

BORDER MORRIS 1st. Issue

BRIMFIELD - Hereford

Other Morris

tune:-any polka - sometimes schottiches played rather slow.
 sticks:- short about 6 to 8" x 1 1/2" dia'.
 Start 4 men in a line facing in pairs 1-2,3-4. 2 & 3 hold their sticks in both hands resting their hands on the midriff; 1 & 4 strike the sticks hold sticks from side to side as in single stick for 8 bars in rhythm with the music. This is "napping". Then 1 & 4 dance a "figure 8" (not hey) around 2 & 3 who remain in their place marking time. No. 1 passes partner first by the right & then 1 passes before 4 in going between 2 & 3. All call "Ho!" before start of figure 8 and use plain steps or hopsteps. Instead of figure 8 can do
 i. swing in pairs (arms round waist). ii. setting to right & left.
 iii. link arms first right & then left. Suggest the following order:
 Nap/figure 8/nap/set/nap/figure 8/nap/arm/nap/figure 8/nap/swing.
 Cawte says 4 hands across - 8 bars each way - as well.

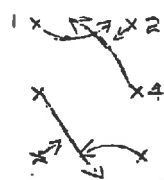
WORDS MORRIS

UPTON ON SEVERN

Stick Dance:-music - hornpipes - Brighton Cap, Yankee Doodle, Keel Roll etc. played in 1925.
 step :- only Joe Griffen of side did anything like systematic footing. He did something approaching a Morris step. He held his feet a little distance apart & had his legs very bowed. In 4/3 step the free leg would be swung across the supporting leg on the 4th step.
 figures:-

MORRIS - whole rounds clockwise.
 BACK-TO-BACK PASSING RIGHT (LEFT) - partners back-to-back in 4 bars passing right shoulders (left) first & then dance in position for 4 bars.

THREE TOP - (middles to the right) Nos. 1, 2 & 4 do hey (reel) for three, No. 4 passing No. 1 by the left. Ends do not turn out to start. Nos. 6, 3 & 5 hey, No. 3 passing No. 6 by the left



Reels done across top & bottom as in sketch.

Middles return to place by going round corners place.

SIDES - hey for three on either side, top couple passing between the middle couple.

- dance:-
 Once to self - no movement.
 Morris
 Back to back passing right
 Back to back passing left
 Three Top
 Sides
 Morris & all -in

Other Morris 4.

Partners strike sticks at beginning of each evolution not at end
CHORUS - between each figure dance "Sticks & Dance in Position".
Partners strike sticks from right to left at the beginning of each
bar hitting tips & butts alternately (8 bars - stepping all time)
Dancers make a quick whole turn left about (clock) then dance in
position facing partners while stick tapping. *center?*

Handkerchief dance:-

music - jigs - Bonnets So Blue used in 1925.

step - a sort of running step except when dancing in position when
4/3, 4/2 or "change change" used indiscriminately. I recommend hopsteps.
hands - very indefinite - mostly swing back & forward with marked
upward flick but other variants were fingers swung alternately
if noticeably in heys a circular movement in vertical plane in
front of body made alternately with right hand c.c.l & left hand c.l
iii. a figure 8 with 2 hands moving in parallel directions.
iv. dip down & together as at Adderbury.

dance:-

Once to self - no movement

Morris

Back-to-back passing right

Back-to-back passing left

Three top - done twice

Sides - done twice

Corners - Nos. 1 & 6 move toward each other
and face whilst Nos. 2 & 4 face & 3 & 5 face:
this turns set through 45 deg.

Standing thus dance in position 8 bars.

Now with 2 & 4 as leaders,

Back-to-back passing right

Back-to-back passing left

Three Top (twice)

Sides (twice)

Morris C. all-in facing centre.



Karpel's not sure if dance in position should be done only at
corners or if it should also come before each evolution as in
stick dance.

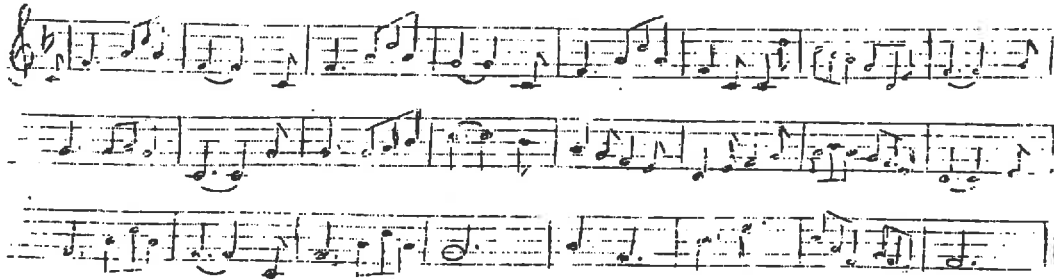
EVESHAM col. by J Hargreaves. set of 10 men, 5 a side.

Stick Dance

- A1 - Hit sticks
- B1 - Hopstep facing partner
- A2 - Hit sticks
- B2 - Cross Over, turn & approach (6 bars) hopstep facing (2 bars)
- A3 - Hit sticks
- C - Hopstep - transfer stick to left hand & handk to right & face round to right - sticks in middle. Dance round in circle anticlockwise waving handk from wrist, singing "Fanny Frail". At end transfer back again.
- A4 - Hit sticks.

Ad lib. for B1.

"Farewell, Farewell, Farewell my Fanny Frail
 For I met my little Sally, at the corner of the alley.
 With my rump a dunt a doodle dunt a day."
Handkerchief Dance:- I have doubled length of what is in (SS)
 Tune:- Bonnets so Blue.



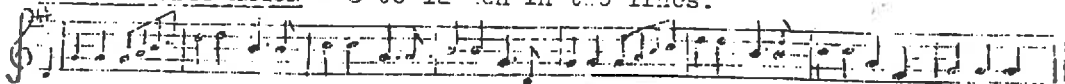
- Hopstep.
 Hands - wave for 6 bars - once to each hopstep then 2 times down from the wrist, finishing up with 2 circular motions.
 Bars 1-8 Hopstep facing partner.
 9-16 Cross Over & Back
 17-24 Whole rounds
 Repeat ad lib.

PERSHORE - 8 men, 4 a side.

- Sticks - partners alternately hit tips right to left and butts left to right for first 4 bars of each phrase.
 Figures - all tap sticks at end of phrase. In the 2nd 4 bars of each phrase do
 i. 1, 2, 3 cus do half hands or sticks while bottom couple go up the outside to the top (or the reverse)
 ii. Change sides.
 iii. half hey down the sides.

fairly obviously other such movements could be included.

WHITE LADIES ASTON - 8 to 12 men in two lines.



Other Morris 6.

For each figure of the dance a different tune was played. One above.
The step throughout the dance was similar to the Flatborough step.
For stick tapping & throughout the dance the sticks were held at the end. The step is continued throughout the tapping.

Chorus:- Straight half hey. (single as at Flatborough. sic.)
Stick tapping - tap right to left on 1st & middle beats.
Half Hey back
Stick tapping.

Figures:- assume 8 dancers.

1. 1, 3, 5 change stick to left hand & link with partners, arms round bodies & all face up (presumably) and do whole hey for 4 cus.
2. 1, 2, 3 & 4 dance round clockwise while 5, 6, 7 & 8 continue stick stepping and stepping.
3. 5, 6, 7 & 8 dance round clockwise while 1-4 stick & step.
4. Cross Over (called "se"), stick tapping, cross back, stick tapping.
5. Processional Up - each couple in turn processes up middle & back.
6. Processional Down.
7. 1st cu. moves down to bottom on outside of set while rest tap sticks. (or bottom to top)
8. 1st couple lead down middle, the rest following & left hand file turning partner under their arms (as in Country Dancing)
9. Partners swing.

Dance starts with once to yourself facing partner. Then begin with a chorus & alternate the chorus with figures ending with a chorus.

10. Rounds half way round, - either direction.

No need for dancers to return to their own places.
They sang carols & did step dances in between.

LEONINSTER / TOBLEY / DILWYN - Herefordshire

A stick dance for 4 couples (Leather) or 8 cus (Sharp)

- Sticks:- short, about 6 to 8" long X 1 1/2" dia.
1. Start facing partner. Nap=strike sticks to rhythm o.-.o.-./o.o.o.-/ for 16 bars (2 strains)
 2. all face up & evens chassez to left & odds to right (odds behind evens?) - 4 bars across & 4 bars back - repeat 16 bars in all to second part of tune twice.
 3. Nap again.
 4. Hands across in 4's holding up sticks in the disengaged hand. To the right first for 8 bars & then back for 8 bars.
Repeat ad inf.

In 1920's team of 5 - two with sticks, 16" long - one each with triangle, tambourine & dulciana. The first 4 danced - in a circle they crossed over, bowed, circled & hit sticks.

Percussion instruments

Drum:- Penshore

Triangle:- Much Wenlock, Leoninster, White Ladie, Aston,

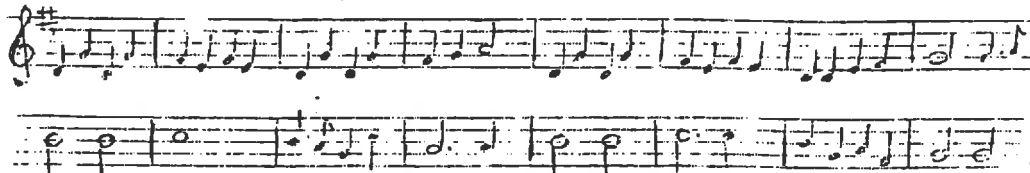
Tambourines:- Much Wenlock, Leoninster W.L. Aston, Upton on Severn

Bones:- Much Wenlock,

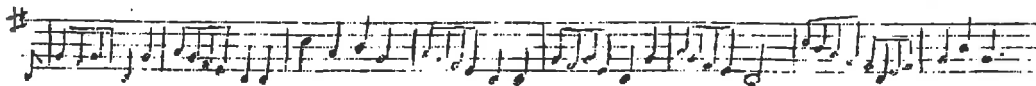
MUCH WENLOCK - Salop - Karpelos col. fro. Baden Minton 30.3.37
 sticks:- 14 " long x 4 " circum. undecorated.

Other Morris 7.

"Not for Joe" KarC 5346



"Jig" KarC 5346



Dance came from Hoyer, a mile away in 1880's. Old team last came out before WW I. Mr. Minton danced with them. He revived the dancing in 1928. The men were all workmen in the limestone quarries where Minton used himself to work. They used to come out first on Xmas eve & dance 6pm. till 12 then on Boxing Day & sometimes every day afterwards till the New Year. It was believed the dance used to celebrate the birth of Christ.

Costume:- any fancy dress - such as that of an Italian clown, King's Jester, or the Black. Some dancers dressed as women - Mr. Minton said he introduced this. All black faces. No bells.

Team:- from 5 to 8 dancers. Always two "standards" i.e. bones & melodeon player who do not dance.

Eight:- 4 stick dancers, 2 with tambourines who dance.

Seven:- 2 stick dancers, 2 tambourines - & a triangle player who does not dance

Six :- no triangle.

Five :- a triangle but no tambourines.

On 30.3.37 evening Mr. Minton (melodeon) & 3 dancers came to Raven Hotel, Much Wenlock & showed Miss Karpelos the dance.

	T	S	S		1-4 partners cross over left shoulder
Top				bottom	and take a half turn right.
	T	S	S		5-8 cross back, left shoulders to
					places & are once round with
					left arms. Tambourines are held

up and shaken during arving. The step during the above is something between run & walk - when in streets dancers progress slightly in these movements by making their track slightly diagonal. They are headed by the accordion & bones.

9-16 Stick tapping. Partners stand still facing each other. Tambourine players beat time & the bones man who has hitherto been silent joins in. The stick dancers do :- Even nos hold sticks still in a vertical position whilst odds hit alternately from right to left, left to right

Other Morris 8.

tip against tip. 4 times to a bar & twice on main beats of last bar. The strikers stick is also held in almost vertical position & the tapping is done mainly by a movement of the wrist. The above is repeated but evens hit odds. Whole dance ad lib. In "jig" tune dancers put in occasional fancy steps such as cross step & hockle step but only indeterminate.

Cawte met George Walters (29.5.57) who joined the side in 1917 and Nick Rowlands (29 & 30.5.57) who joined in 1897. The dancers originally wore tags of cloth on their ordinary clothes, later the tags were paper, then the clothes changed to fancy dress & finally the tags were abandoned because boys used to set them alight. The dancers blacked their faces & hands & wore top hats. For part of the dance they used a clumsy single shuffle as for the rapper dance.

There is a photo of the team in "Wenlock tells the World", Shrewsbury Chronicle Friday 5th April 1935.

The same men performed in 1949 when some were living at Stretton Westwood - see Geoffrey Mendham: "Encounters with the Morris Dance in Shropshire" E.D. & S. Dec/Jan 1953/4 p.100.

The "Westwood" Morris men, 5 of them, met in Aug. 1949. Dressed in fancy dress - mostly modelled on circus clown costume. One wore a tight fitting blue costume, wide waisted & tightly banded at wrist & ankle - carried two spurs of bones. Another wore top hat & tail coat & was almost immaculate - with tambourine. Other 3 in coloured pyjama like suits. 2 had short sticks 1 ft. long - third had a small bladder. A full team included 2 more stick men. All had blacked faces.

4 dancers stood in a square 12ft. wide with musician in middle - reading sunwise - tambourine, stick, stick bones - musician played 16 bar tune loud fast and inaccurately. 2nd tune was recognisable as "Three Jolly Sheepskins" (largely as at Slights - this because Sharp's Slights tune came from John Locke of Leominster!)

During first strain the three in motley moved rapidly round each other in a rotating track, apparently arbitrarily - came occasionally near a hay for 3. Step was a rapid rolling walk - as if a hurry to get somewhere. Meanwhile the top hatted tambourinist moved fairly slowly anticlockwise round the set & performed a variety of polka & rant steps in an almost sitting position. At the end of 8 bars all back to position except stick men now within reach.

One held his stick very rigidly vertically at arms length. The other beat it from side to side with great vigour, 4 times in each of 1st 6 bars twice in 7th bar & 3 times in 8th. Tambourine & bones did same rhythm, both facing away from centre, the bones at head level, the tambourine at knee level. All instruments played with extreme vigour. Sequence done 3 or 4 times, stick men change roles each time. Dance ended on 2nd strain. Usually performed at Xmas.

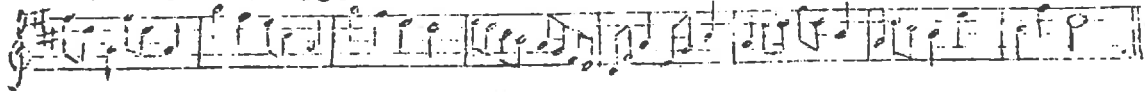
UPTON SNODSEURY - Worcs.

A three handed reel with hoys & stick tapping. Did some kind of stepping throughout the dance. Stick tapping - middle man tapped alternately with the men on either side of him.

MITCHELDEAN/BROMSBERROW HEATH

tunes - at Mitcheldean - Cock O' the North, Flowers of Edinburgh
- at Bromsberrow - 3 handed reel (E.D. & S. Sept. 1959 p 94)

MRS. B. HILL. 1950



sticks - about 30" long & stout.

Stick Dance - start 1-2, 3-4, 5-6 facing in one line in pairs.

Shoulder sticks & walk or "march" a complete reel to first part of tune played twice (16 bars) End facing in pairs as at start - then caper vigorously on alternate feet on the spot - clashing sticks at the top, alternately forehand & backhand, on each other for the second part of the tune played once only (8 bars). This done ad lib to go getting faster. The leader called "off" for the reel & "set" for the clashing.

Stepping Dance - as stick dance in the hoy. At Mitcheldean stepping just replaced sticks. At Bromsberrow stepping done facing partner for 8 bars & then repeated with partners with backs to each other (8 bars)