

NOTES ON LITCHFIELD. Litchfield 1. LITCHFIELD

Notes made at Cecil Sharp House Morris Ring Instructional March 1966.

RING O' BELLS name of pub at Greenhill where men based.

Back-to-back: final clash is on the caper not after it, i.e. first main beat.
Hop-step round and into line (like Bucknell) swing step to place
No jump in this figure.

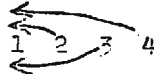
Hey: First corner is a first corner all the time. The call is "First couple cross, second couple cross, pause, change. Second couple cross, first couple cross, pause, change." In the second half of the hey, it necessary to clip the second pause in order to cross and clash on the one caper.

When "cross" the set pass right shoulders and turn out at the ends, but not of course in the middle.

When "change" pass left shoulders and turn in.
The men who reconstructed it must have had a good reason for working it out thus. Bill Everett knew more about it than published but this was lost when he died.

Heading-out: 1st & 3rd couple move up slightly. 2nd & 4th couples move up outside, splitting. The first couple must keep reasonably apart, the men coming up singly must keep the spacing, really like a set turned through 90 degs, therefore spacing is important.

In the second half of the figure "just keep going."



"Litchfield requires big body movements."

The dance ends on 3 capers, end with left foot up in air.

All movements start on the right foot, Dance round, back-to-back, hey, etc.

In the stick tapping, caper first on the outside foot for the turn.

The Green Men all have quite a heavy step, in this dance at least.

SHERIFF'S RIDE

The figures are essentially those of Ring O' Bells. The dance uses the Litchfield caper.

Swagger-round: "Swagger-round" not Dance-round.

Sing,

"Apples are red and nuts are brown,

Petticoats up and trousers down,

She'll lay down for half a crown,

Along with the Raggle Raggle Gipsies OH!"

It needs a good solid swagger round. The lines make circles, as go round.



Heading-up and down: make spacing same as set when up and down. It is the Green Men habit to call from the middle of the set to get the call heard.

Back-to-back: the 1st half ends with 4 swing-back-steps, the second with 3 swing steps and one caper.

In the swing-back-step the heel is raised to the level of the knee, behind.

Cross-over-step in Heading-up or down is a "closed" sidestep. Push hands out horizontally, body bent slightly forward with weight on the forward foot. It is essential to start on the right foot.

Arms and step are relaxed not snatched.

Chorus: handkerchiefs make a sharp jerk forward, end second flick with arms up at sides.

The steps of the Litchfield caper are R L hL R. The hop is not emphasised, but cant help putting it in. In the hop the right leg is bent up behind vigorously. There is a "fall-back" or "drop-back" on the 1st two capers of the Litchfield caper and moving forward on the last caper. The body must be upright not leaning forward for the 3rd movement.

Hands; from side just start before 2nd step. ↘ ↙ C in circle

MILLET'S REQUEST

Galley Over: right foot out to side, left foot over and make a 360 deg turn, the right foot coming off the ground (up to knee level?) Some Green Men turn a lot on the first step, do not think was right.

Once-to-self: in this pair of dances only (ie with barefooted Quaker). In last 2 bars, 4 swing-back-steps, starting with outside foot, end with a clash.

Stepping-in-line: move about 4 ft up and back.

Chorus: open side-step to right and left, facing front, then all galley over right.

Cross-over: even start right foot, Odds also start right and put a feint step in before the galley over, and also a feint to get onto right to come back, as all galley over up. Cross-over on a slightly curved path passing right shoulders each time. Galley over to face partner. Green Men saw no reason why should not start left.

Rounds: danced on fours. Go straight into it the easy way. At half way cross back to place across the diagonal with 4 capers, 1st corner before 2nd. The 1st corner leads each time.

Doubling-up: a double back-to-back along the set. 2&4, 5&7 turn out to start. Do not worry too much about getting back to place half way. In fact Green Men only went far enough for middles to be in line, ie. looked like the lines of 4 in Heading-up. It is nice to have two lines of 4 but do not try particularly.

No galley-over in back-to-back.

VANDALS OF HARTFORD

Chorus: 2 handed grip at bottom of stick, hit to right, then left, then 3 times with partner, r to l, l to r, r to l. All sidestep to right and left and 3 capers.

In the figures hold the stick in both hands, one at bottom and other in middle across chest sloping upwards. At end of dance, end with stick in both hands above head.

NUTS IN MAY

A heavy step on 1st beat of Swagger-round. Turn out after push in chorus. Circular waves with capers at end.

BAREFOOTED QUAKER

Stepping-up-&-down: move 1st 2 bars only.

Back-to-back: into line and step out the 4 bars, then swing back to place.

Cross-over: go a long way ie. keep going.

Double-up: get back to place but a little staggered.

CASSELLING

Music as played is not as written in B music. (why?)

Arms wrap across chest on each stamp. Leap back to place on galley-over, out, tops ~~up~~, bottoms ~~down~~.

3rd chorus, jump legs apart arms up and part (like Buchnell?)

SUTHERLAND'S HEY

The circle, 3 in circle, hands touching, circle left, pushing sideways, body facing in, legs twisted to side.

The Toss - non-dancers stop join both hands to form cradle, swing him back and forward & toss high.

The Jump - 2 stand side by side and the other jumps through, except the last time when he is held.

GREEN MAN at Albert Hall Feb. 1969.

Litchfield 3.

CASTLEBING

In figures galley-over done same way in both halves of back-to-back.
Galley-over down and out in most figures.

NUTS IN MAY

Is this a version of a 4 hand reel dressed up?
2 bars of step and 2 cross steps to lead in every time.
Stamp down and bend forward on first beat of each half of swagger-round.

Notes made at Instructional at Cecil Sharp House early 1969.

VANDALS OF HAMMERBICH

Through dance clash at end of figures but not at the middle point.
No Once-to-self.
Sticks in both hands, left at bottom, right in middle, sloping up across chest towards right shoulder.
Swagger-round: No. 1 outside first, inside second. At half way hold stick above head in both hands.
Chorus: hit to right, to left, partner three times, from r.l.r. Open side step to right and to left, 3 capers with a clash on the 3rd.
Leading-up and down: 4 bars step, 4 swing-back-steps, 3 capers.
The Swing-back-steps are big steps - "bottom dirty".

RING O'BELLS

A big preparatory swing of arms - a "flurry of arms". It should be "clashing" not tapping of the sticks, quite distinct from the Cotswolds.
The chorus is done once. Turn the easy way. Caper on 1st beat of last bar of figures.
Back-to-back: into line, then 4 swing-backs to place, other way into line and 2 swing-backs and a caper.

PROFESSIONAL

This is the basis of knowledge of the Litchfield step.
Figure One: Sidestep to left and to right, hands up but no wave. Turn round to right, hands circling.
Then start sidestep, most of weight is on the back foot due to the preparatory hop (only vigorous movement is the hop). The hop is used to push one off.
The turn: the turn is completed on the 1st step of the next sidestep.
A relaxed walk is used in the turn, walk round, going back a bit.
Figure two: uses morris step. The second figure is done about every 5th time.
Litchfield bells are on the feet not on the legs - there is a drawing in the London Illustrated News c. 1853.
Figure is as described in the reprint. Left crosses in front each time.
The hands are held up but not saved in figure two.

The leader has a whistle;

1 blast = 1st part; 2 blasts = 2nd part; long blast = stop.

Notes made at Stratford Pine Meeting 1969.

SHEPHERD'S HEY

3 men face in in a ring. Foot-up is two bars of step and a Litchfield caper repeated. All link hands, lean in and push, and circle left and caper and circle right and caper.

In chorus: sidestep to left and to right, well bent over, hands together on tummy.

In throwing: man to be thrown steps 2 bars to face out, other 2 join both hands & make a seat, the man sits, is swung forward, back & then thrown forwards.

In spring through: 2 men stand side by side, other goes through, caper, caper, spring hands on shoulders, landing feet together.
3rd man springs legs apart sideways and is caught and held up.

Notes made at a Halsway Morris Weekend from the teaching of Jack Brown who played a large part in the revival of the dances but who has not been party to the evolution of the dances by Green Men. (23 Oct 71)

VANDALS OF HAMPERWICH

Once-to-self: just a leading note.

Starting-foot: rule is right foot in this dance. There is a need to put in a fudge step to get onto right foot to start figures in dance.

Speed: the tune is nice and slow so the sticks need not be hurried.

Chorus: open sidestep to right and left, with leading foot in front. Danced lightly and with little travel. The sidestep should be quiet movement not bouncy. End with 3 capers (+ a fudge step to start right foot)

Walk-round: finish on a caper.

Stick: in all figures hold the stick "naturally" i.e. horizontally by middle. Only in the sidestep movement hold it in both hands sloped across chest. Doing it through the dance is something that has come in after the Litchfield men gave up. The stick just hangs in walk-round.

Back-to-back: pass just back-to-back and do not go right across. After the 3 capers, put a fudge step in. The backstep must be done by all on the same foot & the leg moves out to side, not kicking bottom. It was very noticeable in Brown's dancing that the bent leg went out at side. The 1st half of back-to-back ends with 4 swing steps, the second half with 2 and a caper or really/r hr L - / r - - / with a clash on the 1st main beat of the last bar.

Tords: "Will you, wont you, will you, wont you, come to the bower."

Heading-up and Heading-down: the steps are 4 x 4/3 step, 4 swing-back-steps and 3 capers. Clash on the 3rd caper. Use a "morris" step, keeping up off the ground as this gives better drive.

Hey: the rule is "1st corner cross & 2nd corner cross & pause & cross."

Corners cross right shoulders, the final cross is left shoulders. All do the double step, even if waiting to come in. In moving from the middle to the end on a diagonal, pass right shoulders & do an extra twist out to face front to use up the music for the cross with partner. There is not enough time at the end for the final pause, so that one has to go on, the last bar is a single caper and clash. At the end of the set, at the end of the hey, they have to turn to face & hit on the caper.

SHERIFF'S RIDE

Starting foot: right foot start through out.

Hand movements: Up & down. The arm movements are "strong", the arm straight, comes from in front of thigh up to arm is horizontal at shoulder level. Hold hands out in swing-back-step.

Once-to-self: 2 leading notes.

Walk-round: sing, "When apples are ripe & nuts are brown,
Its petticoats up and trousers down,
She'll lay down for half a crown.
Along with the Tragle Taggle Gypsies oh!"

Do not come in with a galley-over at end of walk-round, come in with a caper. Straight into a chorus after the walk-round.

Chorus: 2 flicks, raising weight of body up on toes (ie still dancing) as it helps one into the Litchfield Caper.

Caper - 1 caper, 2 caper, swing leg back, 4 caper.

Arms $\begin{matrix} \text{out} & \text{up} & \text{back} & \text{through} \\ \text{R} & \text{L} & \text{HL} & \text{R} \end{matrix}$
Swing back

In the repeat of the chorus, reverse the feet.

In this dance move back on the first caper.

The initial flick in the chorus is forward, then outwards.

Back-to-back: as Vandals, end 3 swing-back-steps & a caper. In first two bars set round and half back (ie into line) (* .5 swing-backs look more like Kirtlington hockles with knees well apart.

Litchfield 5.

Heading-up: Cross-over-side-step is danced with some bend forward of the body. The hands are forward, horizontal at waist level from the stomach & up at the end. There is significant travel over the ground. Reference was made to "horsy movements", "choa!" etc.

Ending: finish the dance instead of with the 2nd Litchfield caper, all face up for 4 plain capers with circular waves of the hands.

ALL THE FOUR WINDS

A solo jig not normally danced with handkerchiefs which uses four objects, like hats, laid out in a square. The dance starts with the left foot. Usually danced to the bare rhythm of bones, but Brown uses Bobby Shaftoe for practice even though it is not quite a good fit.

Galley-over: a step to the left (say) and then caper over it.

Foot-up: 123H 123H 1 2 3 4 In the morris step, hands forward & back.
On steps 3&4 of the galley-over, hands 2 circles

Start facing the point to the north. Pass that point to the left, galley over, & return, ending facing north point. The galley-overs are 180 deg turns.

First chorus: 1 raise onto toes
2 another raise onto toes
3 dip - bend both knees
4 caper, right foot free and forward, to turn 1/4 clockwise to face East point.

Carry on to each point.

Second chorus: 1 as above
2 ditto
3 jump & bend legs, knees up, feet together "soles of feet together"
4 caper on left turning to right.

Third chorus: (missing in mss but presumed from other dances)
Splits - legs straight & out to side & throw out hands, cross formed in air, like Bucknell.

Final chorus: with the hats. Face hat, tip toe under, lift and put hat on head with hand. End dance by throwing all 4 hats in the air.

The Litchfield morris hats are based on the Illustrated London News c.1850

The order of dancing the FU round the points is counter-clockwise.

The order round the points in each chorus is clockwise.
Each chorus movement is done to each point, ie 4 times.

SHEPHERD'S HOY

Start with right foot. No rounds in clockwise direction.

First movement: 123h/123h/ Litchfield caper//repeat other foot.
From end of caper position, right foot up, form circle, palms together with neighbours.

Then "r & l & r & l" breakaway for Litchfield caper facing centre, "l & r & l & r", Litchfield caper starting left foot.

Second movement: 123h/123h/2 cross-over-sidesteps// 3 times through to 3As.
Chair: supporting men cross hands, back of hands up.
123h/123h/ sit, swing forward & back/swing forward & throw him forward and up.

Third movement: in the jump through, turn left on the caper.
No. 3 does a "Brighton Cap", therefore extra step before leaping.
123h /123h /caper caper/step & leap//.

Old dancers were mainly coal merchants.

Brown suggested that the figures given were not necessarily attached to the dances & other selections could be made as desired.

CASLETRING

Walk-round: start outside foot in walk-round, end galley-over out. Hands in galley-over - really nothing in the "over" but 2 circles on the capers.

Heading-up: straight into this from walk-round. Step facing up, swing-back-steps facing up & galley over out.

Chorus: top and bottom couples face centre in a ring. Move into position starting inside foot, then automatically galley-over the right way. Then the middles the same way.

When all 8 dance, middles face across to partners, not across corner, to get a better circle, the middle keep out also.

"Beating of Breasts".

Fill out music with plain capers in B music.

Heading-down: start on outside foot, therefore a change of step for some so that partners are opposite on swing-backs & galley-over.

2nd chorus: Jump to come in, jump put inside foot back, jump feet together, jump for sideways splits. Galley-over inside foot back.

Back-to-back: coming out of back-to-back do a galley-over each time & the same way each time. Brown said left foot start at top and right foot start at the bottom. This is a change from the Litchfield days but makes the direction match the chorus movements. Also end on the correct foot for the following Litchfield capers.

Hey: end with ordinary hey but set to final position for a galley-over. 1368 start left and 2457 start right.

In the first revival the drawing of the hey was tried in various interpretations and there was much theorising. Finally it was decided the explanation was that it was noted from no. 1's position - from the position of the arrow and therefore did not indicate what the others did.

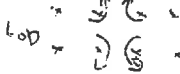
SHERIFF'S RIDE: Heading up & Hey end with a caper.

NUTS IN MAY: 1st 1/2 FU all done facing up, 6 bars 4-step & 2 bar break.
Break: 1 across in front, feet apart, right across in front, together; all set have same footing through fence. Top 4 turn out to face down on last beat. 2nd 1/2 FU, tops face down, bottoms up.

DF1: middles - 2 bar 4step, cross-step break, 2 Litchfield capers; Middles advance with jump onto both feet, landing with right in front, stamp left then right foot, and push sticks together while leaping to the side to clear way for ends. (4 beats in all) then ends walk forward 4 steps.




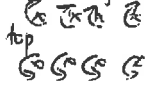
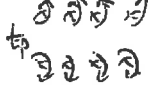
(what is the music for these extra 3 beats? Does not fit the Journal article)

DF2: as 1 but push hands on last beat.
DF3: as 1 but push right feet together on beat 4 & back back into arms od ends etc.

Turn out on beat at end of push away is 

MILLEY'S REQUEST

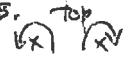
CASTLING: Cross arms over chest so that hands wrap round the other sides. In DF galley-over out.

Handwritten diagrams for Castling:
B2B: 
CO: 
DF: 
D-up: 
D-down: 

Cecil Sharp House, after Albert Hall 1969

BARFOOTED QUAKER - end 4pc up on last DF

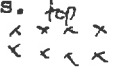
RING O'BELLS: stand with feet well apart for stick tapping. In CF sticks held at ends & allowed to slope down. Men have to spiral in at end of the "swagger round" circle. In DF all turn out towards top on capers.



Stratford Ring Meeting

BARFOOTED QUAKER:

B2B: round into line in 3bar, 1 bar in line & backstep to place.
DF: in corner B2B, go right shoulders, back left, hands tog on stomach.
CO: in first half all galley over down, 2nd half all galley over up
Rounds: circle in 2 bars, dance on spot 2 bars, cross back on capers.
Doubling-up: 2&4, 5&7 turn out to start, do not set back to set but

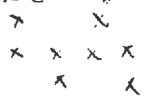


ie like heading up but facing different directions.

Durham Ring Meeting

MILLEY'S REQUEST:

FU: all move up about 5ft & galley over out and move back (like Bledington) repeat down.
DF: ss r & l & galley over right.
B2B: no galley over in B2B.
CO: 1st 1/2 up, 2nd 1/2 galley over down.
D-up: got to



End - 4PC at end of last DF.

(I notice that the direction of turn of the galley-over is ^{NOT} consistent from dance to dance or within the same dance)