he danced they often had more than 4 dancers. I have no reference to the 8 bars each way in my notes from either Cawte or my own conversation. I wrote the sheet some years ago when it was all fresh in my mind and now do not have any idea why I wrote it. I suggest deleting it.

UPTON ON SEVERN

I have been able to work from Maud Karpeles notebooks. The tune published is an American tune that Maud supplied - please don't use it.

Stick dance: recent club practice - following Chingford? - has varied the dance from the published notation considerably. At Gloucester, Albion did it with carefully rehearsed spontaneous jokes.

Chingford et alia.

Distinctive figure: clash sticks standing on spot, usually right foot forward, without stepping for 8 bars. Then each man dances individual circle counterclockwise, moving round quite a bit to the left and taking all 8 bars. Start circling movement with a low clash, stick hitting tips from right to left using Upton 123h step with very distinctive (Isle of Man style) cross of ankle in front with free foot on the hop. The distinctive figure is repeated to make 32 bars in all.

1st chorus - stick held in middle, hit tips r to l, bottoms l to r in each bar.

2nd chorus - hold stick at both ends, clash middle of sticks together so that the two sticks make a cross, St Andrews style. Hit alternate slopes - two hits per bar.

3rd chorus - hit tips r to l high above heads and tips near feet l to r etc.

4th to 6th chorus - as 1 to 3.

Rounds:- O2S facing partner, step backwards a little, separating the lines (2 bars) then dance whole rounds clockwise - sometimes teams put sticks sloping down towards centre of set like low basket in long sword but not touching.

Heys:- done progressive, middles start moving and bring others in as they pass. Down the middle to start in "hey sides", middles to right in "hey tops".

B2B:- some teams do this as a cross over like the Jockey way of doing the Ilmington figure cross-over. Taking 16 bars, clash with partner at start of each 8 bars.

End:- all face up, ft. tog., sticks crossed in air.

Barley Bree - West Somerset MM. Developed a little further.

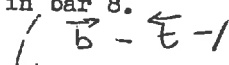
tune: Barley Bree, also used now by Albion and Chingford.
set: 8 men.

O2YS:- face partner, hold stick in middle, vertical in front of body as Adderbury. (ditto when carrying stick in dance)

Step: 123h etc but end each phrase 4 or 8 bar as appropriate with two stamps, r and l and 2nd and 3rd beat of 8th bar (1st beat is a step onto the l)

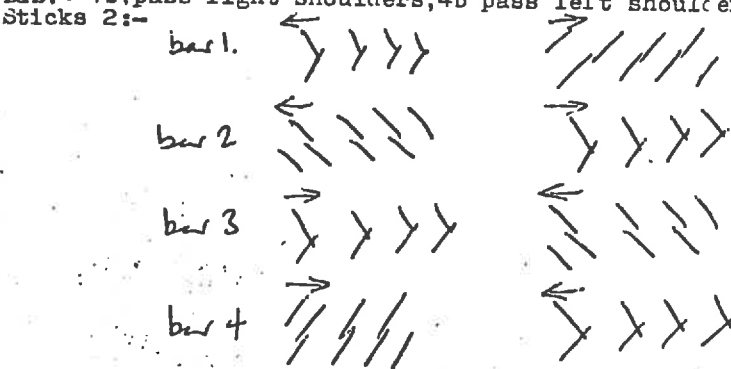
Stick: start each movement with hitting tips r to l on 1st beat of bar.

Rounds:- face partner, fall back 2 bars, whole rounds clockwise, face in place ready for sticks, with the stamps in bar 8.

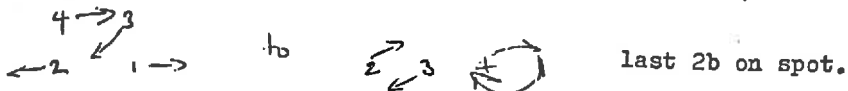
Sticks 1:- 4b standing ft. tog. Hit with partner 

4b hit and dance individual circle counterclock end with stamp.
8b - repeat all.

B2B:- 4b pass right shoulders, 4b pass left shoulders.

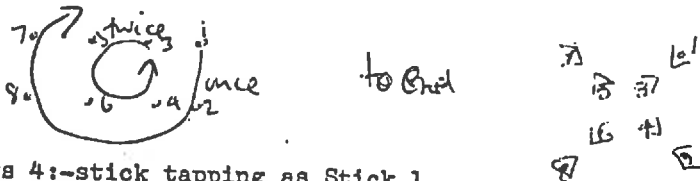


All hits are with tips. (arrow shows direction, clashes indicated as Litchfi Circle round to left. Repeat all.
Four Top:- 1st and 3rd couple move apart while other couples cross passing right shoulders to go into reel of 4.



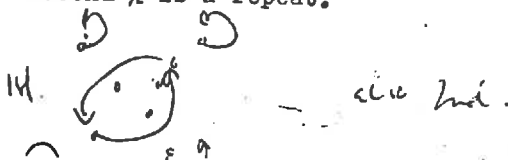
Sticks 3:- high clash tips r to l, low clash tips l to r. 4b then circle. Repeat all.

Rounds:- concentric rounds, end 4 around middle 4. Outer 4 move apart from partner for 2 bars then dance whole rounds (once) clockwise. Inner four dance round counterclock twice. End on diagonal.



Sticks 4:- stick tapping as Stick 1.

For the circles the ends (1.2.78) make a n in individual circle while the middle 4 do 1/2 round counterclock. Second 1/2 is a repeat.



3.

Rounds:- exactly as before. End in column.

Sticks 2,

Hey sides:- reel of 4 on sides starting progressively from top, top couple passing r shoulders first.

Sticks 3.

Rounds:- back away 2b, end all up, sticks crossed in air.

Upton on Severn handk dance - this is done by the old ~~Boham~~ Morris Club of Farnham and the Four Marks Bushmen. Single step, hands sb.sf., no feet together throughout. Tune, CockOthe North.

PERSHORE

stick tapping: / \bar{t} - \bar{b} - / \bar{t} - \bar{b} - / etc.

Handkerchief version (my enquiry in 1965) instead of sticks use two handks - hopstep onx spot, hands doing circles, horizontal at head level. Step in dance, single step as described for White Ladies - single step raising knee quite high (ie not Cotswold straight leg) Hands in handk version sb.sf.

As length as collected is short I teach the following
Fig 1 = ii on my sheet. Fig 2 = i on my sheet. Fig 3 = corners cross and back working in 4's (corner across 2b, other cross 2b, 1st back 2b etc)
Fig 4 = 1/2 rounds in 4's. Fig 5 = iii on my sheet.

Most of facts based on Karpeles notes. Persons I saw did not remember details of the figures.

WVESHAM

stick tapping
step - hopstep.

/ $\bar{t}\bar{t}\bar{t}$ - / $\bar{t}\bar{t}\bar{t}$ - /

WHITE LADIES ASTON

stick tapping

/ \bar{t} - \bar{t} - / \bar{t} - \bar{t} - /

Because the dance is long I usually omit figs 4, 7 and 10.

BUCKNELL

[reprinted in Vol 1, part II p. 275]

I must draw attention to the sheet of notes about Bucknell. There is a suprising amount of information in Sharp and Butterworth. Both give left foot lead, a back-step not really the "Fieldtown" one in the Morris Book, Foot-up turn out after the jump, whole-hey not morris but country etc.

Jigs:

Shepherds Hey.

Butterworth - FU/clap/FU/clap / etc.

clap:- clap, clap, right fingers touch left instep

left right
,, ,clap under left, clap, clap under right,

,, ,clap behind, clap. "as None so Pretty".

In repeats, knee, breast etc. tap to head.

"hitch hands in braces when clapping" (presume throughout dance)

Rollo Woods:- on TM tour said "touch outside on other side". Rollo said stencils of that tour got to Peck but no further.

Peck had Schofields notebook on Fieldtown and Bucknell.

Have you any TM data from the 1927 visit to Bucknell?

Felton on 1951 tour has touch inside of other foot etc.